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■ **BO-U L’FANAV BIR’NANAH** **COME INTO GOD’S PRESENCE WITH SINGING—** **WORSHIP MUSIC GUIDELINES FOR** **SMALL CONGREGATIONS**

INTRODUCTION

This section was designed specifically for music leaders in (small) congregations who are not invested/certified cantors or trained Jewish music professionals. Its aim is to offer general guidelines through which such music leaders can integrate music into their worship services. The goal of this section is not to suggest specific musical repertoire but rather to enable congregations to ask the questions that will help them think creatively about the role of music in worship. This section also contains an appendix of various key Jewish music resources.

We extend our gratitude to the members of the Joint Commission on Synagogue Music whose valuable suggestions and feedback have been incorporated into these guidelines.

We hope that the musical suggestions and resources presented in this section will help musicians, lay leaders, and rabbis create ever more inspiring and prayerful worship.

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GUIDELINES FOR WORSHIP MUSIC IN SMALL CONGREGATIONS

THE ROLE OF MUSIC IN WORSHIP

From ancient times to the present day, music has played a central role in Jewish worship. Proclaiming the word of God has always been associated with music. We have only to look at descriptions of Temple rituals or prophesy being uttered: Nothing happened without music.

Sacred music facilitates our prayer and our involvement in our rich and vast liturgy. It enables us to express emotions when words alone do not suffice. Even when we use no words, music establishes a sense of *kavanah*, “prayerful intention,” as well as a sense of community within the congregation and of unity with God. In addition, sacred music connects us to the cycle of our Jewish lives, to our history as a Jewish people, and to the larger community of *K'lal Yisrael*.

Throughout our people’s history, music has been inextricably linked to the liturgy: Prayer has always been chanted or sung in some way or other. It wasn’t until the beginning of Reform Judaism in the mid-nineteenth century that large parts of our services were read by rabbis and musical renditions of some of the prayers were inserted as

מזמור לתודה
A Psalm of
thanksgiving.

הריעו ליהוה
כל-הארץ:
Shout to
Adonai, all the
earth.

עבדו את-יהוה
בשמחה
Worship
Adonai with
joy.

באו לפניו ברננה:
Come into
God’s
Presence with
singing.

Psalms
100:1–2

anthems or hymns. Today, music is once again an important and integral part of our worship services. It is also one of the elements about which our people have very strong feelings since it touches areas of our collective memory and identity.

One helpful way to examine the role of music in worship is to focus on its *function* in worship rather than on specific styles or repertoire. How does sacred music engage us in a variety of ways? How does it express our personal and communal emotions as well as the meaning of our texts? How does it connect us to our place in time as well as to our common heritage? These questions will help us venture beyond matters of taste, a subject about which very few of our congregants ever agree!

Sacred music fosters a connection with God.

The language of music transcends words. Hearing and singing sacred music connects us to our innermost feelings and allows us to open up to the *Shechinah*, the “Divine Presence of God.”

Sacred music heightens the expression of our vast and rich liturgy.

The Hebrew word siddur comes from the root סדר, which means “order,” and that is exactly what our prayer book does for us: It establishes an order of the prayers for our services. Sacred music gives texture and expression to that order of prayers.

Sacred music facilitates a feeling of community within the congregation and with the larger community of K'lal Yisrael.

Communal singing creates a sense of belonging and a commonality of experience: We are all celebrating the same holiday, remembering the same events in our history, and expressing our liturgy at the same time. Sacred music connects us to our heritage, our history, and *K'lal Yisrael*.

Sacred music can engage the congregation in a variety of ways.

Worshippers can engage in their worship in a myriad of ways, for example, by singing rhythmical congregational melodies or free-style chanting and by listening to meditative music or an inspiring choral piece. The use of a variety of musical expressions helps each member of the congregation become engaged in the worship experience and creates a musical ebb and flow in the service.

THE WORSHIP LEADER

There are three Hebrew terms commonly used for a member of the Jewish community who leads communal worship: חזן (*chazan*, often translated in modern days as “cantor”); שְׁלִיחַ צְבוּר (*sh’liach tzibur*, “messenger of the community”); and בַּעַל-תְּפִלָּה (*baal t’filah*, “master of prayer”). Many scholars have traced the term חזן (*chazan*) to the root חזן (*chazah*), meaning “see.” חזון (*Chazon*), a related word that means “vision,” applies to anyone interested in leading services because a (musical) service leader must have a vision of what kind of worship atmosphere she or he wants to create. Today, the title *chazan* is used to describe the modern cantor as a member of the clergy, a musician, and a teacher.

If you cannot find anything in the prescribed prayer, search for some melody so that you will pray with concentration and your heart will feel what your lips recited in prayers; for song makes the heart receptive.

Judah He-Chasid, *Sefer Chasidim*

אֲדַנִּי שְׁפֹתַי
תִּפְתַּח וּפִי
יַגִּיד תְּהִלָּתְךָ.

Eternal God,
open my
lips that
my mouth
may declare
Your glory.

Psalms 51:17

While in many communities the cantor is considered the *sh'liach tzibur*, that term, as well as the term *baal t'filah*, is often used for laypeople who are chosen to lead their congregation in worship. Thus we use the phrase *sh'liach tzibur* in this booklet to designate one who has been chosen to represent his or her community in prayer.

ELEMENTS OF WORSHIP LEADERSHIP

The sentence to the left, *Da lif'nei mi atah omeid*, is often found inscribed above the *Aron HaKodesh* (ark) to remind us before whom we stand, that is, to remind us that we stand before God. In this case, it is also helpful to be reminded before whom you stand in terms of your community. In order to think about what role music can play in services, you need to know how your congregation organizes its worship. What is **מִנְהַג הַמָּקוֹם**, *minhag hamakom*, the “custom of the community”? In other words, is there a generally accepted precedent for the way in which your services are conducted? Consider the following questions:

How is worship music chosen in your congregation?

What criteria do you use to choose music for services? Is there a sense of continuity and consistency from service to service? When, where, and how are new melodies introduced? Do the congregants know what is expected of them? In other words, do they know when and what to sing and when to listen?

Does your congregation have a regular *sh'liach tzibur*?

Whether your congregation relies on a paid professional, a volunteer member, the rabbi, or a group of music leaders, it is important to institute some consistency in worship leadership and to create a long-term plan for your worship music.

If your congregation has a regular music leader, how does she or he coordinate/plan services with the other service leader(s)?

The most common style of conducting Reform services is to have a reader and a musical leader. In congregations with a professional clergy team, the rabbi(s) and cantor(s) usually fill these roles. If there are multiple service leaders in your congregation, is there a system in place to insure coordination between the reader of the service and the musical leader? One of the challenges of leading worship as a team is to make sure that the *sh'lichei tzibur* (plural of *sh'liach tzibur*) are, literally and figuratively, on the same page.

What is the musical background of your synagogue?

Every congregation possesses some kind of musical tradition. Most synagogues have a repertoire of favorite music that they know and love. It is important for the *sh'liach tzibur* to be in touch with his or her congregation's tradition and history, to respect them, and to integrate them in creative ways into any newly adopted worship models.

How familiar are you with the liturgy?

It is crucial that you understand the meaning of the prayers you sing, as well as how to pronounce the words of each prayer properly. If possible, always compare the original Hebrew text to the transliteration found in the printed music. If Hebrew reading and comprehension are difficult for you, find a teacher to work with who will help you review the texts you will be singing.

דַּע לִפְנֵי
מִי אַתָּה עוֹמֵד.

Know before
whom you
stand.

B'rachot 28b

Does the musical setting correspond to the text of the siddur?

Sometimes the musical setting you know for a particular prayer does not exactly reflect the text of the siddur. In some cases, you might be able to adapt your melody to incorporate all the words of the text. However, because this may not be practical in other cases, you might consider choosing a setting that does reflect the text you are using. Some areas requiring special attention are:

- Prayers that change slightly from the evening to the morning service (e.g., *Mi Chamochab—malchut'cha* vs. *shirah chadashah*)
- Prayers that have different endings in different services (e.g., *Shalom Rav*)
- Prayers that have completely different versions of the same text (e.g., *R'tzeih*)
- Special text inserts for certain times of the year (e.g., the Shabbat between Rosh HaShanah and Yom Kippur, the Shabbat during a festival)

How do you choose the keys for each melody?

Know the range of each musical setting you are singing, and determine the appropriate key for you and/or the congregation. Choosing a key that sits comfortably in your voice but is too high or too low for the congregation sends the message that you are not encouraging the congregants to sing. While this may be fine for a solo or listening piece, it is not recommended for a congregational melody. Most untrained voices can sing comfortably between middle C and c' and a little below or above if needed.

You may notice that there is a great difference between your role as the *sh'liach tzibur* and the role you play as a congregant sitting in the pews. It is one thing to sing along with a melody as a member of the congregation and quite another to *lead* the congregation in song. In order to lead effectively, you must know the text and the music very well, and you cannot stop singing because the congregation is following you and counting on you! You are the one who sets the pace of a service, creates its mood, and insures its timing.

Last but perhaps most important, *Da lif'nei mi atah omeid*, “Know before whom you stand.” Leading a congregation in worship is an honor. When you are preparing to lead a service, remember to whom you are praying and for whom that service is intended: The *sh'liach tzibur* must at all times be aware of her or his role as a representative of the community before God.

SELECTING THE MUSIC FOR WORSHIP

We all face the challenge of balancing the music we sing week in and week out with the music that varies from service to service. How much new music can be introduced to a congregation and when should we just stick to what we know? It is not crucial to decide on an exact ratio of new to old melodies, but it is important to maintain a general level of musical consistency from service to service. When a congregation is made to feel comfortable through the use of familiar melodies, it can be receptive to the excitement and joy of the unfamiliar. And with enough repetition, the unfamiliar will become familiar. When choosing (new) music, consider the following questions:

- How does the music express the meaning and/or mood of a particular prayer/text?
- Is it appropriate for the specific section of the service, time of year, or holiday?
- How does it fit in with the rest of the service? Does it flow from what came before and into what comes after? Does it enhance the pace of the service or encumber it?

שירו ליהוה

...שיר חדש...

Sing to God
a new song...

