

YUVAL MONOGRAPH SERIES • X

Israel Adler

# The Study of Jewish Music

## A Bibliographical Guide

THE MAGNES PRESS,  
THE HEBREW UNIVERSITY, JERUSALEM





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YUVAL MONOGRAPH SERIES

X

THE HEBREW UNIVERSITY OF JERUSALEM  
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ISRAEL ADLER

THE STUDY OF JEWISH MUSIC  
A BIBLIOGRAPHICAL GUIDE

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*Pour Michèle et pour Élie avec amour*



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## PREFACE

As usual with similar bibliographical endeavours, the present publication is the result of trials and errors over many years. Since the establishment of the Hebrew University's Jewish Music Research Centre in 1964 we have been aware of the need for a scholarly guide to the proliferation of publications related to the various aspects of Jewish music. We had considered the idea of providing students and researchers, on the one hand, with a detailed subject index to Sendrey's major *Bibliography of Jewish Music* (SenB), and on the other hand with an ongoing bibliographical survey of post-Sendrey publications. This was one of the first projects which our colleague, the late Hanoch Avenary, meant to initiate at the Centre, but had to leave in a pre-embryonic stage. Our own bibliographical preoccupations became centered on what we considered to be one of the main prerequisites of a scholarly basis for our discipline: the establishment of a corpus of source materials, and its proper presentation, mainly in the framework of the *Répertoire international des sources musicales* — *RISM* (see below chapter V 1). Thus, the ambitious overall post-Sendrey bibliographical project still remains — in spite of the contributions mentioned in chapter I 1 — as a standing challenge. The present publication has much more modest objectives: to provide an initial guide to publications on the various aspects of Jewish music studies, to draw attention to some basic problems (see especially chapter I) and to point out certain pitfalls which might be encountered in the pursuit of studies in this quite intricate and problematic field.

We are aware of a particular lacuna in this work: the absence of a chapter dealing with audio and audiovisual publications. The main



reason is that a critical survey and selection of the mass that has accumulated here clearly demands a separate project. We therefore limited ourselves to the mention of the extensive recorded collections of the National Sound Archives in Jerusalem which provide the primary resource for investigating Jewish musical oral tradition (see chapter V 1), and the publications of specialized institutions such as the Jewish Music Research Centre and the *Renanôt* — Institute for Jewish Music (see chapter II 2; the CD series of the Beth Hatefutsoth in Tel Aviv should be added there). Useful discographical references are those included in *Musica Judaica* since its vol. 3 (see chapter II 1) and the *Sonography of Judeo-Spanish Song* by J.R. Cohen (see CoheSJS). A truly systematic coverage would still require a separate publication, and we hope that it will be undertaken one day.

It is my pleasant duty to acknowledge the generous advice and assistance given to me by many colleagues and students over the years of the gestation of the present work. Particular thanks are due to Eliyahu Schleifer, Edwin Seroussi, and mainly to Bathja Bayer who has also thoroughly revised chapter III (Ancient Israel). Lea Shalem has, as she did with all other publications of the Jewish Music Research Centre, painstakingly contributed to all editorial-technical aspects of the production. She also supervised the bibliographical checks and searches made by Irit Asheri, Mikhal Binyamin and Sara Popov. Last, but not least, my gratitude goes to Ann Brener, for her work as English language editor of this publication and to Jane Singer for her meticulous proofreadings.

Israel Adler

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## I. Introduction

The history of Jewish culture, and thus also of its music, spans a period of more than three and a half millennia. All the stages and changes within this basic continuity continue to echo in the liturgy of certain Jewish Oriental and Occidental communities to this very day. It must be remembered that for a major part of this long period, the predominant historical factor was that of the Diaspora. The complications inherent in this situation are common to the study of all aspects of Jewish cultural life. They weigh most particularly on the task of defining the “Jewish” content — indicated by labels such as “Jewish literature” or “Jewish music” — and the attempts to make some kind of periodization. In the words of the late Hayyim Schirmann, one of the great modern scholars of Jewish literature: “It is difficult to determine precisely when the biblical period and its literature ended, but we shall not be far from the truth if we say that the period following it lasted approximately two thousand years” (ScPD I: 10). Attempts at some kind of periodization are certainly necessary, yet systematic efforts in this direction are highly problematic. “Perhaps”, Schirmann concedes, “it might be possible when a nation’s history is confined to the frontiers of its own country, but applying this system to a Jewish nation scattered over the four corners of the earth, is all too likely to turn it into a Procrustean bed”. (*Ibid.*: 11; see also StJL: 357-358 and WerPR).

A great many essays have been written speculating on what their authors call the essential nature or character of Jewish music. But the more we strive to provide a reliable basis of documentation and



primary sources for our subject, and the more we realize the complexity of the mosaic reflecting dozens of various Jewish ethnic traditions, East and West, the less assured are we that global definitions of the “nature of Jewish music” are possible if one wishes to keep to the road-rules of scholarly investigation. The same holds true for the attempt to identify musical elements, such as particular scales, intervals or motives as descendants of an ancient Jewish *Urmelos*.

Thus, the definition of “Jewish music” must necessarily be functional, such as that which was suggested by Curt Sachs in the 1957 Paris “World Conference of Jewish Music”: “Music which is made by Jews for Jews, as Jews” (BayMU: 555). The term of “music-making” should be understood also in the sense of “rendering” or “performing” music. The liturgical musical traditions of the Jews obviously fall well within the boundaries of such a definition. For as diverse and far-flung as the Jewish communities have been along the millennia, here more than elsewhere lie factors of unity. First and foremost is that of language: Hebrew, with an occasional sprinkling of Aramaic. Yet beyond the factor of language itself, the common basis of a classical written corpus of sacred texts, universally used throughout the ages for biblical readings and the liturgy, would seem to be the most significant element unifying and stabilizing the various Jewish musical traditions.

Questions concerning the chronological and geographical boundaries, historical periodization, the definition of “Jewish music” and, above all, the problem at the very basis of our research — that of the sources — have been discussed by Adler (AdlPJM, AdlMY, the introductions to AdlHN and AdlHW, AdlOE) and by the same author jointly with Flender (Adl/FleMJ); see also Werner (WerIC and his introduction to WerJM), Spector (SpRE) and especially Bayer (BayMU, Introduction). The following is a brief overview of the subject of sources (see also chapter V 1).



A large number of testimonies of musical interest are contained in the literature of the biblical period, as well as in the vast sea of the talmudic, midrashic and rabbinic writings, and the scientific, philosophical and literary works from the medieval period down to modern times. This documentation may be instructive as extrinsic evidence on matters such as musical life in Jewish communities or aspects of rabbinical attitudes towards music, or its place in Jewish theological or philosophical speculations. Such testimonies also provide information on the functional aspects of music and various forms of musical performance. However, because of the scarcity of actual notations from earlier periods, one cannot undertake an intrinsic study without availing oneself of the oral traditions handed down from generation to generation by the successive bearers of the musical heritage of the various Jewish communities throughout the world.

In principle, the problems that have to be faced in the scholarly study of this category of sources are common to all dealings with musical cultures that depend on oral transmission. But our field has to be distinguished from those orally transmitted traditions which are not associated with a written and canonical corpus of sacred texts. This reservation is of special significance in the case of the most hallowed part of the Jewish musical heritage — the liturgical cantillation of biblical readings and of certain basic prayers — in which the musical element is reduced mainly to the role of regulating the declamation of the text, and where the transmission of the text itself was assured by the existence of a tightly controlled corpus. Indeed, while classifying synagogal chant as an essentially oral tradition, and thus treating it by ethnomusicological methods, one must constantly take into account that only the “musical” part of the tradition has been transmitted orally.

The work of the researcher in the field of Jewish music requires, above all, parallel recourse to the two kinds of sources, written and



oral, which must be submitted to cross-control and corroboration. Findings regarding musical practices of our own day, which are based on ethnomusicological inquiries, are apt to illuminate the meaning of ancient historical sources. They may also attain historical significance in their own right, if confirmed by findings based on the complex of ancient written testimonies. These last are indispensable in understanding the normative and prescriptive basis of synagogal music. Thus, it is the ongoing dialectic between oral and written sources which furnishes the key to a clearer insight and real understanding of liturgical musical practices across the millennia of diasporal life.

Acquiring a sound introduction to the methodology of musicological and ethnomusicological research is obviously necessary, but as explained above, it is not sufficient in itself. No viable achievement is possible without a thorough grounding in Hebrew and some Aramaic, for direct access to the sources, from the Bible to the Talmud and to the rabbinic literature from the Middle Ages to the Emancipation. Similarly, it is important to acquire a solid foundation of Judaistic knowledge in the various branches of Jewish history and Jewish literary creation, and particularly of the synagogue liturgy and ritual. Further resources will of course have to be drawn upon, according to the particular disciplinal liaisons of each subject of inquiry.



## II. Bibliographies, Periodicals and Serials, General Works

### II 1. BIBLIOGRAPHIES

The basic bibliographical tool, covering the entire field, is still Sendrey's *Bibliography of Jewish Music* (SenB), which also contains a fine historical survey of Jewish music bibliography between the sixteenth and twentieth centuries (SenB: XXIX-XLI). One of the most important items listed there is the bibliographical study by Idelsohn, IdeCL (cf. SenB, p. XXXIX and no.169).

