

YUVAL
STUDIES OF THE JEWISH MUSIC RESEARCH CENTRE

Volume II

THE HEBREW UNIVERSITY OF JERUSALEM
THE JEWISH MUSIC RESEARCH CENTRE

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YUVAL

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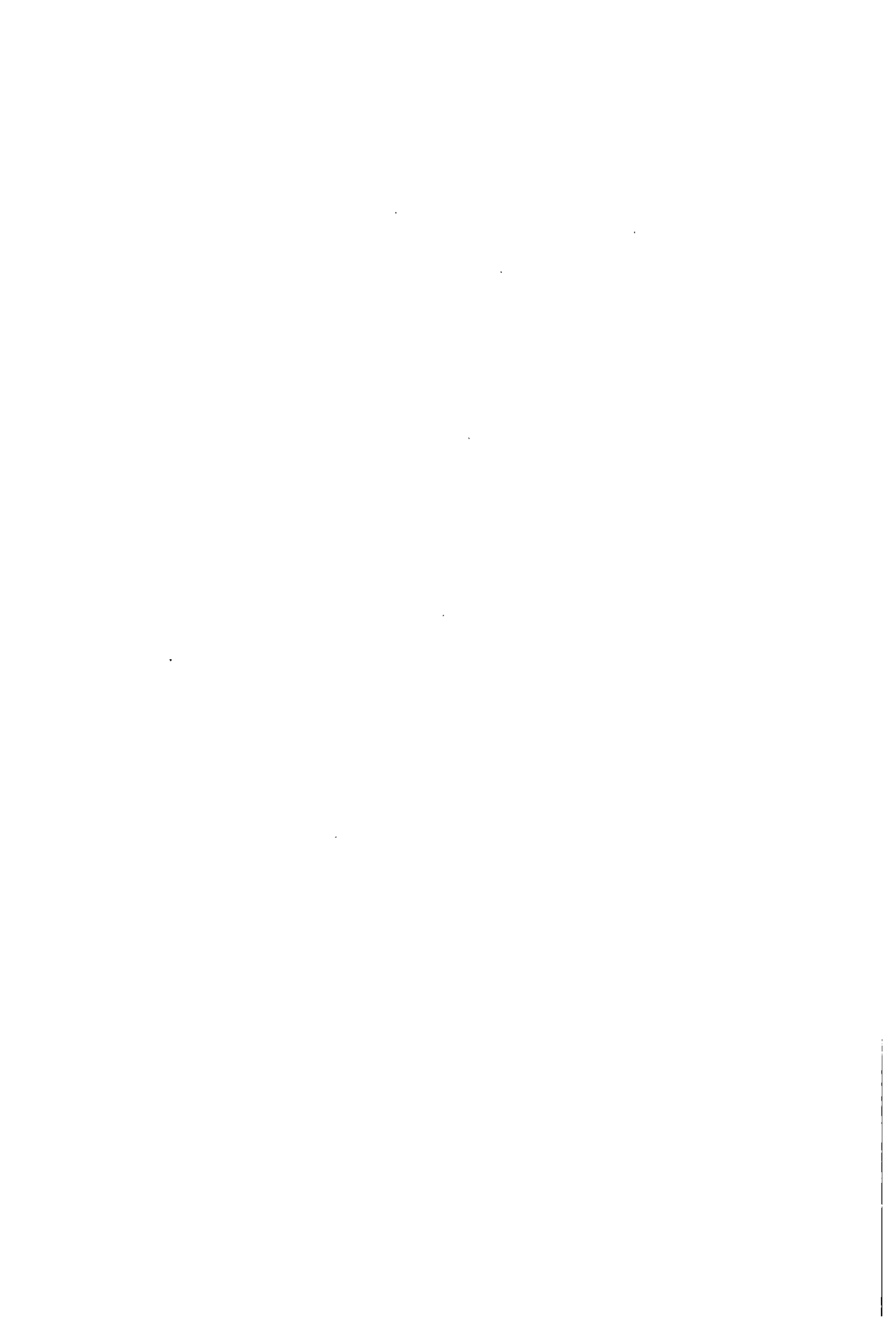
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PREFACE

More than three years have passed since the publication of Yuval I by the Jewish Music Research Centre. We hoped that this second volume would appear with less delay but the preparation of this scientific collection demanded more time than we had foreseen.