Psalms 96:1

- When does the service call for “high energy” music and when is there a need for quiet introspection?
- Where are the communal singing moments in the service? Where are there listening moments?
- How and when might new music be introduced and/or taught?
- What musical forces are available to you? (e.g., instrumentalists, singers, choir)
- What are the different musical styles from which you could choose? How do they change the mood and flow of the service? (e.g., *niggunim*, unaccompanied chant or *nusach*, congregational unison singing, instrumental music, call and response, choral)

INTRODUCING NEW MELODIES

Know how, why, and when to introduce new melodies. Learning a new piece of sacred music means more than simply learning a new song. It involves other valuable Jewish learning, for example, Hebrew language, liturgical text, theology, etc. Here are several suggestions that you might find helpful when you are contemplating introducing a new melody to your congregation:

- Plan ahead: Decide what new melodies you want your congregation to learn over the course of the next year.
- Prepare a CD for your congregation featuring a number of new melodies that will be introduced during the coming year.
- Set aside time before a service and invite your congregants to learn new music that will be used in that service.
- Use the new melody like a *niggun* (without the words) so that the congregants can become familiar with it without having to pay attention to the text. You could use this *niggun* as an opening song or as a melody after silent meditation. It could be sung or played on an instrument.
- Reintroduce it, either in the same service or after using it for a week or two, with the words.
- Coordinate with the religious school music program so that students become familiar with the melodies that are used in worship services and learn the new ones that are being introduced.
- Spend some time exploring multiple settings of one text to learn how different composers interpret it and how different settings express the same text in a variety of ways.
- Once a new melody has been introduced, make sure that it is used for the next few weeks so that the congregation has a chance to become familiar with it, and then reintroduce it from time to time.
- Generally, it is a good idea not to introduce more than one new melody during a service.
- If different *sh'lichei tzibur* lead services on different Shabbatot, make sure that they communicate with one another and use the new melodies consistently.

הַיָּשָׁן יִתְחַדֵּשׁ
וְהַחֲדָשׁ יִתְקַדֵּשׁ.

The old shall
become new,
and the new
shall become
holy.

HaRav Avra-
ham Kook

T'FILAH AND SHIRAH: PRAYER AND SONG

Without going into great detail regarding the composition of the prayer book, we cannot emphasize enough how important it is for you to be familiar with the elements and general structure of the service. Understanding the rubrics of the liturgy and the transitions between them will help you create a worship service that flows smoothly. It will also help you make informed choices about moods and modes, energy levels, and the pacing of the service.

When preparing a worship service, the following issues ought to be considered:

What are the high points of the service?

Imagine the service as a graph and envision where it would peak and where it would descend. Then make your musical/liturgical choices in such a way that they support the “warm-up” and the “cool-down.” For example, you may decide to make the early part of the Friday evening service, *Kabbalat Shabbat*, the highlight or peak of one week’s service. This might mean that the congregation will spend a lot of time singing settings of the *Kabbalat Shabbat* Psalms and will probably spend less time on other parts of the service. Or you might decide that you want to create a peak moment at *Hashkiveinu*, in which case your musical choices for the prayers before and after *Hashkiveinu* will be determined by this decision. In other words, how will *Mi Chamochah* lead smoothly into the setting of *Hashkiveinu*, and how will *V’shamru* follow it?

What energy/intensity levels do you seek to create at various points during the service?

This question follows naturally from the previous one. However, remember that peak moments can be achieved through both rousing, high-energy moments and intense, quiet ones. The full congregation singing with one voice can produce a very high-intensity moment, as can a solo violin softly playing a setting of Psalm 23 during the *Yizkor* service.

During what time of the year does this service take place? Which holiday is coming up? What current events are having an impact on your community?

Think about how you can help establish the feeling of the season and connect to current events by using musical holiday motifs or settings of texts that speak to the particular time or events. Introducing the musical theme of an upcoming holiday, either by teaching it and/or by subtly weaving it into the service, will remind the congregation of the calendar cycle. For example, in many congregations, *Mi Chamochah* is sung to the melody of the upcoming holiday. The blessing announcing the new month, *Birkat HaChodesh*, creates another opportunity for a musical reminder by introducing the next month’s holiday motifs.

How can music be incorporated to reinforce the mood and nature of each prayer and, more broadly, of each service?

Some services may be more reflective in character, others more celebratory. Shabbat is a time of joy. However, even in the midst of joy, there should be moments for reflection, moments for sitting back and breathing, moments for remembering, and moments for reaching out. That means that the music should not stay the same as far as tempo, rhythm, and general sound are concerned. The challenge is to create a comfortable flow from upbeat, joyous music to quiet, reflective melodies, from singing out loud to sitting back and listening.

The numerical value of the letters that constitute the word *shirah*, or song, is equal to the numerical value of the word *t’filah*, or prayer. Prayer is song.

Abraham
Joshua
Heschel

What is the role of silence? How much silence is comfortable for the *sh'lichei tzibur* and the congregation?

How often do you have a genuinely silent prayer time without any music being played in the background? It is important to create moments in which each person can be with his or her own thoughts and feelings without even the “distraction” of music. If your congregation is used to having the organ or keyboard play during the silent prayer, consider trying at least a partly silent segment. Experiment with using the music as a gentle way of drawing people back into the communal prayer experience.

Which prayers do you want to emphasize with music? Which prayers lend themselves more readily to reading or responsive reading?

Jewish liturgy was, historically speaking, a sung liturgy until the beginnings of Reform in the early nineteenth century. Today, we face the challenge of balancing speaking and singing in our services. The tendency in many congregations is to go back toward more and more singing. However, we shouldn't underestimate the power of a beautifully crafted poetic text read aloud. Some ways to create transitions from speaking to singing and back are:

- Use humming or quiet instrumental playing during a reading to “set up” the melody for the next prayer that will be sung.
- Chant in Hebrew or English the end of the paragraph that was just read, using a fragment of *nusach* and/or transitioning into the melody of the prayer that will be sung next.
- Try singing a number of prayers without any readings in between to create a nice musical flow.
- Pay attention to the tone and rhythm of the readings and make sure they match the tone and rhythm of the singing that comes before and/or after them.

MUSICAL ELEMENTS

In the quote on the left, King David used every musical element he had at his disposal. Ever since, our Jewish musical heritage has been incredibly rich and varied. What follows is a list of the different musical modalities that are available for use in worship services and how they can be incorporated into your worship services.

Call and Response

The custom of antiphonal singing, more commonly known as “call and response,” dates back thousands of years. Antiphonal singing can occur between two groups of people or between the leader and the congregation. The advantage of the latter is that the congregation has a chance to first hear each phrase sung by the service leader and then repeat it verbatim, for example, in the morning blessings or *Ashrei*.

A variation of call-and-response singing is a musical setting that has a congregational refrain followed by verses that either allow the *sh'liach tzibur* to improvise or can be sung by the entire congregation. Congregants can probably learn almost any refrain by the end of a piece as long as the refrain is repeated enough times. You may also consider teaching the refrain separately or as a *niggun* earlier in the service.

וְדָוִד
וְכָל-יִשְׂרָאֵל
מִשְׁחָקִים
לְפָנֵי הָאֱלֹהִים
בְּכָל-עַז
וּבְשִׁירִים
וּבְכַנּוֹת
וּבְנִבְלִים
וּבְתַפִּים
וּבְמִצְלֵתִים
וּבְחִצְצֹרוֹת:

And David
and all Israel
played before
God with all
their might;
with songs,
and with
harps, and
with psalter-
ies, and with
timbrels, and
with cymbals,
and with
trumpets.

I Chronicles
13:8

Cantillation

The chanting of the Torah, Prophets, and Writings according to biblical cantillation is among the most ancient elements of Jewish music. Different cantillation melodies are associated with the Torah and haftarah, Shabbat, the High Holy Days, the Three Festivals, and other holidays. Many congregations regularly use the Shabbat cantillation for the *V'ahavta*, the paragraph that immediately follows the *Sh'ma*, as well as for the weekly Torah and/or haftarah readings.

Cantorial Improvisation

Throughout our people's history, cantors have developed the art of improvising musical interpretations of the prayer texts based on a number of traditional modes and motifs. This traditional style of improvisation is a skill that can be mastered only after intense study of the Hebrew text as well as the intricate subtleties of the *nusach*. However, there may also be room in today's services for other styles of improvisation—for times when the *sh'liach tzibur* can use his or her skills to add beauty to the service beyond what the congregation sings.

Choral Music

Many congregations have a volunteer adult choir and/or a children's choir, while others employ professional choral singers. If your congregation is small, you might consider creating an intergenerational choir in order to utilize all your resources. A choir can do the following:

- Support congregational singing. You may have more time to teach a volunteer choir new melodies in advance than you have during services with the whole congregation. Once your choir has learned a new melody, it can act as a support to the congregation when that new melody is being introduced.
- Harmonize with the rest of the congregation by adding one or more harmony lines to a familiar congregational melody.
- Enhance the service by singing a choral piece that illustrates the week's Torah portion or the themes of the season.
- Function as a musical ambassador to the wider community by participating in interfaith services and community events.
- Help draw into the worship experience congregants who otherwise might not feel comfortable becoming involved in synagogue life.
- Perpetuate the incredibly rich heritage of Jewish choral music, which dates back as far as the Levitical choirs on the Temple steps.

The answer to the question Who conducts the choir? depends on the resources of each congregation. Often the accompanist may be able to conduct the choir, sometimes the *sh'liach tzibur* is able to do so, and on occasion a separate conductor may be needed. If no one from within the congregation is available, explore the resources in the wider community. Almost every community has a high school or college choral conductor or a local church choir conductor who might be able to help out.

Congregational Melodies

Just as their name suggests, congregational melodies are melodies that are appropriate for congregational singing. They are usually metric, meaning that they are sung to a regular rhythmic pulse,

in contrast to chant, which is usually sung in a free style. The vocal range of these melodies is usually not too large so that they can be sung comfortably by most people. Congregational melodies allow worshipers to participate actively and to hear their collective voices; they also provide a counterpoint for other textures in the service.

Instrumental Music

Although many Reform congregations use an organ, a keyboard, or a guitar during their Shabbat and holiday services, any instrument can be utilized to add to the worship experience. A woodwind, string, or brass instrument can double any congregational melody or add a harmony line, and many published musical settings have a separate written-out instrumental part. Percussion instruments can add rhythm and energy to a service. Instruments can play choral parts if your choir cannot sing them all; an instrument can play softly during the reading of a prayer in English or Hebrew to create a transition to the next sung prayer; and instruments can be used to support the congregation when you are teaching a new melody.