For the period subsequent to 1950 one can consult Weisser (WeiBP), Heskes (HesRB; see the detailed review by Israel J. Katz in *MJ* 9, no.1 [1986-87]: 81-90) and Adler (AdlMJ). The latter has been thoroughly refashioned and updated to constitute the present publication. The two bibliographic periodicals published by the Jewish National and University Library in Jerusalem should also be mentioned: *Kiryat Sefer* (KS) and the *Index of Articles on Jewish Studies* (IAJS [H]) as well as the current musicological bibliographies (*Music Index*, *RILM*, *RISM*). Concerning bibliographical studies on specific subjects, see the chapter on "Bibliography" in SenB, nos.137-214, which has been brought up to date by the bibliographies affixed to the articles and works mentioned in chapter II 3 below (see there especially Schleifer's bibliographical annotations of his article SchJL). Bibliographical information is also to be found in the volumes of the *RISM* which are devoted to Hebrew writings concerning music (AdlHW) and to Hebrew notated manuscript sources (AdlHN). A "Bibliographical Guide" to Sephardi music, in its broadest sense, was published in 1993 by Seroussi (SerSM). The listing of Israeli publications on Jewish



music for the years 1980-1990, by Harrán and Seroussi (Har/SerMI: 255-264) and the "Listing of Recent Publications and Recordings" by the editors of *Musica Judaica* (MJ) from vol. 3 (1980-81) onwards, deserve also to be mentioned here as a useful contribution to Jewish music bibliography. For a vast "Bibliographical Panorama on Music and the Bible", see Troía's "Panorama" (TrPBI); see also the overall listing by M. Goralí of musical compositions related to the Old Testament (GorOTM). For completeness sake we should also mention N. Levin's "Reader's Guide" to "Jewish Music in the Modern Era" (LeviME), which is useful mainly for its survey of Yiddish folk music.

## II 2. PERIODICALS AND SERIALS

To supplement the list given in Sendrey's paragraph on "Periodicals and Yearbooks" (SenB, nos.14-16), and in chapter X in Weisser's *Bibliography* (WeiBP: 85-99), we will restrict ourselves here to mentioning the principal publications devoted primarily to the study of Jewish music: *Yuval* — *Studies of the Jewish Music Research Centre* (1968- ), *Yuval Monograph Series* (1974- ), *Yuval Music Series* (1989- ) and the *Anthology of Musical Traditions in Israel* [Recordings] (1976- ), all of which are published by the Jewish Music Research Centre of the Hebrew University of Jerusalem; *Orbis Musicae*, Tel Aviv, Tel Aviv University, Department of Musicology (1971- ); *Tatzlil* [H], Haifa, Haifa Music Museum and AMLI Library (1960-1980); *Dûkan* [H], Jerusalem, *Ham-makôn hay-yisre'elî le-mûsiqah datîl* [later called *Renanôt* — Institute for Jewish Music] (1959/60- ; mention should also be made of their extensive publications of sound recordings on cassettes); *Musica Judaica*, New York, The American Society for Jewish Music (1975/76- ); *The Journal of Synagogue Music*, New York, The Cantors Assembly of America (1967- ), successor of *The Cantor's Voice* (1948-1966); *Journal of Jewish Music and Liturgy*, New York, Cantorial Council of America (1976- ). Apart from periodicals on musicology and general



ethnomusicology, students should take note of periodicals dealing with related areas, such as biblical, oriental and Jewish studies.

### II 3. GENERAL WORKS AND ARTICLES

The fundamental work is still that of Abraham Zvi Idelsohn (1882-1938), the "father" of modern Jewish musicology, who was the first to incorporate in his field of study all Jewish music traditions, both East and West. He based his pioneering investigations on the oral traditions which he recorded during his years in Jerusalem (1907-1921), as well as on written historical sources.

Idelsohn's fundamental publications — *Jewish Music* (IdeJM) and *Hebräisch-orientalischer Melodienschatz* (IdeHOM) — remain basic tools for the student of Jewish music. One should be aware, though, of the occasional lack of philological rigour in the exploitation of historical sources, and of the need to update his methodological approach to the study of oral traditions. IdeJM presents an historical survey of the principal developments in synagogal chant and folk song from ancient times up to the beginning of the twentieth century. The ten volumes of IdeHOM are a unique corpus of liturgical, paraliturgical and "popular" musical traditions. Volumes I-V are based mainly on transcriptions of his recordings of Oriental and Sephardi Jews. Volumes VI-X deal with the music of Ashkenazi Jewry, and are based on music in both printed and manuscript form from the eighteenth and nineteenth centuries, as well as on Idelsohn's own transcriptions. Each of the ten volumes of IdeHOM is preceded by comprehensive historical introductions and musical analyses (which recur in concise form in IdeJM). Of the Hebrew precursor of IdeJM, *Tôledôt han-negînah ha-ivrit* (IdeTN), only the first volume was published; the manuscript of vol. II and fragments of vol. III are preserved at the Jewish National and University Library in Jerusalem. For a detailed analysis of both the published and



the manuscript parts of IdeTN, and its relationship with the later English version IdeJM, see Schleifer's SchIS, which is an excellent guide to all Idelsohn's publications. For another general Idelsohn bibliography see KatAZI; for a bibliography of Idelsohn's music publications, see HofIM.

Among the earlier attempts to present a panoramic view of Jewish music, none of which possess the breadth of Idelsohn's oeuvre, students would do well to consult Ackermann (AcSG), Friedmann (FrSG) and the classical study of Jewish liturgy by Elbogen (ElbJG: 502-510, on chant). The latter was written when Idelsohn's major works had not yet appeared. But its Hebrew translation, produced in 1972 (ElbJG<sup>2</sup>), contains extensive inserted updates by specialists for each aspect (on chant, p. 375-380, update, p. 473-479).

Other works, subsequent to Idelsohn, are geared to a more general and popular interest. Among these we may mention those by Gradenwitz (GrMI), Rothmüller (RotMJ, RotMJE) and Sendrey's voluminous but indiscriminating publications, which present material relative to the history of Jewish music from antiquity until the nineteenth century (SenMA, SenMJ). See also Shiloah, ShiMM, which has the advantage of providing recorded musical examples, and its abridged English version, ShiJM. Weisser's monograph (WeiMR) is valuable for its treatment of the musical history of the Jews in Eastern Europe and the U.S.A. in the nineteenth and twentieth centuries. Useful compilations, though devoid of scholarly postures, are A. Holde's *Jews in Music*, HolJM (eighteenth to twentieth centuries) and M. Nulman's *Concise Encyclopedia of Jewish Music*, NuCE. P. Gradenwitz (GrMM), M. Brod and Y.W. Cohen (Bro/CohenMI, CohenNZ) deal with twentieth century developments in Palestine and Israel; Hirshberg (HirMJ) presents a social history of music in the Jewish community of Palestine (1880-1948).



Serious efforts to obtain an overall view, are mainly to be found in encyclopedias and specialized collective historical surveys (Judaistic or musicological). Among the most reliable of these we should mention the *MGG* articles by Avenary (AvJM) and Gerson-Kiwi (GeJUE), and those, less extensive, by Adler (AdlHM, AdlJM) and by the same author with the collaboration of Flender (Adl/FleMJ). Werner's articles in the *New Oxford History of Music* (WerM) and in *Grove*<sup>5</sup> (WerJM), are more satisfactory than the same author's article in the *New Grove*. The other main articles in the *New Grove* related to Jewish music — by Gerson-Kiwi (GeJM), Hofman (HofJM) and Katz (KatJM) — do not always reach the same standard as the preceding *MGG* articles. By far the most satisfying and reliable treatment of the subject as a whole is to be found in *EJ*: the basic article by Avenary (AvMU) is preceded by an excellent introduction by Bayer who is also the author of the sections "Biblical Period", "Second Temple Period" and "Folk Music" (BayMU). See also the section "Music in Modern Erez Israel" by Boehm (BoMU). For a listing of most of the articles and subjects related to music that are scattered throughout the *EJ*, which are generally of the same high standards as the main articles, see the Index volume (*EJ* I): 648. Regrettably, the circumstances of production have caused some misprints and other accidents, but these will be recognized once the student becomes more familiar with the particular subject. A valuable overview of Jewish liturgical music was published by E. Schleifer in 1992 (SchJL).

One should also note, of course, that the majority of the studies mentioned in the following sections contain extensive bibliographies classified by period and/or specific topics. These should be carefully perused by the student who wishes to probe more deeply into a particular subject. The number of publications which we have specified is necessarily limited to those which should prove most useful for initial study.



### III. Ancient Israel, to 70 C.E.\*

The span of time to be discussed here comprises what are popularly termed the biblical period and the Second Temple period. The biblical period is held to begin somewhere within the second millennium B.C.E., since this fits much — though not all — of the narratives about the Patriarchs; and it ends with the incipience of Hellenistic rule in the Near East, in the last decades of the fourth century B.C.E. For the end of the Second Temple period there is a precise date: the repression of the First Revolt against the Roman rule, culminating in the destruction of the Temple in 70 C.E.

Information on music in Ancient Israel comes from two very different kinds of sources: the literary heritage, carried by manuscript transmission into the Middle Ages and thence into print; and the yield of archeology, which has become increasingly significant for our subject from the beginning of the present century onwards. For the biblical period, the literary heritage offers just the Bible, i.e. the canonized assembly of the “twenty-four books” (in Christian parlance the Old Testament). For the Second Temple period there are the Apocrypha and Pseudepigrapha, Philo of Alexandria, Josephus, and certain sections and passages of the Mishnah (the first codification of the Jewish “Oral Law”, the basic text of the Talmud, comprising the teachings of the *tanna’im* of the first and second centuries C.E.). Written evidence obtained through archeology ranges from manuscripts, such as those found at Qumran (the “Dead Sea Scrolls”), to epigraphical finds, themselves ranging from formal inscriptions

\* Revised by Bathja Bayer



to casual scratchings or scribbles. More commonly thought of when archeology is mentioned are, of course, musical instruments and iconographical evidence, i.e. representations of instruments, of music-making, and of dancing. The archeological yield to which we refer here is that of the area which roughly comprises Israel, Lebanon, southern Syria, and Jordan. Whatever comes from further away is only useful if its direct applicability to the particular topic that one wishes to investigate, can indeed be proved.

As to actual instruments, those made of organic materials can survive only under extraordinary conditions. No string instrument, or frame drum, or pipe made of reed or wood, has as yet been found; but there is already a sizeable stock of, for instance, bronze cymbals. Iconographical evidence of course survives more copiously. Using these and other resources, it is now possible to identify with reasonable certainty many — but as yet not all — of the instruments named in the Bible and in the writings from the Second Temple period. Not a few previous suggestion had to be discarded. So has the long-held belief that certain terms in the headings of the Psalms are the names of instruments. Further as to instruments: a warning is necessary here against the “reconstructions” that have been proffered in recent years (and whose photographs have already infiltrated some respected encyclopedias and handbooks). The iconographical data available so far are not sufficient to allow a valid reconstruction of any instrument of which no actual specimen has survived.