This new volume contains nine research papers, each one in a different field of research in musicology or ethnomusicology. Some of these papers are related to those of the first volume or are in some way their sequel.

The article: "Musical tradition and its transmitters between Synagogue and Church", which is a historical-musicological study, examines by analytical methods the transfer of Jewish-Hellenistic elements into the Christian liturgy. This article, which ranges very widely over the problem of cultural influences and contacts, may be read together with the extensive commentary, published in this issue, on the music treatise translated by Yehuda ibn Ishaq that appeared in Yuval I. This commentary which described the sources of the treatise and its relations to medieval music theory, may serve as evidence for the cultural contacts between the Jewish and the indigenous society in Southern France of the 14th century. As a further sequel to Yuval I we find here 1) The publication of a second treatise on music (Hebrew manuscript 1037 of Bibliothèque Nationale in Paris). This is a fragment attributed to Marchetto of Padua. 2) A supplement to the research on the term *mūsīqā* in the Hebrew and Jewish-Arabic literature of the Middle Ages, followed by a similar study of the term *ne'imah*. In the same category we publish also the chapter on music of the book "Al-Farabi's inventory of sciences" in the Hebrew translation of Qalonimos b. Qalonimos (13th-14th century). There follow four ethnomusicological studies based on living traditions demonstrating the extreme variety of subjects that attract the attention of scholars. East and West are represented in them, in direct or indirect confrontation. The modal universe is dealt with in two articles: this universe is described through the religious music of two spheres: "The concept of modal in European Synagogue chant" and "The meaning of the modal framework in the singing of Religious hymns by Christian Arabs in Israel.

East and West are indirectly confronted in the repertoire of the "Meron"

chant of the "*Klezmerim*" which is the subject of an extensive monograph analysing the forms of performance, the structure, the tonalities, rhythms and various influences. Another repertoire is depicted in the article "The music of Kurdistan Jews; a synopsis of their musical styles". The bible cantillation, prayers and epic chants of that ancient tradition demonstrate certain archaic intonations that date back to post-biblical times.

Let us finally point out two innovations in presentation:

- a) the placing of music examples within the respective articles;
- b) the inclusion of a recorded document of the Meron *niggûn*.

This addition is important because of the particular character of music transmitted by oral tradition, which cannot be exactly transcribed in European notation.

We hope that these articles taken as a whole will turn a positive contribution, providing a new impulse to research in Jewish music.

AMNON SHILOAH

PRÉFACE

Plus de trois ans se sont écoulés depuis la publication de Yuval I par le Centre de Recherche de la Musique juive. Nous aurions souhaité faire paraître ce deuxième volume auparavant mais la préparation de ce recueil scientifique a nécessité plus de temps que nous ne le prévoyions. Ce nouveau volume, contient neuf études, chacune dans un domaine différent de recherche, soit musicologique, soit ethnomusicologique. Certaines de ces études sont en relation avec celles du premier volume ou en sont, en quelque sorte, une continuation.

L'article: "la tradition musicale et ses transmetteurs du judaïsme à la chrétienté", qui est une étude de caractère historico-musicologique examine, par des méthodes analytiques, le passage des éléments judéo-helléniques dans la liturgie chrétienne. Cet article, traitant du problème des influences et des contacts culturels sur un plan très large, se place à côté du vaste commentaire, publié maintenant, sur le traité de musique traduit par Yehuda ibn Ishaq et qui avait paru dans Yuval I. Ce commentaire qui expose les sources du traité et ses rapports avec la théorie musicale au Moyen-Age pourrait mettre en évidence les liens culturels entre les sociétés juive et autochtone dans le midi de la France au XIVE siècle. Toujours en continuation avec Yuval I nous trouvons ici 1) la publication d'un second traité de musique (manuscrit hébreu 1037 de la Bibliothèque nationale à Paris). Il s'agit d'un fragment attribué à Marchetto de Padoue. 2) un supplément à l'étude du terme *mūsīqā* dans la littérature hébraïque et judéo-arabe du Moyen Age, lequel est suivi d'une étude analogue sur le terme *ne'imah*. Dans cette même rubrique nous publions également le chapitre sur la musique du livre: "Inventaire des sciences d'al-Fārābī" dans la traduction hébraïque de Qalonimos b. Qalonimos (XIII-XIV s.). Viennent ensuite quatre études ethnomusicologiques basées sur les traditions vivantes et elles aussi accusent l'extrême variété de sujets qui se proposent à l'attention des chercheurs, et où sont évoqués Orient et Occident. L'univers modal est traité dans deux articles: cet univers nous est dessiné à travers les musiques religieuses de deux mondes: "la Notion de mode dans le chant liturgique Askenaz" et "la Signification modale dans l'hymnodie des Arabes Orthodoxes grecs et Catholiques en Israel". L'Orient et l'Occident sont indi-