Almost every congregation has an adult or child member who plays an instrument. By involving the latter in a service, you not only add extra dimensions to your worship but also invite members to get more involved in synagogue life by taking ownership of an aspect of the worship experience.

Niggunim

Niggunim are songs without words. They have been especially popular among the Chasidic community, where they are often sung to intensify the *kavanah*, “prayerful intention,” of the worshipers. *Niggunim* possess the following qualities that are useful for congregational singing:

- They are easy for congregations to learn since the melodies tend to be repetitive.
- They are accessible to all regardless of Hebrew skills since they are sung without words.

As mentioned above, almost any congregational melody can be used like a *niggun* by singing it without the words when introducing it to the congregation or reminding the congregants that you are about to sing the same melody again.

Nusach (Literally, “formula” or “version”)

This term describes the collection of musical motifs and modes, generally unaccompanied chant, that are traditionally associated with specific sections of the service or a particular holiday. Fragments of *nusach* can be used to create smooth transitions or modulations from one section of the service to the next and help congregants connect to the time of year. Just as Jewish tradition associates certain foods and customs with specific times of the year, certain melodies are associated with specific holidays. Using these musical “cues” helps us stay connected to the cycle of the Jewish calendar and to the larger community of *K'lal Yisrael*.

THE ACCOMPANIST

In your role as *sh'liach tzibur*, you might work with an accompanist. Usually the accompanist will be a keyboardist—someone who plays the piano, the organ, or an electronic keyboard.

How to find or choose an accompanist

There are several qualities to look for in a synagogue accompanist. First, it is important that your accompanist be a good sight reader. This means that you should be able to put a piece of music of

moderate difficulty in front of your keyboardist and he or she will be able to play it well *immediately*, without ever having seen it before. There are some fantastic pianists who can play very difficult and complex music but do not necessarily sight-read music well. Because you may not be able to rehearse extensively with your accompanist, it is important that he or she can sight-read music well and learn music quickly.

In addition to being a good sight reader, an accompanist must have the ability and flexibility to follow you. It is also very useful if an accompanist is able to improvise from chord symbols (lead sheets). Music is often published in this format, that is, a melody line with chord symbols. A good accompanist can look at a lead sheet and create an appropriate accompaniment for the given melody.

How to work with an accompanist who is not trained in Jewish music

Many Reform congregations use a (non-Jewish) church organist as their accompanist. Often these musicians are very knowledgeable about music in general but may not be accustomed to the specific requirements of accompanying Jewish music. Much of Jewish music, especially the more traditional repertoire, is based on a number of modes that are different from Western tonalities. It is helpful to bring these differences to the accompanist's attention and to possibly recommend some reading and/or training to him or her. In addition, the accompanist should be made aware of the differences between accompanying church hymns, which are often strictly metrical and "square," and accompanying congregational singing in the synagogue, whose melodies often follow the rhythm of the Hebrew language (as in recitatives) rather than a very strict meter (as in hymns). It is extremely helpful if the accompanist has developed a basic understanding of the liturgical structure. This will facilitate his or her ability to follow the service and thus help create a smoothly flowing worship experience.

Both the Guild of Temple Musicians (GTM) and the Union's Department of Worship, Music and Religious Living offer training for temple accompanists. The GTM can also help a congregation search for an accompanist. See pages 124 to 126 of this section for more detailed information.

Organ, piano, or keyboard?

Whether a congregation uses an organ, a piano, or a keyboard may be determined by a number of factors, such as the tradition of the synagogue, what instrument is available, who can play it, and the budget.

If your congregation has an organ that is in good working condition, there is no reason for it to stand silent. It can add beauty and majesty to the worship service if it is used well. Its sustained tones can be used to provide a sound "cushion" underneath the spoken word, and its various registers can provide an enormous variety of sound colorings. The challenge is for the organist to accompany in a way that enhances the flow of the liturgy and supports the congregation. A light touch and flexible playing will make that possible.

An acoustic piano can add greatly to the music of the worship service. Because of its different mechanics, such a piano cannot replicate the sustained sounds of an organ, but it can produce a more percussive effect and a more immediate sound. If you have both an organ and an acoustic piano, your accompanist might be able to switch back and forth between the two. Most accompaniments, except those settings that have an added bass line for the foot pedals of the organ, can be played on either instrument.

וַיִּתֶּה קָחוּ-לִי
מִגֵּן וְהָיָה כְּנֶגֶן
הַמִּנְגֵּן וְתָהִי
עֲלֵיו יַד-יְהוָה:

And now
fetch me a
musician, and
it was when
the musicians
played that
the hand of
the Eternal
came upon
him.

II Kings 3:15

An electronic keyboard will give you choices in terms of instrumental sounds: Depending on its quality, a keyboard can sound like any instrument from a grand piano to a string orchestra. However, only a good-quality, higher-priced keyboard will produce the sound of a fine acoustic piano or pipe organ. For congregations that do not have a permanent sanctuary or have a flexible setup, a portable keyboard can be a good solution.

PHYSICAL SPACE

Many of us must deal with an existing sanctuary setup, a raised bimah, a choir/organ loft, fixed pews, and/or a space that is too large or too small. The challenge is to be creative with what you have. If you wish to change the feeling of your worship, consider the following possibilities:

- Come down from the raised bimah and lead the service from the “floor” on occasion.
- Move around the sanctuary (with a wireless or lavalier microphone) while leading certain parts of the service.
- Think about the placement of your choir. Having members of the choir sit among the other congregants will make everyone feel that they are a part of the congregation and will provide extra support for congregational singing. Having choir members sit apart—either in the first row(s), on the side, or on the bimah—will make them feel special and will allow them to be heard separately. However, this might create more of a performance setting. In certain cases, you might want to position the choir along the sides of the sanctuary or all the way around and behind the congregants to create a feeling of “surround-sound,” enveloping the congregation in song.
- Although a (pipe) organ usually cannot be moved, a piano or portable keyboard can be placed on or near the bimah, depending on your available space. Good sight lines between the worship leader(s), the choir, and the accompanist help tremendously in creating a smoothly flowing worship service. An existing (pipe) organ can sometimes be connected to an electronic keyboard, enabling the accompanist to play from a place other than the organ loft.

VISION

Having opened with the citation of the root **ראה**, meaning “see” or “have vision,” we conclude with that concept as well. Some of our Movement’s congregations have developed a “mission or vision statement” for their synagogue, a document that summarizes the congregation’s function and purpose as well as its core values and ideals. Following that example, we would like to suggest the possibility of your developing a “music vision statement,” a document that states your congregation’s vision of the function of sacred music.

On the next page is a rare example of such a music vision statement. As you and your congregation continue to explore the role of music in worship, may this statement serve as an inspiration to you to create one of your own.

מה-טבו
אהליך יִעֲקֹב...

How good are
your tents,
O Jacob...

Numbers 24:5

THE MUSIC VISION STATEMENT OF TEMPLE EMANU-EL

Temple Emanu-El's statement of core values affirms that it is "a vibrant Reform Jewish community that strives to be a place of sacred encounter. It is a place where learning, prayer, and deeds change people's understanding of themselves, their world, and their responsibilities in it."

By this music vision statement, we recognize the central role that music plays in making temple a place of sacred encounter; we acknowledge that music is vital to our Jewish worship experience, our commitment to lifelong Jewish learning, and our Jewish cultural values.

First and foremost, we recognize the power of sacred music to shape and elevate our communal prayer experience. Music in worship makes possible moments of memory, awe, intimacy, and sharing. Prayer through music binds together our worshipping community, stirs our emotions, and acts as a gateway to experiencing the presence of God.

We affirm the role of music in Jewish learning for learners of all ages and all stages of learning. Jewish music nurtures Jewish identity and is itself a text that touches the Jewish heart and expands our understanding of our world.

We recognize Jewish music as one of the primary expressions of Jewish culture. In secular as well as sacred settings, the performance of Jewish music binds us to our common past, connects us to other listeners in our present, and allows us to share the experience of Jewish culture with the larger community of which we are a part.

PREPARING TO PLAN FOR WORSHIP

To sing means to sense and to affirm that the spirit is real and that its glory is present. In singing we perceive what is otherwise beyond perceiving. Song, and particularly liturgical song, is not only an act of expression but also a way of bringing down the spirit from heaven to earth....

"Who may ascend the mountain of the Eternal, and who may stand in God's holy place? Those with clean hands and pure hearts, who never speak with malice, who never swear deceitfully" (Psalms 24:3–4). Not by might of voice, not by strength of talent alone, but by the sense of awe and fear, by contrition and the sense of inadequacy, will a [*sh'liach tzibur*] succeed in leading others to prayer. The [*sh'liach tzibur*] must constantly learn how to be involved in what he says, realizing that he must also teach others how to attach themselves to the words of the liturgy. He has a secret mission to convert, to lead people to a point where they can sense that arrogance is an abyss and sacrifice is eternity....

Song is the most intimate expression of man. In no other way does man reveal himself so completely as in the way he sings. For the voice of a person, particularly when in song, is the soul in its full nakedness. When we sing, we utter and confess all our thoughts. In every sense *chazanut* is *hishtapchut hanefesh* (outpouring of the heart).

Abraham Joshua Heschel, *The Insecurity of Freedom*

SAMPLE SERVICE MENUS/CUE SHEETS

Planning is one important element in creating meaningful worship. This might entail determining ahead of time which service will be used, what melodies might be sung, and who does what. Worship leaders often find it helpful to create some kind of list that will serve as a reminder of the choices that were made. Such lists are sometimes called service menus or cue sheets. They can function as a road map for each service, reminding the service leaders about which portions of the liturgy are read and which are sung, as well as which musical settings were chosen for the service. If an accompanist is present, a cue sheet will help that person follow easily based on the cues for each musical setting.

Cue sheets are not meant to stifle the spontaneity of the service but rather to help create an easier flow throughout the service. And as with any "script," there always needs to be room to respond to the unplanned as well!

On the following pages we have included five examples of cue sheets, each reflecting a different approach and service style. They may serve as helpful models, or you may choose to create your own template to meet your specific needs.