Descriptions of music-making often refer explicitly to distributive performance, either responsorial (solo alternating with group) or antiphonal (two alternating groups); we may also gain knowledge of the instrument of accompaniment or of the “melody indication” attesting the practice of a *contrafacta*-like procedure. Certain poetical texts retain, by their very structure, the evocation of a particular musical form. Thus the frequently dichotomous structure of the verse



in biblical poetry (*parallelismus membrorum*) suggests a rendition whose melodic clauses, too, make a doubled arch. Some psalms show traces of a refrain; and in several psalms each verse ends with the fixed brief phrase “For His mercy endureth for ever”. In all cultures, such textual repetitions tend to be rendered by musical repetitions.

Such clues from the texts may eventually allow us to gain some kind of representation of the actual music but, as we have already emphasized, they concern mainly the *extrinsic* aspects of our study. For an *intrinsic* study of the music itself of this period, we must mainly lean on our knowledge of the oral traditions of the Jewish diaspora. This may allow us to apprehend certain procedures that govern biblical cantillation (first and foremost, the already mentioned melodic punctuation following the generally dichotomous structure of the biblical verse) which were ultimately to generate the elaboration of the systems of masoretic accents, (see below chapter IV). However, efforts to identify scales or intervals characteristic of the ancient Hebrews belong for the most part to the realm of speculation. The naïve endeavours, from the sixteenth century onwards, “to recover the original music of ancient Israel”, are often “reconstructions” of what the author would have liked the music to be, in accordance with the esthetics of his own environment — see for example Portaleone (PoSG). Sometimes such essays even include the elaboration of solfegic systems of correspondence with the *te’amîm* — each *ta’am* standing for a particular note, to which the author claims to have “discovered the clue”. Such speculations — see for instance those by Anton (SenB, no.2482; AdlHN: 885), Arends (SenB, no.2483) and Haupt (SenB, no.2487) — are scarcely worth mentioning here, were it not for another such fantastic effort, devoid of any scholarly value, published as late as 1976 (and onwards): S. Haïk-Vantoura, *La musique de la Bible révélée*. One also encounters claims that some Near-Eastern or North-African Jewish community has preserved melodies from the



Second Temple period or from even earlier times. These claims, too, are groundless.

The majority of the vast literature about music in ancient Israel (more than 600 titles in SenB: 23-46; see also WeiBP, index: "Israel, music in ancient") deals with musical performance practice (vocal and instrumental), the instruments, chanting of the Psalms and the titles of the Psalms. For the history of the research of these subjects, from 1700 down to our own times, see Wohlenberg (WohKI) and Bayer (BayWK).

Music in ancient Israel is, understandably, a subject that is apt to link up with the domain of emotions and belief, both among Jews and Christians; most strongly so when the concern is with the music of the Temple. Nowadays the resources of musicology, textual criticism, and archeology make a more sober approach possible. All of them are necessary, and none of them is sufficient by itself. Not infrequently, still more disciplines may have to be drawn upon. For most of the studies published after 1900 which we list below, the date of publication does not imply that all these resources have indeed been brought into effect (as available at that particular time). But even so, each of them offers many valuable insights and is still recommended reading: Büchler (BuGT), Parisot (PaMH; see also his PaCO and PaRM), Sachs (SaRM and SaHM), Gerson-Kiwi (GeMR); Kraeling and Mowry (Kr/MoMB); Werner (WerPS, WerMAI, WerOE, WerOP); Flender (FleBS, FleHP, FleHPS); Smith (SmAS, SmWP); Seidel (SeiMA), as well as the corresponding chapters in the works cited above in chapter II 3; and Bayer (especially BayBN, BayMR, BayFC, BayNZ, BayOA, BayTP). Bayer's publications are as yet the only ones to demonstrate in full the obligations and results of pluridisciplinary work under the control of musicological criteria.



Inventories of biblical passages referring to music have been published by Sendrey (SenB: 341-346) and Hofman (HofMB). Sendrey's inventory is in English only and follows, unless otherwise indicated, the King James version. Hofman's inventory does contain the passages in Hebrew, and adds their translations as taken from the most widely current English, French and Spanish versions. Both inventories are helpful for a first orientation. The musically pertinent terms in the translations are not to be taken as supported by musicological research.



#### IV. The Talmudic and Subsequent Periods up to the Completion of the Masorah (1st-10th centuries C.E.)

As a local institution, the synagogue already existed at least from the Hellenistic period, though in a rather loose form. There were synagogues throughout the country (even in Jerusalem), and in the diaspora settlements. After the destruction of the Temple in 70 C.E., the synagogue became the sole center of communal religious activity. On Temple worship practices which were transferred to the synagogue, see Safrai (SafBM).

A survey of the principal sources about music in the talmudic period (1st to 5th century) can be found in Krauss (KrsTA III: 75-102, 273-285; KrsSA, see index: Flöten, Gesang, Posaune, Thoravorlesung, Vorbeter; also *Hazzan*, which at that time designated the beadle). For inventories of passages from the literature see Sendrey (SenB, p. 346-355: "Early Rabbinical Works" and p. 50-56) and Hofman (HofMT). HofMM lists passages from a generally somewhat later group of writings, the Midrashim — interpretations of Scripture, often by legendization and the use of folklore. The remarks about Sendrey's and Hofman's inventories of biblical passages (see at the end of chapter III above) apply here as well. A systematic survey of the sources for the subsequent age of the *savora'im* (sixth century) and the *ge'onim* (late sixth through early eleventh centuries), has not yet been undertaken. An initial and very limited attempt in this direction was made by Birnbaum (BirVG). A systematic survey of "musical theology" in early Jewish literature has been undertaken by Grözing (GroMG). See also the corresponding chapters in the works of Avenary and Adler mentioned above in chapter II 3. For



texts concerning the rabbinic attitudes to music throughout the first millennium, which reached a large measure of consensus at the end of this period, see especially Cohen (CoRM), Adler (AdlPM I: 10-14 and AdlHW, no.270), and Adler and Flender (Adl/FleMJ).

The first centuries which saw the development of the post-Temple synagogue, also saw the rise, spread and development of Christianity. Research on this period has therefore been much occupied with questions about the filiation of the rites and liturgy of Temple, Synagogue and Church, and hence also with the question of a musical “common ground”. Statements from the Talmud, the early Church Fathers or any subsequent writings, must be treated with caution when they are adduced so as to trace this filiation back to musical practices in the Temple itself. The pursuit of the levitic tradition of the chanting of Psalms in the early synagogue has been recently questioned by McKinnon (MckAK, MckEM, MckQP) going so far as to deny its existence (“there was no singing of psalms in the ancient synagogue”, MckEM: 84), but see the refutation of this opinion by Adler and Flender (Adl/FleMJ: 448). In chapter III we have already remarked on the matter of responsorial and antiphonic chant, and on the musical structuring of psalmody and biblical cantillation generally following the dichotomous (sometimes trichotomous) structure of biblical verses and comprising the formal elements of the recitation: *initium* / *tenor* / *mediant* (*etnaḥtā*) / *finalis*. Among the numerous works listed in Sendrey (SenB: 47-50: “Influence of Temple Music upon Early Christian Chant”) we should note Wagner (WaEGM), Idelsohn (IdePG) and Werner (WerNA, WerPN, WerPSN). We may also mention Duchesne (DuOCC), Gastoué (GasCJ, GasLC, GasOC), Leitner (LeGV), Machabey (MaHE and MaMH), Quasten (QuMG) and the summary of the subject by Reese (ReeMM). Among those works omitted by SenB, or published after 1950, we should mention Corbin (CorEC) and the studies by Wellesz (WelEE, WelHB and WelMB), Avenary (AvFS, AvST), K. Levy (LevykBS), Gerson-Kiwi



(GeHA, GeJUS and GeRC), Herzog and Hajdu (Her/HaTP), Smith (SmAS and SmWP). Among the studies published by Werner we should mention WerCG, WerDS, WerHO, WerMT and above all WerSB, which — in spite of its deficiencies (see BayWS) — is a culmination of his research on what he terms the interdependence of the liturgy and music of Synagogue and Church across the first millennium of the Common Era. See also Avenary (AvCS), Claire (ClPC), Fellerer (FelJE) and Velimirović (VelBM).

Many of these studies also offer accounts of the principal developments in Jewish liturgical music throughout the five centuries following the completion of the Talmud (i.e. 6th-10th centuries). These are (1) the elaboration of the graphic systems of the masoretic accents (*te'amîm*) and its links with biblical cantillation, (2) the impetus provided for the liturgical chant by the florescence of liturgical poetry (*piyyût*), and (3) the institution of the *hazzan* as a professional cantor in the synagogue.

The public reading of the Bible, which dates back to Ezra in the fifth century B.C.E., is subject to the prescriptions of the Masorah: the binding tradition for all that concerns the correct orthography, writing and reading of the biblical text. These formerly oral traditions, eventually committed to writing, aim at safeguarding the rigorous preservation of the sacred texts. The punctuation and accentuation of the biblical verses (*pisqê te'amîm*), on which the biblical cantillation grafted itself whilst first having recourse to mnemotechnic-cheironomic means, then to the graphic elaboration of the *te'amîm* since the 6th-7th centuries, constitutes an integral part of the masoretic work codified in the tenth century C.E. Accordingly, students are advised to familiarize themselves with the domain of the Masorah. For an extensive recent treatment of the entire subject in the *Encyclopedia Judaica* see Dotan (DotMA). The musical aspects of the subject have been treated in the same encyclopedia in a valuable



article by Herzog (HerMA). In addition to the bibliographies given in these articles, there are scores of studies on this subject listed by Sendrey (SenB, in particular p. 82-91; see also by index under "Cantillation" in WeiBP). A few notable works of nineteenth and early twentieth century scholarship will be listed here, which form the basis of modern research on the *te'amîm* for the Twenty-One books of the Bible and the *ta'amê emet* for the books of Job, Proverbs and Psalms: Heidenheim (HeiSM), Baer (BaeTE), Wickes (WiTE and WiTT) and, above all, Kahle (KahMO and KahMW). More recent scholarship has produced works on biblical cantillation by Binder (BinBC), Rosowsky (RoCB), Ne'eman (NeZH) and the erudite work by Breuer (BreuTM).