rectement confrontés dans le répertoire du chant "Méronien" des *Klezmerim* auquel est consacré une large monographie où les formes d'exécution, la structure, les échelles, les rythmes et les diverses influences sont analysés. Enfin, un autre répertoire est étudié dans l'article: "la musique des Juifs Kurdes; aperçu sur leurs styles musicaux". La cantillation biblique, les prières et les chants épiques de cette tradition ancienne mettent en lumière certaines intonations archaïques remontant à l'époque post-biblique.

Signalons enfin deux nouveautés par rapport au premier volume: a) l'insertion des exemples musicaux à l'intérieur des articles respectifs; b) l'inclusion des documents enregistrés sur les chants de Méron sous forme de disque. Ce complément est important en raison des caractères particuliers des musiques de tradition orale qui ne peuvent être entièrement traduites en notation européenne.

Nous formons le voeu que l'ensemble de ces contributions constituera un apport positif et donnera une impulsion nouvelle aux recherches sur la musique juive.

AMNON SHILOAH

ENGLISH SUMMARIES OF THE HEBREW SECTION

NE'IMAH (*NAĠMA*) IN MEDIEVAL HEBREW LITERATURE

NEHEMYA ALLONY, (Jerusalem)

The term Ne'imah is used in the following meanings in post-biblical literature: 1) Vowel; 2) Sound, Phoneme; 3) Tone; 4) Mode, Melody, Tune; 5) Tonality; 6) Beat of rhythm; 7) Vocal note; 8) Accent and Accentuation.

The musical meanings of this term are older than the philological and linguistic ones. The term is to be found already in the literature of the second Temple in the Proverbs of Ben Sira and very often in the Talmud and the Midraš.

The philological and linguistic meanings we find for the first time in the works of Rav Se'adya Ga'on in Judeo-Arabic and in subsequent Hebrew translations of Judeo-Arabic works.

The musical meanings are used throughout the Middle Ages. The philological and linguistic meanings were in use only during the 10th–13th centuries.

THE TERM MUSIQA IN MEDIEVAL HEBREW LITERATURE

NEHEMYA ALLONY

The term Musiqa was already discussed in Yuval I. Here some more quotations and conclusions are given.

A stimulation for the first article was a statement that appeared in *Zion*, XXIX (1964), p. 66: "Our scholars in old Spain and Italy did not know the term Musiqa and used the term Niggûn or Ḥokmat han-niggûn instead. I was unable to find out who was the first to use the term Musiqa in our literature. But it seems to have been in use in the 15th and the 16th centuries".

34 more quotations are added here for the different meanings of the term Musiqa. Thus altogether 146 quotations are listed from medieval Hebrew literature.

The conclusion in this paper are:

1) The term Musiqa is not to be found in medieval Hebrew Literature before the 10th century.

- 2) The conjective offered by Sh. Buber in the Midraš literature Šoher Tov מוסיקין ← --- מוסקין and in the Ğāmi' מוסיקון ← --- אנינסקון is therefore unacceptable and we may suggest instead:
- 3) The term Musiqā is not to be found in the works of Rav Se'adya Ga'on.
- 4) The terms Musiqay and Musiqar are not to be found in Hebrew although in Judeo-Arabic we find the term Musiqâr. The terms used instead are: ba'al han-nigun or ba'al ḥokmat han-nigun.