SHABBAT EVENING MUSIC CUES

				1
	Gender Sensitive, Gates of Prayer—Service I			
SONG	2	COMPOSER	PAGE	CUE
				3
OPENING :	4	Niggun (Shabbat Shalom) & Rom'mu		(with drum)
				5
Rabbi: Welcome and Shabbat Shalom				
PSALM 95		Franzel	p. 39	announced
PSALM 96 (Just Refrain 2x)		Franzel	p. 40	segue
L'CHA DODI		Rotenberg	p. 46	Announced
CANDLE BLESSING		Binder	p. 38	by Your light do we see light
		Nancy and Barbara Melamed		
CHATZI KADDISH		Davidson, arr.	P. 49	Announced
BAR'CHU		Freed	p. 50	Announced
SH'MA		Friedman	p. 52	who love your people Israel
V'AHAVTA		chant		6
MI CHAMOCHA (with drum)		Orenstein	p. 53	all Israel sang this song
HASHKIVEINU		Sharlin/Rozumni	p. 54	segue
V'SHAMRU		Rothblum	p. 55	rested and was refreshed
AVOT V'IMAHOT GEVUROT KEDUSHAT HASHEM		Traditional	p. 56	Announced
				7
Silent recitation of amidah				Announced
	8			
SHALOM RAV (with flute)		Davidson	p. 60	bless Israel w/ peace
	9			
Silent Prayer				
OSEH SHALOM		Klepper (nice arr.)		After healing prayer
				10

See Cue Sheet on next page

MOUNT ZION TEMPLE CUE SHEET

- ❶ **GENDER SENSITIVE, *GATES OF PRAYER***—Service 1: The prayer book and service used on this Shabbat evening are specified.
- ❷ **COMPOSER:** The composer for each setting is specified, since there are often several different musical settings of a particular text. This also enables the music leader(s) to keep track of the music used throughout the year.
- ❸ **CUE:** A cue indicates to the music leader and/or accompanist when the next musical selection is coming up. The most common types of cues used are:
 - a. *Announced:* The rabbi/service leader announces and/or introduces the text that will be sung.
 - b. *Segue:* The next musical selection immediately follows the previous one, with no speaking in between.
 - c. *Text cue:* Usually includes the last few words that are spoken immediately before the musical selection.
- ❹ **Note that this service begins with music, before any welcoming words are uttered.**
- ❺ **WITH DRUM:** Use of a musical instrument.
- ❻ **CHANT:** According to Torah trope/cantillation.
- ❼ **TRADITIONAL:** In this case, “traditional” indicates that this section of the service is chanted according to *nusach*.
- ❽ **In this congregation, the middle part of the *Amidah* is recited silently.**
- ❾ **WITH FLUTE:** Use of an instrument playing along with the vocal line.
- ❿ **NICE ARR.:** This is the way in which this music leader distinguishes between various arrangements of the same musical setting, possibly because the name of the arranger is unknown.

Notice the different styles of music incorporated into this one service:

- a. *Niggun* (opening)
- b. Torah trope/cantillation (*V'ahavta*)
- c. *Nusach* (*Avot, G'vurot*)
- d. “Solo” pieces, with or without accompaniment (*Hashkiveinu*)
- e. Congregational melodies (*V'shamru*)
- f. Use of instruments (drum, flute)

BO: pg 469
 ① Rob Lustig Exodus 13:1-4
 2 Lec Slawitz 13:5-7
 3 " 13:8-10

Haftarah = me
 pg 700
 Jeremiah
 46:13-21; 28

CUE SHEET
 Rodeph Shalom Chapel Service
 Date: Feb 3, 2001

Page	Piece	Composer	Cue
104	Mah Tov	Makensy	Rabbi Announces
104	Laasok B'divrei Torah	(A Cappella)	Segue
105	Elu D'varim	(A Cappella)	"Your people Israel"
105	Elohai	(A Cappella)	Segue
106	Nisim sheb'chol Yom	(A Cappella)	Segue
108	Kaddish	(A Cappella)	Segue
109	Barchu	(A Cappella)	Segue
110	V'haeir Eineinu	(A Cappella)	"Your service"
111	Shema	Swizer	Segue
	V'ahavta	(A Cappella)	"Please be seated"
113	Mi Chamocha	Bondie	"to sing with joy"
	Tzur Yisrael	(A Cappella)	Segue
114	Adonai/Avot	Whitberg	"Rise for Tefilah"
	G'vurot	"	Segue
116	Sanctification	trad	Segue
117	L'dor vador	Frankelstein	Segue ("be seated")
118	Yism'chu	trad	Segue
	(Kushat hayom)		Segue
120	Redei		
122	Sim Shalom	Jolk	"Shema of Peace" Announced
124	Yih'yu Oseh Shalom	Mitzgur	after silent meditation
142	Ein Kamocha	trad	Rabbi announces
	Av Harachamim		Segue
	Havu Godel	(A Cappella)	Segue
	Ki Mitziyon		Segue
143	Bet Ya'akov	(A Cappella)	Segue
	Shema/Echad		Segue
	Gadlu l'Adonai	(A Cappella)	Segue
	L'cha Adonai		Segue
	(Additional songs during passing of the Torah)		
TORAH/HAFTARAH READING			
145	V'zot Hatorah	LeFKowitz	as Torah is lifted
146	Y'hal'lu	(a capella, F chord)	Rabbi announces
	Hodo	trad	Segue
147	Eitz Chayim	trad	"its paths are peace"
148	Aleinu	trad	Rabbi announces
	Shema Nofet	Wasserman	Segue
149	V'neemar/Bayom Hahu	Gordon	"Your name shall be One"
Closing:	Adon Olam	FR/S/P	Rabbi announces

Silent
 Niggun

8

See Cue Sheet on next page

RODEPH SHOLOM CHAPEL SERVICE CUE SHEET

This cue sheet is set up as a template. The same service is used every week, with minor (musical) adjustments. The blank lines in the composer column indicate where the music leader has chosen to vary the service from week to week.

- ❶ **BO:** Indicates the Torah portion for the week. Also listed are the names of the lay Torah chanters, as well as the chapters and verses of each *aliyah*.
- ❷ **HAFTARAH:** In this service, the music leader chants the haftarah portion. Notice that this key information includes the page number, book, chapter, and verses.
- ❸ **PAGE:** Refers to *Gates of Prayer for Shabbat and Weekdays* (a gender-sensitive prayer book).
- ❹ **PIECE:** The liturgy.
- ❺ **COMPOSER:** This column indicates the specific musical setting of the liturgy used this week.
- ❻ **A CAPPELLA:** Sung without accompaniment. In this context, it means either according to *nusach* or any other melody without accompaniment. This leaves the music leader some freedom to decide on the spot what version he or she is going to sing.
- ❼ **SEGUE:** In this service, three large sections of the liturgy are sung entirely without any speaking in between (pages 105–109, pages 114–118, and the Torah service). Of the three examples, this cue sheet represents the service with the greatest amount of singing and the least amount of speaking.
- ❽ **SILENT 1st:** This cue was a later addition to the template. It indicates that the congregants recite the *Amidah* silently first and then the leader repeats it aloud. The repetition of the *Amidah* is preceded by a *niggun*.

A NEW PRAYER BOOK: PLANNING MUSIC FOR *MISHKAN T'FILAH*

The publication of *Mishkan T'filah* presents a wonderful opportunity to examine new and meaningful ways to approach worship. Integrating the spoken word with uplifting musical settings of our liturgy can generate a dramatic worship experience. Music can be a gateway to the spirit: For many congregants searching for meaningful worship, carefully planned and balanced musical choices can provide a pathway for their spiritual journey. The following suggestions are offered as a guide for planning the music of worship. No one size fits all. *Mishkan T'filah* is a prayer book that allows for a variety of worship styles in each synagogue community, according to each congregation's unique *minhagim* (customs).

Certain issues that are central to the employment of *Mishkan T'filah* are also central to the crafting of meaningful worship in general. The following service outlines strive to provide:

- An appropriate balance between Hebrew and English
- Varied use of instruments
- Moments of active vocal participation, as well as moments of contemplation and meditation
- Sensitive attention to the myriad needs of the individual congregants
- Moments of celebration, meditation, comfort and challenge
- Smooth transitions between worship moments and a treatment of the worship experience as a complete organism, as opposed to a string of individual prayers

TOOLS, TECHNIQUES, TIPS AND TRICKS UNIQUE TO *MISHKAN T'FILAH*

1. **Use the chanted *chatimah*** (the closing line of a prayer, which begins with *Baruch Atah Adonai*) as a cue to turn the page. This will promote smooth transitions between each two-page spread in *Mishkan T'filah*. (For example, the *chatimah* on pages 32 and 33 can be used to lead smoothly into *Elohai N'shamah* on page 34.)
2. **Chant, don't speak, instructions** in order to facilitate the flow of worship. (For example, "We rise for the *Amidah*, beginning on page 74.")
3. **Model antiphonal singing** with designated respondent(s). One example might be *Nisim B'chol Yom* on pages 36–41. The cantor or soloist might begin, with the rabbi and choir responding. Alternatively, the rabbi could begin, with a congregant, who was asked in advance, leading the response.
4. **Identify some Hebrew text changes in *Mishkan T'filah*** and educate the congregation to anticipate the musical nuances. An example of a Hebrew change is the ordering of the matriarchs in the *Avot V'imahot*. (See the full list of changes in "Have You Noticed?—Changes in Hebrew and English Wording in *Mishkan T'filah*" on the *Mishkan T'filah* website at www.urj.org/mishkan.)

**MODEL SHABBAT EVENING SERVICE FOR
MISHKAN T'FILAH (SIMILAR TO GATES OF PRAYER)**

Developed by the Joint Commission on Worship, Music and Religious Living

Alternative musical selections are indicated by dashed lines [-----] between selections.