Other recent works in the field are the studies already mentioned in this chapter, by Idelsohn, Werner, Gerson-Kiwi, Avenary, and Herzog and Hajdu. An account of the cheironomic practices connected with the *te'amîm* is given by Laufer (LauTY) and Adler (AdlTT). Concerning the recourse to pedagogic methods ("zarqa table") and, subsequently, to musical notation, as well as the study of different regional notations, see below chapter V 1-2.

As for the liturgy, let us cite, in addition to the relevant chapters in the general works and articles mentioned above, the classic works by Zunz (ZuRS and ZuSP) and the already mentioned work (above chapter II 3) by Elbogen (ElbJG and ElbJG<sup>2</sup>). See also Idelsohn (IdeJL).



## V. Later Developments, to Modern Times

Until about the tenth century, the center of gravity of the Jewish people had been in the Islamic Near East, both in numbers and in intellectual leadership. It now began to shift westwards, from Egypt to North Africa, to Muslim Spain, Christian Spain and Southern Europe, Northern France and the Rhineland, with further changes to follow. Any overall historical periodization, thus becomes even less realistic than for the preceding era. Thus, for example, the pertinence of an historical milestone such as the Jewish Emancipation at the turn of the eighteenth century varied considerably within the boundaries of European Jewry itself, and had hardly any significance for the Jews of the Islamic world. It is with a critical eye, therefore, that one must regard the periodizations in the general works and articles cited in chapter II 3. These vary from one author to another in any case. The vast range of styles and repertoires can be submitted to an overall historical periodization only in the manner of the proverbial Procrustean bed referred to by Schirmann (see above, chapter I). Another caveat becomes more evident for this period as well. The organization of surveys by categories of "Sacred" (or "Synagogal") and "Secular" (or "Folk"), also creates pitfalls. The problems inherent in such a division have been judiciously set out by Bayer (BayMU: 664-668) and Werner (WerIC: 1-2). For all these reasons, this chapter has not been ordered by a single aspect (period, or genre, or geography), but what might be termed domains of concern.



## V 1. THE SOURCES

**(a) Intrinsic Evidence: Oral Traditions and Notated Sources**

As already pointed out in chapter I, the main course of the traditions of Jewish music takes its way by oral transmission and creation (semi-oral as regards the liturgical and paraliturgical texts). This remains valid as well for the period surveyed here. The recorded collections of the National Sound Archives at the Jewish National and University Library in Jerusalem provide the primary resource for investigating these traditions. By now they contain more than seven thousand hours of field and study recordings from dozens of Jewish communities the world over, made by A.Z. Idelsohn, R. Lachmann, E. Gerson-Kiwi, J. Spector, L. Levi, A. Herzog, A. Shiloah, U. Sharvit, S. Weich-Shahak, Y. Mazor, A. Hajdu, R. Flender and numerous other scholars.

But from the twelfth century onwards, our knowledge has been enriched by several rare notated documents. The discovery in 1918 and in 1965 of two leaves from a collection of synagogal songs of Oriental origin, written in neumatic notation by Obadiah the Norman proselyte, has proved of great importance. For the first time, the intrinsic study of synagogal chant, based on ethnomusicological recordings made in the twentieth century could be corroborated by an ancient notated source. The two principal studies of these documents are those by Adler (AdlCS) and Avenary (AvGF).

The next notations (as found until now) come mainly from circa 1500-1524, as made by German Christian humanists (Johannes Reuchlin, Johannes Böschenstein, Caspar Amman, Sebastian Münster, Johannes Mader [alias J. Foeniseca]) and later on by the Italian Ercole Bottrigari (1531-1612). These include notations of *te'amîm* — see Werner (WerTOS), Avenary (AvNT) and Adler (AdlHN: 551-563 [manuscript sources] and p. 875-876 [printed



sources]) — and a Sabbath table song *Tsûr miš-šelo akalnû* (see AdlEN and AdlHN: 1-5). These fledgling endeavours were followed during the next two centuries by scattered attempts at notating songs for both sacred and domestic use. Not until the latter half of the eighteenth century did a growing number of *hazzanîm* commit liturgical melodies to writing.

The earlier attempts at listing these sources by Avenary (AvMY), Sendrey (SenB and SenMJ), and Adler (AdlPM) have now been superseded by Adler's RISM volumes *Hebrew Notated Manuscript Sources up to circa 1840* (AdlHN), published in 1989. The some nine-hundred pages of this two-volume catalogue contain, in addition to the detailed description of 230 manuscripts or fragments of manuscripts, the melodic incipits, the textual incipits and further indices. Appended is a "Checklist of Printed Sources" containing Hebrew texts with music notations. For a critical assessment of this work and supplements to Adler's endeavours to identify traditional motifs in the hazzanic manuscripts, see the review by M. Breuer (BreBT). The most important collection of early Jewish musical notations is to be found in the Birnbaum Collection at the Hebrew Union College Library in Cincinnati from which come 56% of the items listed in AdlHN. (For a bibliography of Birnbaum's writings, see SerEB.) A description of this collection is given by Werner (WerEB) and a "key" to its very complex structure is provided by Adler in AdlHN: lxiv-lxviii and AdlKEB. Microfilms of the entire collection are housed in the Jewish National and University Library in Jerusalem. This institution also houses the important Jakob Michael Collection of Jewish Music (formerly in New York), along with a vast quantity of additional material for the study of Jewish music (see *RISM*, series C, vol. IV: 53-55).

Among the libraries housing collections of Jewish music listed by Weisser (WeiBP, nos.991-1023) we should mention the Eric Mandell



Collection (WeiBP, no.1006, see MadCR) acquired after 1969 by Gratz College in Philadelphia (WeiBP, nos.1007-1008).

**(b) Extrinsic Evidence: Literary Sources**

The systematic scrutiny of an enormous quantity of sources which may shed light on various aspects of Jewish musical life from the eleventh through the eighteenth century has hardly begun as yet. Those subjects which stand most to benefit by such a study are listed in the introduction to AdlHW, along with a classification of the various literary genres where such documentation may be found. Following upon the pioneer works of Steinschneider (StHU), Werner and Sonne (Wer/SoPT) and Avenary (AvHM and AvHMa), AdlHW fills in the lacunae mainly in the field of Hebrew writings on musical theory and philosophy and some related subjects. For a summary of the scope of the volume and the overall classification of the texts, their chronology and provenance, see AdlHW: XXV-XXXIII. The appearance of this work represented the first publication of the ambitious project of an *Inventory of Jewish Music Sources*, in progress at the Jewish Music Research Centre (*ibid.*, p. xxiii-xxv). A second publication, on musical subjects in the Zohar (Shi/TeZ), was followed by the already mentioned catalogue of Hebrew notated manuscript sources (AdlHN). A further volume, on musical subjects in early kabbalistic writings, under the direction of Moshe Idel, is in preparation.

## V 2. BIBLICAL CANTILLATION AND LITURGICAL RECITATIVE

Cantillation in general, as a musical genre in divine worship, has been judiciously studied by Solange Corbin (CorCC). Bathja Bayer's concise article in the *Encyclopedia Judaica* (BayC) is a useful introduction to the terminology and the various aspects of the genre in Jewish musical practices.



Idelsohn's broad stylistic division of synagogal chant (IdeJM, chapters III-IV, VII) differentiates between the "non-rhythmical" music which is used mostly for biblical cantillation, psalmody and certain prayer texts, and the "rhythmic music" of the *piyyûtîm*, the metric religious poetry above all. This division differentiates music of a more or less free rhythm from that which is strictly rhythmical. It is applicable even to those traditions of biblical and liturgical cantillation which form the most hallowed part of divine worship.

Much currency has been given to Idelsohn's hypothesis that the different musical traditions of biblical cantillation go back — beyond the mere fact of the existence of the genre of liturgical cantillation — to a common pre-Masoretic, even pre-Exilic origin. This has been judiciously questioned by A. Herzog in his article on the musical rendition of the masoretic accents (HerMA). There he offers first of all a typology determined by text and liturgical function, such as public liturgical readings, "study cantillation", etc. He then proposes a classification by five major regional stylistic traditions: (1) Yemen; (2) Ashkenaz; (3) Middle East and North Africa ("its distribution ranges from Cochin to Algeria, through Persia, Bukhara, Iraq, Syria, Kurdistan, the Caucasus and North Africa"); (4) the "Jerusalem Sephardi" tradition (designated by Idelsohn as "Oriental Sephardi"), covering communities of the "Eastern shores of the Mediterranean, from Turkey and the Balkan communities to North Africa, and centered in Eretz Israel..."; (5) the "North Mediterranean" traditions, i.e. several distinct local traditions such as Rome and the "four communities" of Southern France (Avignon, Carpentras, Cavaillon, L'Isle-sur-Sorgues). A somewhat different division, into eight main regional traditions, has been suggested by E. Schleifer (SchC). He also enumerates the Yemenite tradition as no.1. Herzog's division no.2 is divided by Schleifer into "Western European" (his no.7) and "Eastern European" Ashkenazim (no.8); Herzog's divisions nos.3 and 4 are grouped by Schleifer as no.2: "the Middle East" (Iran,



Bukhara, Kurdistan, Georgia and the northern parts of Iraq); no.3: the Near East (Turkey, Syria, central Iraq, Lebanon and Egypt); no.4: North Africa (Lybia, Tunisia, Algeria and Morocco). Schleifer's no.5 ("Italy") corresponds to part of Herzog's no.5; Schleifer's no.6 covers the Sephardi and Portuguese communities of Europe. The validation of such regional divisions still suffers from a paucity of systematic studies focusing on the analysis of individual local traditions, such as the model study of Lachmann (LacGD and LacJC).

