

YUVAL
STUDIES OF THE JEWISH MUSIC RESEARCH CENTRE

Volume III

The Hebrew University of Jerusalem
Faculty of Humanities · Institute of Arts
THE JEWISH MUSIC RESEARCH CENTRE
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This publication is one of the projects of the Centre which have been made possible
thanks to grants from

The Ministry of Education and Culture, Department of Culture and Arts

The Memorial Foundation for Jewish Culture

The Fannie and Max Targ Research and Publication Fund at the Centre

The Cantors Assembly Research and Publication Fund at the Centre

A group of Friends of the Hebrew University in Italy, headed by Dr. Astorre Mayer, Milano

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STUDIES OF
THE JEWISH MUSIC RESEARCH CENTRE

Edited by
ISRAEL ADLER and BATHJA BAYER

VOLUME III

JERUSALEM, 1974

THE MAGNES PRESS, THE HEBREW UNIVERSITY

*Distributed in Great Britain, the British Commonwealth and Europe
by the Oxford University Press*

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*by the Magnes Press, the Hebrew University
Jerusalem, 1974*

Printed in Israel
by Keterpress Enterprises, Jerusalem

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ABBREVIATIONS

<i>CB</i>	M. Steinschneider, <i>Catalogus librorum hebraeorum in bibliotheca Bodleiana</i> , Berlin, 1852–1860
<i>CS</i>	E. de Coussemaker, ed., <i>Scriptores de musica medii aevi . . .</i> , Paris, 1864–1876
<i>EJ²</i>	<i>Encyclopaedia Judaica</i> , Jerusalem, 1972
d'Erlanger	R. d'Erlanger, <i>La musique arabe</i> , Paris, 1930–1949
<i>GS</i>	M. Gerbert, ed., <i>Scriptores ecclesiastici de musica . . .</i> , Sankt Blasien, 1784
El Hefny	M. El Hefny, <i>Ibn Sina's Musiklehre</i> , Berlin, 1930 (Diss.)
<i>HU</i>	M. Steinschneider, <i>Die hebräischen Übersetzungen des Mittelalters</i> , Berlin, 1893
<i>HUCA</i>	<i>Hebrew Union College Annual</i>
Husmann	H. Husmann, <i>Grundlagen der antiken Musikkultur</i> , Berlin, 1961
Idelsohn, <i>JM</i>	A. Z. Idelsohn, <i>Jewish Music in its Historical Development</i> , New York, 1929
<i>JE</i>	<i>Jewish Encyclopedia</i> , New York–London, 1901–1905
<i>m</i>	<i>Mishnah</i>
<i>MPL</i>	J. P. Migne, ed., <i>Patrologiae cursus completus. Series latina</i> , Paris, 1844–1855
Neubauer	E. Neubauer, "Die Theorie vom Īqa' I. Übersetzung des Kitāb al-īqa'āt von Abu Naṣr al-Fārābī", <i>Oriens</i> , 21–22 (1968/69): 196–232
<i>PAAJR</i>	<i>Proceedings of the American Academy for Jewish Research</i>
Reinach	Th. Reinach, <i>La musique grecque</i> , Paris, 1926
<i>RISM</i>	<i>Répertoire International des Sources Musicales</i>
<i>ZDMG</i>	<i>Zeitschrift der Deutschen Morgenländischen Gesellschaft</i>

ENGLISH SUMMARIES OF THE HEBREW SECTION

MELODY AND POETRY IN THE *KUZARI*

Nehemia Allony, *Jerusalem*

Paragraph II, 70 of Judah Halevi's *Kuzari* speaks of the relationship between melody and textual metre in two kinds of vocal music. The precise meaning of this passage has long been contended, since each of the salient terms allows of several interpretations; some of them also have disputed manuscript readings. Nor does Judah Ibn Tibbon's mediaeval Hebrew translation of the Arabic original resolve the difficulties. The context is a comparison of the Hebrew and Arabic languages. After discussing the uses of the various terms in other Arabic and Jewish-Arabic sources, the following interpretation is proposed:

"Said the savant: it has already been established that cantillation melodies are independent of the metrical symmetry of the text. One may sing to the same melody 'Give thanks to the Lord for He is good' and 'To Him Who alone doeth great wonders' (Ps. 136, v. 1 and 3, seven as against twelve syllables), by 'empty' and 'full' tones. This is valid for the melodies-of-action (Biblical cantillation which is uttered with movements, or for practical resp. useful purposes). For the metrical poems, however, which are verbose and declamatory, and are performed for entertainment, the adherence (of the tune) to the textual metre is appropriate. This is because their status is low in comparison with that of the melodies-of-action, which is the highest and the most useful".

THE INFLUENCE OF CHORAL ELEMENTS ON THE FORMATION AND DEVELOPMENT OF THE *PIYYŪT* GENRES

Ezra Fleischer, *Jerusalem*

In the Talmudic period the vocal participation of the congregation in the prayers was minimal. It is excluded by the early Palestinian *piyyūtim*, which are in continuous-flow forms. Subsequently there appear, in certain genres of the *piyyūt*, sections which contrast with the main body in both structure and metre. The only convincing explanation of this phenomenon is the presence of an institutionalized *choir*, at least in the form of a small group of proficient

singers attached to the *ḥazzan* in order to complement and lend variety to his solistic performance. The innovation appears 'embryonically' at the time of Yannai, and fully-fledged in the Kalliric generation. It develops first within the *qeduṣṣah* and *qerôvah* genres, and is then also taken over into the *yôzer* complex (first into the *zûlat*, later into the *ôfan*). The choral element also assumes a new and standardized form, which includes a refrain strophe (*pizmôn*). In the 9th century, newly composed 'choral pieces' begin to be inserted into older non-choral *qeduṣṣah* hymns. The process turns into hypertrophy, and a reaction ensues—in which not the recent additions but the old components are discarded, and piecemeal at that, from these poetic complexes. When the lead in *piyyût* composition passes from the Near East to Spain, the solo-and-choir structures are not taken over. This accords with the explicitly documented efforts of the authorities to have the congregation participate in the service and to reduce the exclusive and showy role of the *ḥazzan* (thus also of the choir). The same attitude also prevailed in Italy and in the Ashkenazic area, and is similarly reflected by the *piyyûtîm* created there.