PAGE	PRAYER	COMPOSER ¹	KEY	LEADER ²	CUE	COMMENT
128	Opening <i>nigun</i> and	Ehud Zweig <i>Y'did Nefesh</i>	D minor	L2, all	Welcome	Instrument(s) can set mood by playing quietly.
120	Candle Blessing	A. W. Binder <i>Nusach</i>	D minor		to kindle the light of Shabbat	By honored guest, if custom of congregation

KABBALAT SHABBAT

130 or 131	Psalm 95 or Psalm 96	Reading		L1	Page 130 or 131	
138	<i>L'chah Dodi</i>	Israeli	D minor	L2	Page announcement	Rise for the last stanza if this is your custom.
140 or 141	Psalm 92 or 93	Sephardic Read English Translation	D minor	L1	Segue	
142	<i>Shalom Aleichem</i>	Israel Goldfarb	F minor	L2, all	...there is no wrong	
144	<i>Chatzi Kaddish</i>	<i>Nusach</i> /Traditional	D minor	L2	Segue	
146	<i>Bar'chu</i>	Benjamin Segal	D minor	L2, all	Segue	Congregation rises.
148	<i>Maariv Aravim</i>	Reading		L1	Segue	Can be read in Hebrew or English.
151	As You taught... <i>chatimah</i>	Reading		L1	Segue	<i>Chatimah</i> is chanted in major key.
152 and 153	<i>Sh'ma</i>	Solomon Sulzer	F major	L2, all	Segue	
154	<i>V'ahavta</i>	Cantillation		L2, all	Please be seated	
157	In a World...	Reading		L1, L2	Announced	Read responsively by two leaders.
158	<i>Mi Chamochah</i>	Isadore Freed	F minor	L2	of the Sea	
	<i>V'ne-emar</i>	<i>Nusach</i>	F minor	L2	Segue	
160	<i>Hashkiveinu</i>	Reading		L1	Announced	English translation
160	<i>Chatimah (Baruch Atah...)</i>	Jeffrey Klepper or <i>Nusach</i>	D major	L2	evermore	
162	<i>V'shamru</i>	Moshe Rothblum	C minor	L2	Segue	Congregation sings either <i>V'shamru</i> or <i>Yism'chu</i> —but not both—or recites silently, if custom of congregation. Contemporary choices: Joe Blac and Sam Radwine.
163	<i>Yism'chu</i>	Isadore Freed	E minor	L2	Segue	

PAGE	PRAYER	COMPOSER ¹	KEY	LEADER ²	CUE	COMMENTS
164	<i>Adonai S'fatai Tiftach</i>	Craig Taubman	E minor			
166–170	<i>Avot, G'vurot and K'dushah</i> (Note the seasonal additions on page 168 of <i>Mashiv haruach</i> or <i>Morid hatal</i>)	<i>Nusach</i>		L2, all	Congregation rises	Note the text change in <i>Avot</i> to <i>Elohei Rachel v'Elohei Leah</i> and the text option in <i>G'vurot</i> between <i>hakol</i> and <i>hameitim</i> .
173	May these hours... <i>chatimah</i>	Reading		L1, all	Segue/or congregation sits	
174	<i>R'tzei</i>	Stephen Richards	C major	L2	Segue	Optional music/alternatively can be read.
176	We acknowledge...	Reading		L1	Page announcement	
178	<i>Shalom Rav</i>	Jeffrey Klepper Ben Steinberg	D major F major	L2	Announced	
	Silent Meditation					Instrument(s) can set mood by playing quietly.
180	<i>Oseh Shalom</i> <i>Yib'yu L'ratzon</i>	Jeffrey Klepper Max Janowski	C major D minor			

TORAH SERVICE

If Torah is read or chanted on Friday nights, see the outline for a Saturday morning Torah service on page 101 and consider time constraints by shortening elements in the service above.

SERMON OR D'VAR TORAH

586–587	<i>Aleinu</i>	Solomon Sulzer		L2	Segue	Or English translation “For You spread...,” page 588.
588–589	<i>Shehu Noteh</i> (optional)	Traditional		L2	Segue	
590–591	<i>V'ne-emar</i>	Michael Isaacson Traditional	F major C major	L2	Segue	
592–597	Reading before <i>Kaddish</i>	Read		L1	Announced	Choose one reading.
598	<i>Kaddish</i>	Read		L1	After reading names	
598	May the One who creates...	Read		L1	Segue	A brief melody, such as <i>V'imru Amen</i> (Shur), or a version of <i>Oseh Shalom</i> may provide a transition between <i>Kaddish</i> and the remainder of the service.

PAGE	PRAYER	COMPOSER ¹	KEY	LEADER ²	CUE	COMMENTS
625	<i>Adon Olam</i>	Eliezer Gerovich Fr. Sephardic Bonia Shur Uzi Hitman	F minor E major F minor E minor	L2, all	Announced	
122–123	<i>Kiddush</i>	Louis Lewandowski Samuel Adler (Traditional)	G major G major			By honored guest, if custom of congregation.
	<i>Motzi</i>					By honored guest, if custom of congregation.

NOTES

1. Many of these melodies can be found in *Gates of Song*, published by Transcontinental Music.
2. This service is configured for two leaders: L1 and L2.

MISHKAN T'FILAH SERVICE FOR A SYNAGOGUE BAND

USE OF INSTRUMENTS

Many congregations use a keyboard instrument (electronic keyboard, piano or organ) as the primary instrument for musical accompaniment. Other congregations use a guitar as their primary instrument for accompaniment. Some congregations have no accompaniment at all. Repertoire should be chosen to best highlight the uniqueness of the specific accompanying instrument. Consistent use of the same keyboard instrument is recommended during a single worship service.

- **Electronic keyboard** works well with contemporary and amplified ensemble instruments (bass guitar, acoustic guitar, extensive percussion).
- **Organ** affords a sustained sound to support congregational and choral singing.
- **Piano** is versatile and is well paired with any number of other instruments, ranging from strings to woodwinds, as well as guitar and percussion.
- **Guitar** works well as a portable instrument and is often effective in less formal worship settings for teaching new melodies and increasing the tempo of the music.
- **Percussion** instruments should be introduced gradually so that you can learn what works best in your congregational setting. Some congregations gradually introduce percussion after the musical momentum begins to take hold and the congregational singing reaches a certain “spiritual energy.” Often an instrumentalist can sense that a prayer can tolerate a strong percussion instrument such as a djembe or bass drum. By contrast, a simple tof or dombek can produce light and gentle rhythmic variety and also strong tribal beats, which, when used judiciously, can be extremely effective. Portable percussion instruments such as maracas, rain sticks, wind chimes, tambourines, bongos and the like can be powerful tools when used with care. They can also be terribly disruptive when handed out to unseasoned congregants without sufficient instruction and guidance. In this case clearly, the more is not the merrier!

Some Suggestions for Introducing Additional Instruments

1. Use sparingly at first.
2. Texture and layer.
3. Vary tempo.
4. Use for transitions in and out of silence.

Where do we find band arrangements?

Band arrangements are not always easy to come by. If you do not have players who are used to improvising their own part, you may need to hire an arranger. Remember that you do not need to use every instrument for every piece of music: Variety will add interest and texture. Be sure that you leave adequate time for rehearsal for your first worship endeavor. Players should be comfortable with the music and with each other before their first service together.

A quick note about key signatures

The key signatures that you choose will have a lot to do with the range in which you are comfortable singing and in which your congregation is comfortable singing. They will also have to do with your guitarist's ability to move a capo quickly on a guitar neck, your pianist's ability to make a musical transition to a new key and other such issues. Make sure that you rehearse all musical segues/transitions in order to ensure that timing for any key changes is adequate and that they sound good.

Guiding the invisible lines of connection

It is the responsibility of the leader to segue from one prayer to the next. The term "segue" implies a short transition. It may be that only a page number announcement is needed. Perhaps once in a while a sentence introduction to a prayer may add to the mood in the room. The modulation of the service leader's voice and her/his confidence in giving instructions are very important for maintaining a prayerful atmosphere.

KABBALAT SHABBAT AND MAARIV FOR USE WITH MISHKAN T'FILAH AND A SYNAGOGUE BAND

Page	Prayer	Composer	Musical Source
	Open with a <i>niggun</i> ¹		
	Greeting/Introduction from service leader		
124–127	Creative <i>iyyun</i> ² or choose a reading		
128	Opening medley a. <i>Hineih Mah Tov</i> b. <i>Hineih Mah Tov</i> c. <i>Hal'lu</i> d. <i>Y'did Nefesh</i>	a. Jacobson b. Rick Recht c. Sufi Chant d. Ehud Zweig	a. <i>The Complete Shireinu</i> b. <i>Shabbat Alive!</i> c. <i>The Complete Shireinu</i> d. <i>The Complete Shireinu</i>
120	Candlelighting	Binder	<i>Gates of Song</i>
123	<i>Kiddush</i>	Lewandowski	
130	<i>L'chu N'ran'na</i>	Ken Chasen	<i>Manginot, Vol. II</i>
131	<i>Shiru L'Adonai</i> or ³ <i>Shir Chadash</i> or <i>Yism'chu Hashamayim</i>	Hollander Julie Silver Chasidic	<i>The Complete Shireinu</i> <i>The Complete Shireinu</i> <i>Gates of Song</i>
133	<i>Hari-u L'Adonai</i>	Leon Sher	<i>The Complete Shireinu</i>
135	<i>Rom'nu</i>	C. Taubman	<i>Friday Night Live!</i>
136	<i>Havu L'Adonai</i> ⁴	Sephardic	<i>Zamru Lo</i>
138	<i>L'chah Dodi</i> ⁵ Verses 1, 2, 5, 9 ⁶	Shukiar, arr. Rotenberg Ashkenazi	<i>Shabbat Anthology Vol. III</i> <i>The Complete Shireinu</i> <i>Shabbat Anthology, Vol. III</i>
140	<i>Tov L'hodot</i>	Ken Chasen	<i>Shabbat Anthology, Vol. II</i>
144	<i>Chatzi Kaddish</i>	Friday Tradition ⁷	<i>Gates of Song</i>
146	<i>Bar'chu</i>	R. Nelson	<i>Shabbat Anthology, Vol. II</i>
148	Reading ⁸ or <i>Maariv Aravim/chatimah</i> ⁹	Y. Zweibeck	Unpublished
150	<i>Reading</i> ¹⁰ or <i>Ahavat Olam/chatimah</i>	Mandel	<i>Shabbat Anthology, Vol. I</i>