The *te'amîm* of various Jewish traditions have been traditionally taught in many Jewish communities with recourse to the so called "zarqa-table", whose origins have yet to be determined. The first attempts at musical notation of such a table according to a Western Ashkenazi tradition, go back to the beginning of the sixteenth century. Avenary (AvNT) presents a thorough account of musical notations of the Ashkenazi tradition from the sixteenth through twentieth centuries, as well as an abundant bibliography, including standard works on the musical rendition of the *te'amîm* in the Ashkenazi tradition — Binder (BinBC), Rosowsky (RoCB) and Ne'eman (NeZH). See also Werner (WerVSH, chapter 5) and the very useful manual for the practical apprenticeship of the *te'amîm* by Kadari (KadWL).

Several works in the bibliography appended to HerMA deserve to be singled out. Of those which are relevant to the Sephardi and Oriental Jewish traditions we should mention Idelsohn (IdeHOM, vols. I-V; see especially the analyses in the introductions to these volumes). Herzog has devoted a study to the cantillation of the Pentateuch in the traditional elementary school system (the *heder*) of Tunis (HerIP) as well as to psalmody in various Jewish traditions (HerPM) and to the cantillation of the Five Scrolls (HerSF). The different categories of biblical cantillation among Yemenite Jews can be consulted in Sharvit (ShMR and ShRM). Flenders' study of the cantillation of psalms in six different traditions amongst



Oriental Jewry is remarkable for its methodological approach, and for the insight which it provides for Hebrew psalmody in general (FleHP and FleHPS). See also his study of biblical cantillation in the Synagogue and the Greek church (FleBS). Most of the articles on specific musical traditions of particular communities or regions, listed below in chapter V 3, contain more or less detailed references to biblical cantillation. For talmudic cantillation, see the concise presentation of this subject by B. Bayer (BayTM) and the elaborate studies by F. Alvarez-Pereyre (AlvaRM and AlvaTM). We may also mention the recent dissertations by M. Spiegel (SpiCMT) and L.A. Wolberger (WolMHA).

Although the various Jewish traditions of biblical cantillation differ considerably from each other as far as the melodic formulas are concerned they do have in common the same structural elements of recitation (already mentioned above) governed by the caesura of the middle cadence: Initium / Tenor / Mediant (*etnah*) / Finalis. This common structure, as well as the modal concept, link the different regional traditions of liturgical cantillation together. Of the vast literature devoted to the “modality” of the liturgical recitative, let us first mention the works of Idelsohn, who pioneered the modal concept of Oriental Semitic chant, as summarized in IdeJM (chapter II — “Semitic Oriental Song”; chapter III — “Semitic Oriental Modes of the Bible” and chapter IV — “Semitic Oriental Modes of the Prayers”). For a critical appraisal of the studies dealing with the historical origins of modality in synagogal chant, especially as concerns the relations between Synagogue and Church (“Octoechos”), see WerMT. Let it be emphasized, however, that unlike Byzantine or Western plainchant, synagogal chant has never given rise to a theoretical system of tones and modes or strict regulations concerning forms of performance. Such attempts as were made in this direction begin only towards the end of the nineteenth century (see especially SinTS and BirTS).



Idelsohn applied the modal concept (“in Weisen singen”) as the basis for analysing the liturgical repertoire of all Jewish traditions, both Eastern and Western, as well as for analysing certain parts of the paraliturgical repertoire (see especially the introductions in IdeHOM, vols. I-V, VII-VIII; on the *maqām* system: vol. IV, chapter IV). For the development of this subject, see also the general works mentioned in chapter II 3 and those devoted to the different local and regional traditions in the following chapter. For a comparative study of the structure of Jewish and Gregorian chants, see Y. Braun (BraAM). For a concise summary of the application of the *maqām* system in certain liturgical and paraliturgical Jewish traditions of the Near East, see BayMQ and SpRE: 26-27.

### V 3. LITURGICAL AND PARALITURGICAL MUSIC AND FOLK MUSIC: REGIONAL DIVISIONS

Regional division of musical traditions for liturgical and paraliturgical music must be founded on specialized studies of different local traditions, yet numerous lacunae in this area of research are to be deplored. (The rather uneven alphabetic list of place-names in SenB: 67-72 generally deals only with studies relating to historic aspects of Jewish musical life.) The articulation of the entire mosaic of Jewish traditions along the three major axes of Oriental, Sephardi and Ashkenazi Jewry can often only serve as a vague clue. Idelsohn's regional arrangement of the corpus of Jewish musical traditions in the various volumes of IdeHOM needs to be reviewed in the light of stylistic typologies such as those initiated by Herzog for biblical cantillation (HerMA) and by Schleifer (see above, chapter V 2). The choice of publications mentioned below is of necessity limited to selected works from the vast literature which has sprung up in the wake of IdeHOM. These should of course be supplemented by the bibliographies annexed to the general works and articles listed in chapter II 3 above.



**(a) Sephardi and Oriental Jewish Traditions**

The recently published bibliographical guide to Sephardi music by Seroussi (SerSM) covers the entire field of liturgical, paraliturgical and folk music. Among the other post-Sendrey (SenB) bibliographical tools let us point out the references in WeiBP (index: "Sephardic Jews, music of"), to which we may add the important collection of liturgical chants by Camhy (CamLS) and the vast anthology by Levy (LevyAL). The ten volumes of Levy's collection cover the liturgical, paraliturgical and domestic folk traditions of the Sephardi diaspora of both East and West. Unique for its wealth of material, this work does, however, lack such documentation and references to recordings that would permit the corroboration of the authenticity of the transcriptions. For the paraliturgical tradition, mainly in Aleppo (Syria), Jerusalem and Morocco, of singing *baqqašôt* ("Songs of Supplication") during the winter on Sabbath between midnight and sunrise, see Fenton (FenBO), Katz (KatzSB), Seroussi (SerCC, SerRSB) and the bibliographical overview in SerSM, p. 58) and Shiloah (ShiBM and ShiJM, index s.v. "baqqashot").

As for the Sephardi (and other non-Ashkenazi) communities of Europe and America, various aspects of their chants have been treated in the collections and general studies mentioned at the beginning of this chapter. These may be further supplemented by Avenary's work on the community of Adrianople (AvAM), by Leo Levi (LevGM) on Greece and the Balkans, by Weich-Shahak (WeWS) on the wedding songs of Bulgaria, by Adler (AdlMA) on the Portuguese Jewish community of eighteenth century Amsterdam and by Seroussi on the Sephardi community of Vienna (SerSH). For the different traditions of Italian Jewry (Sephardi, "Italiani", Ashkenazi, Roman, etc.) see Levi (LevIM). This article also contains references to the collection of synagogal chants in the Sephardi tradition of Livorno by F. Consolo (ConSY) and that of the Italian rite as sung in the synagogue of Rome, by E. Piattelli (PiaCI); see also the same author's collection



of the tradition of Florence (PiaCF) and of the Piedmont (PiaCP), and his yet unpublished transcriptions of Leo Levi's recordings from North-Eastern Italy — Venezia, Gorizia, Trieste, etc. — of which a copy is deposited at the Jewish National and University Library in Jerusalem. A study of Judeo-Spanish songs in the Sephardi communities of Montreal and Toronto was undertaken by Judith R. Cohen (CoheJS) who is also the author of a useful "sonography" of Judeo-Spanish songs (CoheSJS).

Of particular historical importance are the following works: the collection of synagogal traditions from Avignon and the Comtat Venaissin, published ca. 1887 by J. and S. Crémieu (CrZY); the already mentioned collection of the Sephardi tradition of Livorno published in 1892 by F. Consolo (ConSY); the liturgical chants of the Sephardi tradition of London, published by E. Aguilar and D.A. de Sola in 1857 (Ag/DesAM); the liturgical chants of the Sephardi tradition ("Turkish") from Vienna published by I. Löwit and J. Bauer in 1889 (Lo/BauSH). The liturgical chants of Bayonne have been collected by M.J. Benharoche-Baralia with the assistance of M. Alvarez-Pereyre (BenhCH); see also the collection of the liturgical chants of Bordeaux by S. Foy (FoRCH). Art-music compositions for both liturgical and paraliturgical events in Italy, Southern France and the Netherlands in the seventeenth and eighteenth centuries have been examined, and some of them published, by Adler (AdlPM).

Concerning the chant of the Samaritans, see Herzog (HerSM); see also the references in WeiBP to works of Ravina (RaOS), Hofman (HofRM), Spector (SpSA, SpSC and SpSS) and Katz (KatzRO), the latter in quest of a methodological approach relevant to the diachronic aspects of ethnomusicological research. Hofman (HofKM), who initiated the study of the chant of the Karaites, is followed by the research undertaken by Hirshberg (HirMT, HirRM, HirPC) and Kolneder (KolHFE). The attempts at the study of the liturgical music



of the Ethiopian Jews by K. Shelemay (SheJL, SheMR) should be reviewed in the light of the forthcoming publication in the framework of “Yuval Music Series” of a major anthology of this music (2-3 CD’s and a companion volume of transcriptions and studies), edited under the direction of S. Arom and F. Alvarez-Pereyre, assisted by S. Ben Dor and O. Tourny.

For greater convenience, we now list in alphabetical order those regions or localities for which specific treatments are already available, together with the relevant publications.