Page	Prayer	Composer	Musical Source
152–153	<i>Sh'ma</i>	Sulzer or Pik	<i>The Complete Shireinu</i>
154	<i>V'ahavta</i>	Cantillation	<i>Gates of Song</i>
156	<i>Iyyun</i> or Reading		
158	<i>Mi Chamochah</i> and <i>chatimah</i>	Sol Zim or D. Friedman	<i>Shabbat Anthology, Vol. III</i> <i>The Complete Shireinu</i>
160	Creative <i>iyyun</i> ¹¹ leads into <i>Hashkiveinu</i>	Brodsky, Jonas, Zweiback	<i>The Complete Shireinu</i>
162	<i>V'shamru</i> ¹²	Finkelstein or Friedman	<i>Shabbat Anthology, Vol. I</i> <i>The Complete Shireinu</i>
164	<i>Adonai S'fatai</i>	H. Tiferet Siegel or Taubman	<i>The Hanna Tiferet Songbook</i> <i>Friday Night Live!</i>
166–180	Silent <i>Amidah</i>		
178	<i>Shalom Rav</i> or	Klepper or Steinberg or Contzius	<i>The Complete Shireinu</i> <i>Gates of Song</i> <i>Shabbat Anthology, Vol. III</i>
180	<i>Elohai N'tzor</i> or "May the Words" or <i>Yih'yu L'ratzon!</i> <i>Oseh Shalom</i>	Maseng Schiller Shur	<i>Shabbat Anthology, Vol. I</i> <i>Shabbat Anthology, Vol. II</i> <i>Shabbat Anthology, Vol. I</i>
	Sermon/ <i>D'var Torah</i>		
586–587	<i>Aleinu</i>	Sulzer Sharlin	<i>The Complete Shireinu</i> Unpublished
588–589	Optional reading ¹³		
590–591	<i>V'ne-emar!</i> / <i>Bayom Hahu</i>	Traditional or Sharlin or Gordon	<i>The Complete Shireinu</i> Unpublished <i>The Complete Shireinu</i>
598	<i>Kaddish</i>		
	Closing song ¹⁴		
598	<i>Oseh Shalom</i>	D. Friedman or N. Hirsch	<i>The Complete Shireinu</i>
625	<i>Adon Olam</i>	E. Gerovitch Aloni	<i>Gates of Song</i> <i>Shabbat Anthology, Vol. I</i>
631	<i>Ein K'Eloheinu</i>	Freudenthal Sephardic/ Ladino	<i>Gates of Song</i> <i>Shabbat Anthology, Vol. II</i>
657	<i>Od Yavo Shalom</i>	Moshe ben Ari	<i>Ruach 5761 & 5763</i> <i>Songbook</i>

Notes

1. A *niggun* can be a new melody that you would like to use later in the service, e.g., for *Mi Chamochah*.
2. An *iyyun* is a brief, creative teaching that is not from the pages of the prayer book. It elaborates on the themes of a specific prayer.
3. By contrast to a medley where several songs are sung without a break, here the term “or” suggests that only one of these choices should be included.
4. *Havu L'Adonai*, the text of Psalm 29, is also known as *Miz'mor L'David*.
5. You may wish to use only one melody for *L'chah Dodi*. If you choose to sing all nine verses, it is good to vary the melody by developing a medley of familiar melodies. If your congregation has the custom of rising to greet the Sabbath Bride at the final verse, *Bo-u V'shalom*, turn toward the entrance of the sanctuary.
6. If it is your congregation's custom to communally welcome mourners into the sanctuary after *L'chah dodi*, do so here.
7. The traditional chant for *Chatzi Kaddish* is specific for Shabbat evening. A different chant is used on Shabbat morning.
8. At this point you may choose to include an English reading. If you do, keep the music playing softly underneath using the underlay as an introduction to the next musical piece. Or you may choose to sing the *Maariv Aravim* text.
9. Chant the *chatimah* (the blessing at the conclusion of the Hebrew paragraph). The *chatimah* repeats multiple times on a two-page spread in *Mishkan T'filah*. The chanting of the *chatimah* signals that it is time to turn to the next page.
10. Depending on whether or not you read an English reading above (8), you may want to include an English reading here.
11. The service leader may ask for silence at this point. During this time the piano or guitar can play softly in the background. Alternatively, the service leader may choose an English reading or an *iyyun* or poem in preparation for *Hashkiveinu*, depending on how mellow you want to be at this point.
12. Musical settings of *V'shamru* vary in tempo significantly. Choose the setting that best sets the tempo for the mood you desire to create.
13. You may choose to insert an English reading here or segue directly to *Bayom Hahu*.
14. Develop a repertoire of alternative melodies for several closing songs and alternate among them.

WEEKDAY MORNING SERVICE USING *MISHKAN T'FILAH*

***Boldface** indicates that the prayer should be chanted or sung. Roman face indicates that the prayer should be read.

*Composers' names are in parentheses.

*L and A are the initials of the worship leaders.

PAGE	PRAYER/COMPOSER	LEADER/CHOREOGRAPHY
	<i>Niggun</i> (Franzel)	A L Page number
30	<i>Mah Tovu</i> (Folk)	A
	<i>Kavanah</i> —As appropriate to Community	L
33	My God...	Read together
35	Praise God...	Read together. A to underscore with music.
36–40	<i>Nisim B'chol Yom</i> (create own)	L to begin. A to pick up words, lead chant <i>Baruch</i> ... and add in the personalized text. A to guide <i>k'hilah</i> to come up with their own blessings to add in chant.
		L Page number
52–53	<i>Ashrei</i> (<i>Nusach</i> /Antiphonal)	A and L Alternate
55	Psalm 150 (Yemenite)	A
57	Chatzi Kaddish (<i>Nusach</i> /P. Spiro)	A and L Motion to rise
58	Bar'chu (<i>Nusach</i> /P. Spiro)	A
	<i>Kavanah</i> on <i>Yotzeir</i>	L Meditation on dark and light
61	Yotzeir chatimah	A
62	How Deeply...in your Torah	Read together
62	V'ha-eir Eineinu (Carlebach)/ chatimah	A
64–65	Sb'ma (Sulzer)	A
		L Motion to be seated
66 and 68	V'havta (Cantillation)	A
	<i>Kavanah</i>	L
72	Mi Chamochab (S. Zim)	A
72	Tzur Yisrael (<i>Nusach</i> /P. Spiro)	A
		L Motion to rise if congregants have not

PAGE	PRAYER/COMPOSER	LEADER/CHOREOGRAPHY
74	<i>Adonai S'fatai</i> (Hanna Tiferet)	A
76	<i>Avot V'imabot</i> (Weekday <i>nusach</i>)	A
78–82	<i>G'vurot/K'dushah</i> (Weekday <i>nusach</i>)	A
82	<i>L'dor Vador</i> (P. Zim)	A
83–100	Silent continuation of <i>Amidah</i>	L Announce pages to be read silently
100	<i>Oseh Shalom</i> (Ochs)	A
	<i>Kavanah</i> on personal vs. community prayer	L
		L Page number and rise
586–587	<i>Aleinu</i> (Sulzer)	A
590–591	<i>V'ne-emar</i> (Aloni)	A
592–597	Reading before <i>Kaddish</i> , followed by list of names	L Ask for names
598	<i>Kaddish</i>	Read together
598	<i>V'imru</i> (Shur)	A
643	<i>Hava Nashirah</i> (Folk)	A

APPENDIX OF JEWISH MUSIC RESOURCES

WHAT EVERY SYNAGOGUE MUSICIAN SHOULD HAVE IN A MUSIC LIBRARY (available through Transcontinental Music Publications)

The Basics: For Congregational Singing

Shabbat Anthology, Volumes I, II, III and IV

The first four volumes of *Shabbat Anthology* feature the latest renditions of contemporary Shabbat melodies heard in Reform congregations across North America. Each volume includes a CD that features all the musical selections in the book. Subsequent volumes are projected to be released annually by Transcontinental Music Publications.

Shaarei Shirah (Gates of Song)

The basic anthology of Shabbat repertoire for congregational singing, offering several musical settings for each piece of liturgy. Available in two formats: the congregational version with melody lines and chord symbols and the three-ring binder accompanied version with fully realized keyboard parts.

Shirei T'shuvah (Songs of Repentance)

An anthology of High Holy Days repertoire for congregational singing with a wide variety of musical styles, from traditional unaccompanied chant to full-length, contemporary compositions with keyboard accompaniment. This collection was published specifically for congregations that have no (professional) choir or organ. A five-CD set with complete recordings is available as a learning and reference tool.

The Complete Jewish Songbook for Children, Manginot: Volumes I and II

Two anthologies for the religious school music curriculum. Each volume contains music for holidays, worship services, and every day.

***The Complete Shireinu* (Songbook, Chordster, and Notated Version)**

Features the lyrics of nearly 350 songs that are sung at Union for Reform Judaism camps, conclaves, *kallot*, and retreats. The chordster contains the same texts with chord symbols. A notated version, as well as a CD/cassette recording of the material, was released in 2002. This notated version contains melody lines with chord symbols and complete lyrics.

Ruach 5761 & 5763 Songbook and CD, Ruach 5765 Songbook and CD

Available through Transcontinental Music Publications, the *Ruach Songbook* series continues the NFTY tradition of bringing a fresh new sound to the young at heart across North America. Every two years a new CD featuring the latest contemporary songs that our teens are hearing at camp and in NFTY is released. The songbooks, which include a CD, provide notated melody lines with guitar chords for amateur and professional musicians.

The Complete Book of Jewish Rounds

Rounds are immediately accessible when they are sung as a melody. They also provide the vehicle for transforming a melody into harmony. This gem of a book includes rounds for all occasions, from sacred to secular. Its texts are drawn from liturgy, psalms, and other sacred texts.

Nigun Anthology, Volume 1

According to the Chasidim, a *nigun* is an awakening, taming and elevating the soul to enhance one's sense of devotion to God through the repetition of melody. The *Nigun Anthology* is the first volume in a new series from Transcontinental Music Publications that provides notation for a wide array of these soulful Jewish melodies and includes a CD with abbreviated recordings to acquaint the listener with this style of music.

R'fuah Sh'leimah: Songs of Jewish Healing

This compendium of musical settings for healing texts, psalms, liturgy, and multiple versions of the *Mi Shebeirach* was published as a joint endeavor by Synagogue 2000, Hebrew Union College, and the Whizin Institute. This anthology is exclusively distributed by Transcontinental Music Publications. A companion CD titled *Nefesh: Songs for the Soul* is also available (see page 117).

The Next Level: For Volunteer or Professional Choirs and Experienced Synagogue Musicians

Cantor's Lifecycle Manual

A collection of musical settings for various life-cycle events (such as *brit milah*/baby naming, bar/bat mitzvah, weddings, funerals, and healing prayers). Published by the American Conference of Cantors.

Yamim Noraim

A two-volume anthology of repertoire for Rosh HaShanah and Yom Kippur that is especially suitable for professional choirs or experienced volunteer choirs.

Kol Dodi: Jewish Music for Weddings

This anthology features music for five complete wedding services in a range of musical styles, from folk to classical and everything in between. It also contains a wealth of solo settings that are equally suitable for the concert stage or the chuppah and includes fully arranged accompaniment. The book is available with a companion two-CD set (see page 117). It makes a perfect gift for a bride and groom.

***Cantorial Anthology* (Gershon Ephros)**

Volume I: Rosh Hashanah

Volume II: Yom Kippur

Volume III: Three Festivals and Selected Psalms

Volume IV: Sabbath and Selected Psalms

Volume V: Weekday Services, Chanukah and Other Holidays

Volume VI: The Recitative for Rosh Hashanah

Contains a wide range of solo and choral music from the nineteenth and early twentieth centuries, some unaccompanied, some with elaborate keyboard accompaniments. Suitable for somewhat experienced musicians.

Zamru Lo: The Next Generation

Volume I: Congregational Melodies for Shabbat

Volume II: High Holy Days

The Next Generation: Congregational Melodies for Shabbat

Each volume is an anthology of traditional congregational melodies, which includes multiple musical settings for each liturgical text, using only the melody lines.

The Jewish Songbook (A. Z. Idelsohn)

An anthology compiled by the renowned musicologist A. Z. Idelsohn that contains a valuable selection of music for all times of the Jewish year. Includes melody lines with simple keyboard accompaniments.

Musical Siddurim (Pinchas Spiro)

Preliminary Service for Sabbath and Festivals

Minchah for Shabbat

Complete Weekday Service

Shacharit for Rosh Hashanah and Yom Kippur

The Complete Services of the High Holy Days

The Complete Services of the Three Festivals

Excellent resources for the novice *sh'liach tzibur* who is interested in the traditional (*nusach*) rendition of the liturgy.

A Thesaurus of Cantorial Liturgy (Adolph Katchko)

Volume I: Shabbat

Volume II: Shabbat and the Three Festivals

Volume III: High Holy Days

Three volumes of unaccompanied chants and recitatives for the yearly cycle of liturgy, based on the traditional Eastern European *nusach*. For the more advanced student.

Resources on Cantillation

The Art of Torah Cantillation: A Step-by-Step Guide to Chanting Torah

A textbook with practical exercises and an accompanying CD.

The Art of Cantillation, Volume 2: A Step-by-Step Guide to Chanting Haftarah and M'gillot

A textbook with practical exercises and an accompanying CD.

Biblical Chant (A. W. Binder)

A textbook on biblical cantillation with musical notations of all six systems of cantillation (Torah for Shabbat; Torah for High Holidays; haftarah; Scrolls of Ecclesiastes, Song of Songs, and Ruth; Scroll of Esther; and Scroll of Lamentations).

Chanting the Hebrew Bible: The Art of Torah Cantillation (Joshua Jacobson)

An in-depth text and comprehensive study of the ancient art of cantillation. This scholarly work presents historical context, an explanation of regional variations on trope, and insight into the drama and interpretation of biblical text as presented through trope. It is published by the Jewish Publication Society (JPS).

Parashat HaShavua: The Weekly Torah Portion, The Bar/Bat Mitzvah Study Guide
(Booklets and MP3 Recordings)

Complete with commentary that is age appropriate for thirteen-year-old students, the *Parashat HaShavua: The Weekly Torah Portion* booklets published by the URJ Press in conjunction with Transcontinental Music Publications contain everything that is needed for the preparation of *b'nei mitzvah* students. MP3 files for each Torah portion are available by individual verse and can be custom ordered, along with its haftarah portion. This is a complete resource for *b'nei mitzvah* training.

RECORDINGS

Kol Dodi: Jewish Music for Weddings

This two-CD set is a companion to the anthology of wedding music with the same title (see page 115).

Songs for Growin'

This recording of original lyrics and melodies can be used to impart Jewish values, Jewish concepts, and Hebrew vocabulary. A companion volume with musical notation is also available from Transcontinental Music Publications.

My Jewish World

The lyrics of this new collection of original children's songs for everyday Jewish living teach basic concepts, using the vocabulary of Jewish life. A companion volume with musical notation is also available from Transcontinental Music Publications.

Nefesh: Songs for the Soul

From *Synagogue 2000*, this collection features thirteen songs popularized in synagogues across the country.

I Have Taken an Oath to Remember: Art Songs of the Holocaust

An art song anthology of texts written before or during the Holocaust. It encompasses a full range of twentieth-century composers.

Nashir B'Yachad

Shabbat melodies from *Gates of Song* CD.

Shirei T'shuvah: Songs of Repentance

High Holy Days repertoire from the anthology *Shirei T'shuvah*.

- This five-CD set with complete recordings is available as a learning and reference tool.

Yamim Noraim

High Holy Days repertoire for cantor, choir, and organ.

- Five-CD set with complete recordings
- CD with highlights from the collection

Shaarei Shabbat: Songs and Blessings for Your Jewish Home

CD with Shabbat melodies for home ritual.

Haneirot Halalu: A Home Celebration of Chanukah

Book plus CD with Chanukah melodies.

Songs from a Passover Haggadah

CD with seder melodies.

Shironim

- *Shiron L'gan*: Forty-one songs for preschool children (CD)
- *Shiron Lyeladim*: Thirty-nine songs for children in grades 1 to 4 (CD)
- *Shiron L'noar*: Forty songs for children in grades 3 to 6 (CD)

For a complete catalog of printed music and recordings, please visit Transcontinental's Web site at www.transcontinentalmusic.com or e-mail tmp@urj.org.

SELECTED BOOKS AND ARTICLES ON JEWISH MUSIC

Eisenstein, Judith. *Heritage of Music: The Music of the Jewish People*. New York: URJ Press, 1972; out of print, but can be found with a web search.

A good resource for teaching and sermons-in-song, this book contains more than one hundred musical selections, along with valuable historical and geographical background information.

Foley, Edward, ed. *Worship Music: A Concise Dictionary*. Collegeville, MN: Liturgical Press, 2000.

Focuses on the religious and ritual aspects of music from the Jewish and Christian traditions.

Freed, Isadore. *Harmonizing the Jewish Modes*. New York: Sacred Music Press.

An excellent resource that helps accompanists understand the subtleties of accompanying Jewish modal music.

Heskes, Irene. *Passport to Jewish Music: Its History, Traditions, and Culture*. New York: Tara Publications, 1994.

A collection of articles on various topics of Jewish music. Helpful for writing bulletin articles or preparing study sessions about Jewish music.

_____. *The Resource Book of Jewish Music*. Westport: Greenwood Press, 1985.

A listing of Jewish music resources: books, articles, journals, etc.

Hoffman, Lawrence A., and Walton, Janet. *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*. Notre Dame: UND Press, 1992.

A collection of essays exploring historical developments in Jewish and Christian liturgical music. Contains an excellent survey of Jewish music history and a chapter on nineteenth-century Reform development.

Idelsohn, Abraham Z. *Jewish Music: Its Historical Development*. New York: Henry Holt & Co., 1929; reprint, Dover Publications, 1992.

The classic volume on Jewish music history.

Kligman, Mark. "Contemporary Jewish Music in America," *American Jewish Year Book*, vol. 101, edited by David Singer and Lawrence Grossman. New York: American Jewish Committee, 2001, pp. 88–141.

This article guides the reader through the transformation of American Jewish music, from immigrant generations to contemporary times.

Koleinu Byachad: Envisioning Jewish Music for the Twenty-First Century. New York: American Conference of Cantors and Guild of Temple Musicians, 1999.

Twenty-one essays on the future of synagogue music by cantors, composers, and temple musicians.

Levine, Joseph. *Synagogue Song in America*. Crown Point, IN: White Cliffs Media Company, 1989.

A history of synagogue music from the Second Temple period to the modern period of Americanization.

"Music," *Encyclopedia Judaica*, vol. 12. Jerusalem, Israel: Keter Publishing House, 1996, pp. 554–678.

This comprehensive article outlines a basic Jewish music history course.

Nulman, Macy. *Concepts of Jewish Music and Prayer*. New York: The Cantorial Council of America at Yeshiva University, 1985.

This collection of thirty-two articles examines prayer and Jewish music through Jewish liturgy.

Nulman, Macy. *Concise Encyclopedia of Jewish Music*. New York: McGraw-Hill, 1975.

A valuable reference tool with brief descriptive entries.

Portnoy, Marshall, and Wolff, Josée. *The Art of Torah Cantillation: A Step-by-Step Guide to Chanting Torah*. New York: URJ Press, 2000.

A systematic guide to the art of chanting Torah, with examples, exercises, and an accompanying CD.

Rothmüller, Aron Marko. *The Music of the Jews: An Historical Appreciation*. New York, NY: A. S. Barnes & Co., Inc., 1960; reprint, translated by H. S. Stevens, 1975.

Originally in German, this is a widely recognized volume about Jewish music history.

Schleifer, Eliyahu. "Idelsohn's Scholarly and Literary Publication: An Annotated Bibliography," *Yuval Studies of the Jewish Music Research Centre*, vol. 5. Jerusalem, Israel, 1986, pp. 53–180.

This article from one of Israel's leading ethnomusicologists outlines the life and work of Abraham Z. Idelsohn.

Shiloah, Amnon. *Jewish Musical Traditions*. Detroit: Wayne State University Press, 1992.

A study of the great diversity of Jewish music from an ethnomusicological perspective.

Slobin, Marc. *Chosen Voices: The Story of the American Cantorate*. Urbana and Chicago: University of Illinois Press, 1989.

A wonderful look into the history and development of the American cantorate, partially based on interviews with cantors from across the spectrum of American Jewish life.

Summit, Jeffrey. *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship*. New York: Oxford University Press, 2000.

An ethnomusicologist's exploration of contemporary worship in America through the Shabbat melodies of five congregations in the Boston area.

Werner, Eric. *From Generation to Generation: Studies on Jewish Musical Tradition*. New York: American Conference of Cantors, no date.

Selected essays and articles by one of the founders of Hebrew Union College–Jewish Institute of Religion, School of Sacred Music.

_____. *A Voice Still Heard... The Sacred Songs of the Ashkenazic Jews*. University Park, PA: The Pennsylvania State University, 1976.