- Adrianople:** AvAM (encyclopedia article)
- Aleppo:** AlvaRM and AlvaTM (cantillation of the Mishnah); KatzSB (singing of *baqqašôt*)
- Amsterdam:** (Sephardi community): AdlPM I: 191-236 and AdlMA (musical life and traditions of the community in the 18th century); AdlHN: 49-58, 83-104, 180-181 (catalogue of notated manuscripts from the 18th and the first half of the 19th centuries); KanTHM (traditional High Holiday melodies); SerMA (study of Ag/DesAM, with relevance to the Amsterdam origin of several melodies notated there); Ser/BeRJ (life and work of an early 17th century *hazzan* in Amsterdam)
- Avignon and the Comtat Venaissin:** AdlPM I: 157-188 (art-music practice in the 17th and 18th centuries); CrZY (collection of traditional chants)
- Babylonia:** see Iraq
- Balkans:** see Bulgaria; Greece
- Bayonne:** BenhCH (collection of traditional chants)
- Bordeaux:** FoRCH (collection of traditional chants)
- Bukhara:** GeWD (wedding dances and songs); IdeHOM III (items nos.135-169); SloBM (Bukharan music in Israel)



- Bulgaria:** WeWS (wedding songs)
- Canada:** CoheJS (Judeo-Spanish songs in the Sephardi communities of Montreal and Toronto)
- Cochin** (see also India): RosCC; SpYB (Yemenite and Babylonian elements in the music of the Jews of Cochin)
- Comtat Venaissin:** see Avignon and the Comtat Venaissin
- Daghestan:** IdeHOM III (items nos.170-176)
- Djerba:** DavSD (comparison of the author's findings in 1976 with Lachmann's findings in 1929); LacGD and LacJC (Lachmann's classical work on Jewish cantillation and song in the Isle of Djerba)
- Ethiopia:** SheJL (investigations on Jewish Ethiopian liturgy); SheMR (monograph on Jewish Ethiopian "music, ritual and history")
- Florence** (see also Italy): PiaCF (collection of synagogal chants)
- Greece:** LevGM (encyclopedia article on Jewish musical traditions in Greece and the Balkans)
- India** (see also Cochin): HerIM (encyclopedia article)
- Iraq:** IdeHOM II; ShiIM (encyclopedia article); ShiMI (collection of *piyyûtîm*); SpYB (Yemenite and Babylonian elements in the music of the Jews of Cochin)
- Italy:** (see also Livorno, Florence, Piedmont): AdlPM I: 43-154 (art-music practice in the 17th and 18th centuries); HarSR (on Salamone Rossi); HarTI ("tradition and innovation in Jewish Music of the later Renaissance"); LevIM (encyclopedia article); PiaCI (collection of synagogal chants of the Italian rite); RossOP (collected works of Salamone Rossi, ed. D. Harrán)
- Karaites:** HofKM (encyclopedia article); HirMT and HirRM (the cohesive role of their traditional music); HirPC (aspects of Karaite musical traditions in Israel and



in the United States); KolHFE (Karaite synagogue prayers on fast days)

**Kurdistan:** GeMK ("synopsis of their musical styles")

**Livorno** (see also Italy): ConSY (collection of synagogal chants)

**London** (Sephardi community): Ag/DesAM (collection of traditional chants); SerMA (appraisal of Ag/DesAM)

**Montreal** (Sephardi community): see Canada

**Morocco** (see also North Africa; Tangier; Tetuàn): BeniRJ (Judeo-Spanish Romancero); GeMB ("patterns of melody among the Berbers and Jews of the Atlas Mountains"); IdeHOM V; SerCC (singing of *baqqašôt*); WeJSM (Judeo-Spanish Moroccan songs of the life cycle)

**North Africa** (see also Djerba, Morocco, Tunis): AnoAMT (encyclopedia article)

**Persia:** IdeHOM III (items nos.1-134)

**Piedmont** (see also Italy): PiaCP (collection of synagogal chants)

**Samaritans:** HerSM (encyclopedia article); HofRM ("the reading of Marka's poems"); KahLS (the Samaritan reading signs); KatzRO ("reliability of oral transmission"); RaOS (chanting in "organum" style); SpSA and SpSC ("Samaritan chant"); SpSS ("Samaritan neumes")

**San'a:** see Yemen

**Spain:** AngMJ ("Jewish music in medieval Spain")

**Tangier:** TasCT (D.M.A. dissertation on cantillation and synagogal chant in Tangier)

**Tetuàn:** LarRT (Jewish cancionero)

**Toronto** (Sephardi community): see Canada

**Tunis** (see also Djerba): HerIP (teaching of biblical cantillation in the *heder*)

**Turkey** (see also Vienna): DoCI ("ethnomusicology of Turkish



- Jewry"); SerMQ (on Isaac Algazi); SerTM (the *maqām* in the musical culture of the Ottoman Jews)
- Vienna** (Sephardi ["Turkish"] community): Lo/BauSH ("Schir Hakawod", collection of traditional chants); SerSH (study of "Schir Hakawod")
- Yemen:** Ad/ShON (collection of traditional chants); GeWS (women's songs); Aro/ShPY ("plurivocality in the liturgical music of the Jews of San'a); IdeHOM I; ShMR (*te'amîm* in the Jewish Yemenite tradition); ShRM ("the role of music in the Yemenite *heder*"); SpYB ("Yemenite and Babylonian elements in the music of the Jews of Cochin"); SpYM (encyclopedia article).

The extremely rich heritage of the Judeo-Spanish repertoires of folk song (especially the *Romancero*) has given rise to an abundant and ever increasing literature to which the recent bibliographical guide by E. Seroussi serves as a useful introduction (SerSM, p. 58-61), together with the concise articles by I.J. Katz in the *Encyclopedia Judaica*<sup>2</sup> (KatMTR) and in the *NGD* (KatJM). Notable works on the texts have been done by S.G. Armistead and J.H. Silverman, who count among the foremost authorities in this field (ArmCMP, Arm/SilAC, Arm/SilCM, Arm/SilFM [with J.M. Hassan], Arm/SilJB [with B. Šljivić-Šimšić] and Arm/SilJBO [with I.J. Katz]). Among the collections of musical notations of these repertoires we should mention those compiled by L. Algazi (AlgCS), M. Alvar (AlvCB), M. Attias (AtJS and AtRS), P. Bénichou (BenRJ), A. Hemsî (HemCS and mainly his posthumous *Cancionero Sefardí* [HemCSS], ed. by E. Seroussi), I.J. Katz (KatJSB), A. Larrea-Palacin (LarCR and LarRT), I. Levy (LevyCJ) and S. Weich-Shahak (WeJSM). Among other studies we should mention the collective interdisciplinary research towards a typology of the *Romance* model by T. Alexander, F. Alvarez-Pereyre, I. Benabu, Y. Ghelman, O. Schwarzwald and S.



Weich-Shahak (Al/BenTT; see also AlvaIS). Finally, let us refer to the studies by H. Avenary (AvCE), A. Bahat (BahCH), J. Etzion and S. Weich-Shahak (Et/WeJSR and Et/WeSSR), E. Gerson-Kiwi (GeMS), I.J. Katz (KatJS and KatPET), R. Menéndez-Pidal (MenRH) and S. Weich-Shahak (WeWS).

### (b) Ashkenazi Traditions

While notated sources of the Ashkenazi tradition of biblical cantillation are available beginning with the sixteenth century (see chapter V 2), such sources for prayer tunes used by the *hazzanîm* in synagogal services are generally not available until the mid-eighteenth century. Most of these notated sources are cantors' manuals comprising mainly "modern" compositions, such as the manuals of Juda Elias of Hanover, notated in 1744 (AdlHN, no.221), or of Aaron Beer of Berlin, notated ca. 1765-1791 (AdlHN, nos.073, 134, 135; published in IdeHOM VI). In such manuals the cantor either disdained or deemed it superfluous (or had difficulties) to notate the traditional modes for liturgical recitative (*shtayger*), or the particular stock of melodies hallowed by tradition called (since when?) "melodies from [the mount of] Sinai" (*niggûnîm mis-sînay*). Only towards 1840 did the tendency of *hazzanîm*, mainly in Germany, to notate and publish the traditional chants of liturgical rite take firm root. One of the earliest and most important collections of this kind is the *Hazzanût mik-kol haš-šanah* notated by S. Naumbourg (Naumburg) from the mouth of the Munich cantor Löw Sängner (IdeJM: 337; AdlHN, no. 074; see also the printed collection by M. Kohn, Munich 1839-1844, cf. AdlHN: 889). Towards this period also occurs the publication of Salomon Sulzer's *Schir Zion* I (after September 1840, before October 1841, cf. AdlSD: 246-250), one of the most significant landmarks in the modern history of Ashkenazi synagogal music in general and the Sulzerian reform endeavours in particular (cf. IdeJM: 246-260; AvKS; AdlHN: 796).



There is an extensive bibliography for the Ashkenazi musical traditions in both of its major branches: Western Europe (the German tradition in particular), and Eastern Europe (notably the Lithuanian and Polish traditions, along with the special traditions of Hassidic chant). The greater part of references in Sendrey's bibliography (SenB) is devoted to the Ashkenazi traditions (SenB: 65-67, 75-80, 94-101, 109-110, 216-240 and 310-322). A reliable guide to this bibliographical accumulation (until the beginning of the 1930's) is provided by Idelsohn, in the bibliography appended to chapter XIII of IdeJM (p. 287-295), and chapter XVI (p. 337-353). This work also provides an overall view of Ashkenazi synagogal song in chapters VIII-IX (p. 129-195) and XI-XV (p. 204-236); of popular song in chapter XVIII (p. 380-410); of Hassidic song in chapter XIX (p. 411-434); and of *badḥanîm* and *klezmerîm* (popular musicians) in chapter XX (p. 435-460). Chapters XIII and XVI list and analyse the principal collections of synagogal songs compiled by cantors or choirmasters. Preceded by the mention of the collection of Israel Lovy (IdeJM: 226-230, 287; AdlHN: 790-791) the listing begins with Sulzer and continues until Idelsohn's own work in this field (IdeHOM, vol. VI-X, cf. SchIS: 80-92). In between are such collections as that of Maier Kohn (AdlHN: 789, 889; IdeJM: 260-262), Samuel Naumbourg (AdlHN: 792; IdeJM: 262-266), Hirsch Weintraub (AdlHN: 797; IdeJM: 266-269), Louis Lewandowski (IdeJM: 269-284), Israel Meyer Japhet (IdeJM: 284-285), N.H. Katz and Lazarus Waldbott (IdeJM: 292, 339 [erroneously called there Talbott, instead of Waldbott]; SenB, no. 6690), Moritz Deutsch (IdeJM: 288, 292, 339), Samuel David (IdeJM: 290), to mention but a few of the most remarkable ones published in the nineteenth century. The most complete collection, which takes the form of a cantor's manual is that by Abraham Baer (BaBT; IdeJM: 292, 339-340). Another important nineteenth century collection, compiled by Isaak Lachmann, was only partially published (LaAJ; IdeJM: 292, 345). His extensive introduction to this collection of the south German tradition, dated Hürben, September



1898, remained in manuscript in the Birnbaum collection (Mus. Add. 39,1). Lachmann also prepared the manuscript of another important compilation, giving in parallel parts both the Polish and the south German traditions. Part III of this work (for the Three Festivals) was located and partially published in facsimile by Andor Iszàk (LaAJG), who ignored the existence of the much more extensive Part I (“*Hazzanût* and *me‘inyanā* for the whole year”), preserved in the Birnbaum Collection (Mus. Add. 39, 2).