A liturgical, musical, social, and political background to the sacred melodies of the Ashkenazic Jews.

Werner, Eric, ed. *Contributions to a Historical Study of Jewish Music*. KTAV Publishing House, Inc., 1976.

Nine articles by leading scholars are presented on subjects ranging from the history of *Kol Nidrei* to the origins of the modes that are implemented in liturgical chant.

SELECTED JOURNALS ON JEWISH MUSIC

CCAR Journal. New York, NY. Winter 2002

A quarterly journal published by the CCAR. This particular edition is devoted to synagogue music programming, choirs, composers, and the worship service as a dramatic art.

Koleinu. American Conference of Cantors, Atlanta, GA

The newsletter of the American Conference of Cantors.

K'lei Shir. Guild of Temple Musicians, Scottsdale, AZ

The newsletter of the Guild of Temple Musicians.

Musica Judaica. American Society for Jewish Music, New York, NY

An annual journal devoted to Jewish music: liturgical, folk, and art.

Journal of Synagogue Music. Cantor's Assembly, Jewish Theological Seminary, New York, NY

A journal that is devoted mostly to liturgical music, published by the Conservative cantors association.

Journal of Synagogue Music and Liturgy. Cantorial Council of America, Yeshiva University, New York, NY

A journal published by the YU (Orthodox) cantorial school.

UNION FOR REFORM JUDAISM PRINTED AND ELECTRONIC RESOURCES

Divrei Shir: Words of Song—A Curriculum for the Study of Synagogue Music

The Union's Commission on Synagogue Music and the American Conference of Cantors jointly designed a learning experience that integrates the rhythms and seasons of Jewish life with the vast musical heritage of our people. This adult education curriculum includes nine modules for entering the world of sacred music. Each module can be used as a discrete lesson or as a part of an ongoing course of study. Sample pages from the initial module are available as a web download at www.urj.org/worship. A published edition with a CD companion is available from the Union for Reform Judaism Department of Worship, Music and Religious Living at 212.650.4193 or worship@urj.org.

Adult B'nei Mitzvah: Affirming Our Identity

This resource guide will help you provide a framework for preparing your adult *b'nei mitzvah* students to learn about Torah, *avodah*, and *g'milut chasadim*—text, worship, and deeds of loving-kindness—while exploring their Jewish identity. Order your own copy from the URJ Press (888.489.8242, www.urjpress.com, Item # 381591).

STUDY OPPORTUNITIES FOR SYNAGOGUE MUSICIANS

Seminars for Synagogue Musicians

One- to three-day skill-building workshops for soloists, accompanists, and choir directors who want to learn more about worship leading, liturgy, and repertoire. Seminars take place each year in various parts of the country. For more information, contact the Union for Reform Judaism Department of Worship, Music and Religious Living at 212.650.4193 or www.urj.org/worship/musictraining.

Mifgash Musicale

An intensive program held each summer on the Cincinnati campus of Hebrew Union College. This program is organized in conjunction with Hebrew Union College and is taught in part by HUC faculty. For more information, contact the Union for Reform Judaism Department of Worship, Music and Religious Living at 212.650.4193 or www.urj.org/worship/musictraining.

North American Jewish Choral Festival

The North American Jewish Choral Festival draws hundreds of Jewish music lovers each summer. Participants gather to join in large-group community sings, work with the world's foremost conductors of Jewish choral music in smaller choral ensembles, choose from workshops on a wide variety of topics related to Jewish music, and enjoy daily concert performances by North America's leading Jewish choirs. For more information, contact the Union for Reform Judaism Department of Worship, Music and Religious Living at 212.650.4193 or www.urj.org/worship/musictraining.

***Hava Nashira*—Song Leading and Music Workshop**

Each year in late May/early June, the Reform Movement's song leaders and music teachers gather at the Union's Olin-Sang-Ruby Union Institute in Oconomowoc, WI, to hone their camp song-leading and music-teaching skills. Participants study with America's foremost songwriters and performers. For more information, contact OSRUI at 847.509.0990, ext. 12, or www.osrui.org.

The *Had'rachah* Seminar for Lay Leadership in Religious Life

Acquire the skills that will make you an asset to your congregation, including leading Torah study; conducting Shabbat, holiday, and festival services; expanding synagogue programming; writing sermons, eulogies, and speeches for public Jewish communal occasions; and many more. This program takes place each spring at URJ Kutz Camp in New York. For more information, contact the Union for Reform Judaism Department of Worship, Music and Religious Living at 212.650.4193 or www.urj.org/worship/hadrachah.

ORGANIZATIONS

American Conference of Cantors (ACC)

213 N. Morgan Street, Suite 1A
Chicago, IL 60607
312.491.1034
info@accantors.org
www.accantors.org

The American Conference of Cantors (ACC) is an affiliate of the Union for Reform Judaism and the professional organization for Reform cantors who are invested or certified by Hebrew Union College–Jewish Institute of Religion. It supports its members in their sacred calling as emissaries for Judaism and for Jewish music. The ACC offers placement services, a pension program and continuing educational programs for its membership. It also organizes an annual convention in conjunction with its affiliate, the Guild of Temple Musicians (GTM).

Guild of Temple Musicians (GTM)

13940 Cedar Road, #115
University Heights, OH 44118
www.guildoftemplemusicians.org

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GLOSSARY OF TERMS RELATED TO JEWISH WORSHIP AND MUSIC

Aleinu Literally, “It is incumbent upon us” or “It is our duty.” The prayer recited at the conclusion of morning, afternoon, and evening services.

Aliyah (plural, *aliyot*) Literally, “ascent.” The honor extended to a congregant whereby she or he is called up to the Torah. Also refers to immigration to Israel.

Amein From the Hebrew *emunah*, meaning “faith” or “belief.” The response recited after hearing a blessing. In English, amen.

Amidah Literally, “Standing.” The central body of blessings in the prayer service, recited while standing.

Aron HaKodesh The ark in the synagogue sanctuary that holds the *sifrei Torah*.

Ashrei Literally, “Happy are they.” An alphabetical acrostic consisting of Psalm 145, prefixed by Psalm verses 84:5 and 144:15, recited during the morning and afternoon services.

Baal t’filah Literally, “master of prayer.” The worship leader.

Bar’chu Literally, “Let us bless.” The call to worship that begins the central portion of the service.

Bimah The raised area in front of a synagogue sanctuary where the *Aron HaKodesh* is located.

Birkat HaChodesh The blessing announcing the new month and the days when Rosh Chodesh (the beginning of the month) will be celebrated, recited after the reading of the haftarah.

Chatzi Kaddish A prayer in Aramaic and Hebrew that praises God. Used to separate sections of the service.

Chazan The cantor.

G’lilah The tying/dressing of the Torah scroll.

Golel (m.)/***Golelet*** (f.) The person who ties and dresses the Torah scroll after the reading.

Gut Shabbes A common Yiddish Sabbath greeting meaning “Good Shabbat.”

Haftarah Literally, “conclusion.” The reading from Prophets that follows the weekly Torah reading.

Hagbahah The raising of the *sefer Torah* at the conclusion of the reading.

Hakafah (plural, *hakafof*) A processional through the congregation with the *sefer Torah* before and/or after the Torah reading.

Kabbalat Shabbat Literally, “Receiving Shabbat.” The section of the Shabbat evening service before the *Maariv* service, consisting of Psalms 95 to 99 and 29, *L’chah Dodi*, and Psalms 92 and 93.

Kahal The congregation.

Kavanah Prayerful intention.

Kiddush The blessing over wine. An extended version of this blessing is recited on Shabbat and holidays to sanctify those days.

K’lal Yisrael The greater community of world Jewry.

L’chah Dodi An acrostic poem written by the sixteenth-century mystic Solomon Alkabetz.

Maariv* or *Aravit The evening service.

Machzor The High Holy Days prayer book.

***Magbiah* (m.)/*Magbihah* (f.)** The person who is called to raise the Torah scroll in front of the congregation at the conclusion of the Torah reading.

Mal’chut’cha A text inserted into *Mi Chamochab*, the *G’ulah* prayer, during the evening service.

Mi Chamochab The first words of the prayer following the *V’ahav’ta*, the *G’ulah* prayer, taken from the Book of Exodus.

Mi Shebeirach The first words of a prayer recited on behalf of those who are in need of healing, those celebrating significant life-cycle moments or those who are called up for the honor of reciting the Torah blessing.

Minhag A custom.

Minhag hamakom Literally, “custom of the place.” The term for following the custom of the community in which a person is praying.

Minyan A quorum of ten Jews over the age of thirteen, required for a communal prayer service.

Niggun (plural, *niggunim*) A wordless melody, common in the Chasidic tradition.

Nusach (plural, *nuscha-ot*) Literally, “formula” or “version.” The tradition of chanting the liturgy according to certain melodic patterns, based upon the Jewish prayer modes.

Oneg Shabbat Literally, “Sabbath Delight.” *Oneg* often refers to the reception after the Friday evening and/or Saturday morning service at which refreshments are frequently served.

Parashah (plural, *parashiyot* or *parashot*) A section or part. The specific section of the Torah assigned for reading in the synagogue each week and on each festival, fast, and holiday.

Parashat hashavua The Torah portion of the week.

Sefer Torah (plural, *sifrei Torah*) The handwritten scrolls that contain the Five Books of Moses.

Shabbat shalom Literally, “Sabbath of peace,” a common Sabbath greeting.

Shacharit The morning service.

Shechinah One of many Hebrew terms for God, meaning “Divine Presence.” Note that the Hebrew word is in the feminine.

Shirah Chadashah A text inserted into *Mi Chamochah*, the *G'ulah* prayer, during the morning service.

Sh'liach tzibur Literally, “messenger of the public.” The service leader.

Siddur Prayer book. From the Hebrew root סדר, meaning “order.”

Sidrah The weekly portion of the Torah, used interchangeably with *parashah*.

Tanach An acronym representing Torah, *N'vi-im*, and *K'tuvim*—the three sections of the Bible: Law, Prophets, and Writings.

T'filah Prayer.

Trope Cantillation, from the Greek word *tropos*, meaning “style” or “way.”

Yizkor Literally, “He Shall Remember.” The memorial service for the dead, recited four times a year (on Yom Kippur, Sh'mini Atzeret/Simchat Torah, the last day of Pesach, and Shavuot).