Among the collections published in the twentieth century, prior to World War II, we should mention those by Abraham Ber Birnbaum (SenB, no.6497), Aron Friedmann (FrSL; SenB, no.6506), Eliezer Gerowitch (SenB, no.6507), Emanuel Kirschner (SenB, no.6221), Fabian Ogutsch (OgFK; SenB, no.6547, see also nos.5948 and 6355), Baruch Leib Rosowsky (SenB, no.6386), Josef Singer (SenB, no.6572), Joshua Samuel Weisser (Pilderwasser) (SenB, nos.6589-6595; EJ XVI: 418), the latter being mainly important as a representative of the eastern European cantorial style and for the inclusion of hassidic elements in the liturgical chant. Among other recent collections there are those by Gershon Ephros (EphAH), Chemjo Vinaver (ViAJM; see also below the reference to his *Anthology of Hassidic Music*, ViAHM) and the Amsterdam Ashkenazi *hazzanût* collection by Hans Bloemendal (BlAC). Special mention is due to the collection by Yehoshua Leib Ne’eman (NeNL), documenting the “Lithuanian-Jerusalem” tradition.

A recent comprehensive work is that by Eric Werner (WerVSH), already cited above in chapter V 2. In spite of the shortcomings pointed out by M. Breuer in KS 54 (1979): 576-584, this book is an important contribution to our knowledge of synagogal chant of the West European branch of Ashkenazi tradition. Let us point out especially the survey and analysis of the phenomenon of the use of “seasonal Leitmotifs” and of the identification of borrowings from



non-Jewish sources (p. 87-109; see also p. 112-126) and the bringing to light of musical documents hitherto unknown, or very little known (see there particularly: 172-183 for analysis of M. Levi's manuscript). Joseph A. Levine is the author of another recent monograph devoted to Ashkenazi synagogal chant (LevnSS). This work is especially important for its analysis of the modal technique of Ashkenazi *hazzanût*.

Investigation of "modality" (*shtayger* and *nûsah*) and of the repertoire of the above-mentioned traditional melodies known as "Melodies from Sinai" (*niggûnîm mis-sînay*), figure among the major themes common to the study of Ashkenazi synagogal chant of both Eastern and Western Europe. These themes are treated in WerVSH: 26-63, in LevnSS: 33-136, as well as in all the general works mentioned above in chapter II 3. Among the studies dealing specifically with "Melodies from Sinai", those of Idelsohn (IdeMG and IdeHOM VII: xxx-xxxvi, cf. SchIS: 82-85) and of Avenary (AvMI and AvCF) should be mentioned. Bibliographical references concerning the *shtayger* have been cited in chapter V 2, in connection with the modal concept in the ensemble of Jewish traditions. The above-mentioned works of Singer (SiTS), Birnbaum (BirTS) and Idelsohn (his introductions to IdeHOM), may be supplemented by those of Lachmann (LaTT), Schwarz (ScwUC), Idelsohn (IdeMO), Cohon (CohoST), Avenary (AvCM and AvSH), Wohlberg (WoHM, see also WoSA), Levine (LevnTD) and Nulman (NuPPM). Various ethnomusicological aspects of East European (especially Hungarian) *hazzanût* have been judiciously studied by Frigyesi (FriIT, FriMI and FriPT) and Frigyesi and Laki (Fri/LakFR). The modal patterns of the weekdays liturgy of Frankfurt-am-Main (see the above mentioned collections by Japhet and Ogutsch) have been studied by Brian J. Mayer (MayOI). For an analysis of the melodic structure of synagogal chant based on A. Baer's *Baal T'fillah* (BaBT), see also Schönberg (ScoTG) and Danielsohn (DaMS). For



a recent monograph on the history of the American cantorate see Slobin (SloCV).

As for the numerous other musical aspects of the Ashkenazi world, one must make do with the appropriate chapters of the works mentioned in chapter II 3 and the beginning of the present chapter (V 3b). There one will find information dealing with such subjects as the art of the cantor (*hazzanût*), the Reform Movements of synagogal service in nineteenth and twentieth century Europe and the United States, popular and “art-music” aspects of choral singing, the composition of “Sacred Services”, etc., popular instrumental (“klezmer”) music, and songs, particularly in Yiddish. We refer the reader again to the useful bibliographical survey of Yiddish folk music in LeviME: 251-256. Following the pioneer collections of the early 20th century by J.L. Cahan (CaYF), S.M. Ginsburg and P.S. Marek (GiEN; texts only, without music notations), and the collection gathered by Sh. Z. Pipe in Galicia in the 1920’s and edited and annotated by Dov and Meir Noy in 1971 (NoSZP), we should mention among the more recent works on Yiddish song and/or klezmer music those by Braun (BrUMB), Feldman (FeBBB), Flam (FlaSV), Mlotek (MlFYs, MlSYF [on Soviet-Russian publications], Ml/MlPYs, and Ml/GotMZ), Rivkind (RivK), Salmen (SalJM), Stutschewsky (StuK), WeiMD [on the organization and collections of the music division of the ethnographic expedition headed by An-Ski 1911-1914], and especially by Mark Slobin, who focuses on the invaluable collections and studies of Moshe (Moisei I.) Beregovski (SloFL and SloOJF; see also his SloTS, on the popular music of Jewish immigrants to the U.S.).

On the whereabouts of Beregovski’s manuscripts (or typewritten versions, or their photocopies) of his major work, *Jidišer Muzik-Folklor* (*Evreiskii muzykalny folklor*), see M. Slobin (SloOJF), J. Braun (BrUMB) and W.Z. Feldman (FeBBB: 31-32, note 6), now to



be revised by the findings of I. Adler (AdlRCP). Volume I of this five volume series (Worker's songs etc., see BereJMF) was published in 1934. The most complete existing copy of the manuscript of vols. II-V of BereJMF is preserved at the Russian Institute for the History of the Arts, in St. Petersburg under the call number: *Fond 45, opis 1* (1-17). Valuable information on the fate of Beregovski's publication endeavours of these volumes is given in Ber/EpAB (see p. 5-20 and especially p. 161-181). Extracts from volumes II (F. 45/1 [1-4]), III (F. 45/1 [5-6]), and IV (F. 45/1 [7-8]) were prepared for publication by Beregovski and published posthumously in 1962 (see below, chapter VI, the description of BereENP). Galley proofs of volume II (t.p. dated Moscow, 1938; Introduction ["Araynfir"], p. 30, dated "October 1934-1936" (sic) and signed M. Beregovski) are preserved under the call number F. 45/1 (4 [1-2]). An edition of volume III (instrumental folk music) was published by Max Goldin in 1987 (BereENI). An extract from volume V (*Purimshpil*) was published by Eda Beregovskaya (Beregovski's daughter) and A. Eppel in 1994 (Ber/EpAB: 21-94). For other publications by Beregovski see also SenB, nos.1485, 2595-97, 2611, 9128.

Publication projects for the still unpublished parts of Beregovski's scholarly legacy will be considerably enhanced by the recent rediscovery in the Vernadsky Central Scientific Library of the Academy of Sciences of the Ukraine in Kiev of the very important collection of Jewish music and archival material of the former Jewish music "Kabinet" of the Academy of Sciences of the Ukraine, directed by Beregovski from ca. 1928 until his arrest and exile to Siberia in 1949 (see the varying names of the Kiev institution cited by Adler, AdlRCP, note 5 and the varying dates cited by Slobin, SloOJF: 1-2; see also Ber/ApAB: 5-20). The collection includes sound recordings (by J. Engel, Sh. An-Ski, S. Kisselhof, M. Beregovski himself and others) on 933 cylinders (of the former holdings of 1274 cylinders) and several thousand items of transcriptions of music and the texts



of Hebrew and Yiddish chants. The fate of this collection was believed to be unknown or destroyed (AdlRCP, note 6). Hopefully the joint Restoration project of the Hebrew University's Jewish Music Research Centre, the Phonogrammarchiv of the Austrian Academy of Sciences and the authorities of the Kiev Institution will soon make the collection of sound recordings accessible to international scholarship. Both the St. Petersburg and the Kiev collections were examined in October 1994 by the present author (see AdlRCP).

Special note must be made of the vast repertoire of Hassidic musical traditions, which represents the latest stage of mystical Judaism. (On musical aspects of Jewish mysticism prior to the Hassidic movement, see P. Fenton [FenJS], A. Shiloah and R. Tene [Shi/TeZ], and especially M. Idel [IdMP, IdPM and IdQM].) First nurtured in Poland and the Ukraine of the eighteenth century, the Hassidic repertoire attained considerable dimensions during the nineteenth and twentieth centuries, retaining a remarkable vitality in our own days among certain Jewish centers of Israel, the United States and Europe. The bibliographical references given in SenB: 19-20, 319-322 should be supplemented by those featured in the article by Hajdu and Mazor (Ha/MazHMT); the article itself is recommended as introductory reading to this very specialized field. The references there include the works by Idelsohn (IdeJM, chapter XIX and IdeHOM, vol. X), Geshuri (GesLM, GesNR; see also SenB, index p. 368, 394), Stutchewsky, Taub, Vinaver (ViAJM) and Zalmanov. More recent works (from 1970 onwards) include those by Hajdu (HaNM), Mazor and Hajdu (Maz/HaHD), Mazor and Taube (Maz/TaHD) and, above all, the posthumous edition of the *Anthology of Hassidic Music* from the collection of C. Vinaver, edited by E. Schleifer (ViAHM), whose meticulous introductions constitute major contributions to our knowledge of Hassidic music, especially as to the little explored world of Hassidic liturgical chant.



A wealth of information on Ashkenazi cantors and *hazzanût* in recent generations is available in Akiva Zimmermann's ZimBY [H]; see also his ZimSR [H], a compilation of various texts concerning *hazzanût* in rabbinic writings. Biographical information on Jews prominent in various fields of musical activity (liturgical or secular) can be accessed most conveniently in the *Encyclopedia Judaica* through the two collective presentations given there under "Hazzan" and "Musicians" (BayMUS) respectively. Each has an introductory survey, followed by an alphabetically ordered list of names, with either a short biography or an asterisked reference to the individual entry in the encyclopedia. The introduction to "Musicians", by B. Bayer (BayMUS) is especially noteworthy. It is a sociological overview of the roles and status of the musician (in the widest sense of the term) within Jewish culture; of the place of the Jewish musician within the host-cultures of the diasporas; and of the relationships that could be postulated between these two spheres.



## VI. LIST OF THE PUBLICATIONS

### Abbreviations of Periodicals, Serials, Encyclopedias, Institutions and Conventional Terms

AMl	Acta Musicologica. 1928-
EJ <sup>2</sup>	Encyclopedia Judaica. Jerusalem, 1971-72.
FAM	Fontes Artes Musicae. 1954-
Grove <sup>5</sup>	Grove's Dictionary of Music and Musicians. 5th ed. by E. Blom. London, 1954.
Grove <sup>6</sup>	see NGD
[H]	designates publications in Hebrew listed here in Latin characters
HUCA	Hebrew Union College Annual. Cincinnati, 1924-
IAJS	Index of Articles on Jewish Studies [H]. Jerusalem, 1969-
ISM	Israel Studies in Musicology. 1978-
JAMS	Journal of the American Musicological Society. 1948-
JIFMC	Journal of the International Folk Music Council. Cambridge, 1949-68.
JJS	Journal of Jewish Studies. London, 1948-
JK(B)	Der Jüdische Kantor. Bromberg, 1879-98.
JK(H)	Der Jüdische Kantor. Hamburg, 1927-38.
JMJ	Jewish Music Journal. New York, 1934-35.
JNUL	Jewish National and University Library.
JQR	Jewish Quarterly Review. Philadelphia, 1889-
KS	Kiryat Sefer [formerly: Kirjath Sepher]. Bibliographical Quarterly of the Jewish National and University Library. Jerusalem, 1924-
MGG	Die Musik in Geschichte und Gegenwart, ed. F. Blume. Kassel, 1949-68.
MGWJ	Monatsschrift für die Geschichte und Wissenschaft des Judentums. Breslau etc., 1851-1939.



- MH Musica Hebraica. Jerusalem, 1938.
- MJ Musica Judaica. Journal of the American Society for Jewish Music. New York, 1975/76-
- MQ The Musical Quarterly. New York, 1915-
- NGD The New Grove Dictionary of Music and Musicians, ed. S. Sadie. London, 1980.
- NOHM New Oxford History of Music. London etc., 1957-
- OM Orbis Musicae — Studies in Musicology. Tel Aviv, 1971-
- REJ Revue des Études Juives-Historia Judaica. Paris, 1880-
- RILM Répertoire International de Littérature Musicale.
- RISM Répertoire International des Sources Musicales.
- RM Revue de Musicologie. 1922-37; 1954-
- Tatzlil Tatzlil (The Chord); Forum for Music Research and Bibliography [H]. Haifa, 1960-80.
- WCJM Proceedings of the World Congress on Jewish Music, Jerusalem 1978, ed. by Judith Cohen. Tel Aviv, 1982.
- Yuval Yuval — Studies of the Jewish Music Research Centre. Jerusalem, 1968-
- ZAW Zeitschrift für die Alttestamentliche Wissenschaft und die Kunde des nachbiblischen Judentums. Berlin, 1881-
- ZfMW Zeitschrift für Musikwissenschaft. Leipzig, 1918-35.



ABINUN, Eliezer, see Ovadia CAMHY, CamLS

ACKERMANN, Aron

AcSG      Der synagogale Gesang in seiner historischen Entwicklung mit Rücksicht auf die Bedeutung des Judenthums für die musikalische Kunst überhaupt dargestellt. *Die Jüdische Literatur seit Abschluss des Kanons*, ed. J. Winter and A. Wünsche, vol. III (Trier, S. Mayer, 1894): 477-529. Reprint, Berlin, M. Poppelauer, 1896. 53p. [SenB, no.2264]

ADAKI, Yehiel and Uri SHARVIT      י" עדאקי וא' שרביט

Ad/ShON      מאוצר נעימות יהודי תימן. ירושלים, המכון הישראלי למוסיקה דתית, תשמ"א  
(1981)  
(A Treasury of Jewish Yemenite Chants)

ADLER, Israel      י" אדלר

AdlCS      Les chants synagogaux notés au XIIe siècle (ca. 1102-1150) par Abdias le prosélyte normand, *RM* 51 (1965): 19-51.  
English version in WerCH: 166-199.

AdlEN      The Earliest Notation of a Sabbath Table Song (ca. 1505-1518), *OM* 9 (1986): 69-89.

AdlHM      Histoire de la musique religieuse juive, *Musiques sacrées, encyclopédie publiée sous la direction de Jacques Porte*, vol. I (Paris, Editions Labergerie, 1968): 469-494.

AdlHN      *Hebrew Notated Manuscript Sources up to circa 1840 — A Descriptive and Thematic Catalogue with a Checklist of Printed Sources... with the assistance of Lea Shalem*. München, G. Henle Verlag, 1989. 2 vols. (RISM BIX<sup>1</sup>)

AdlHW      *Hebrew Writings Concerning Music in Manuscripts and Printed Books from Geonic Times up to 1800*. München, G. Henle Verlag, 1975. (RISM BIX<sup>2</sup>)

AdlJM      Musique Juive, *Encyclopédie de la musique*, vol. II (Paris, Fasquelle, 1959): 640-654.



- AdlKEB Key to the Eduard Birnbaum Collection of Jewish Music at the Hebrew Union College, Cincinnati, *OM* 10 (1990/91): 144-151.
- AdlMA *Musical Life and Traditions of the Portuguese Jewish Community of Amsterdam in the XVIIIth Century*. Jerusalem, Magnes Press, 1974. (Yuval Monograph Series, 1)
- AdlMJ La musique juive, *Précis de musicologie*, publié sous la direction de Jacques Chailley... nouvelle édition... (Paris, Presses Universitaires de France, 1984): 86-101.
- AdlMY "מוסיקולוגיה ומדעי היהדות, בעיית היסוד של המקורות", תצליל 20 (תש"מ/1980): 21-29.  
("Musicology and Jewish Studies")
- AdlOE Lorsque l'oral et l'écrit se rencontrent: le cas des liturgies juives, *Revue d'ethnolinguistique* 5 (1990): 159-164.
- AdlPJM Problems in the Study of Jewish Music, *WCJM*: 15-27.
- AdlPM *La pratique musicale savante dans quelques communautés juives en Europe aux XVIIe-XVIIIe siècles*. Paris — La Haye, Mouton, 1966. 2 vols.
- AdlPV La pénétration de la musique savante dans les synagogues italiennes au XVIIe siècle: le cas particulier de Venise, *Gli ebrei e Venezia secoli XIV-XVIII, atti del Convegno internazionale organizzato dall'Istituto di storia della società e dello stato veneziano della Fondazione Giorgio Cini, Venezia, Isola di SanGiorgio Maggiore 5-10 giugno 1983, a cura di Gaetano Cozzi* (Milano, Edizioni di Comunità, 1987): 527-535.
- AdlRCP "A la recherche de chants perdus" — La redécouverte des collections du "Cabinet" de musique juive de Moisei I. Beregovski [avec l'assistance de Mila Goisman], *Ndroje balendro. Musiques, terrains et disciplines. Textes offerts à Simha Arom*. Paris, Peeters-SELAF., in press.
- AdlSD Sulzer Dokumente aus der Birnbaum Collection der Hebrew Union College Library (Cincinnati), *AvKS*: 243-274.



- AdlTT      Ta'ame Torah and Chironomy, *Talmud El-'Am*, tractate Berakhoth, fasc. 69-70: 1112-1115. Tel Aviv, Ahiavar, 1981.
- ADLER, Israel and Reinhard FLENDER
- Adl/FleMJ    Musik und Religion II. Judentum , *Theologische Realenzyklopädie* (Berlin, New York, Walter de Gruyter), XXIII (1994): 446-452.
- AGUILAR, Emanuel and David Aaron DE SOLA
- Ag/DesAM    *The Ancient Melodies of the Liturgy of the Spanish and Portugese Jews, Harmonized by Emanuel Aguilar, Preceded by an Historical Essay on the Poets, the Poetry and Melodies of the Sephardic Liturgy, by D.A. De Sola*. London, Wessel, etc., 1857. [SenB, no.6011]
- ALEXANDER, Tamar, Isaac BENABU et alii
- Al/BenTT    Towards a Typology of the Judeo-Spanish Folksong: *Gerineldo* and the *Romance* Model, by T. Alexander, Isaac Benabu, Yaacov Ghelman, Ora Schwarzwald and Susana Weich-Shahak, *Yuval* 6 (1994): 68-163.
- ALGAZI, Léon
- AlgCS      *Chants sephardis* recueillis et notés par Léon Algazi. [London,] World Sephardi Federation, c. 1958. (Publications de la Fédération séphardite mondiale)
- ALVAR, Manuel
- AlvCB      *Cantos de boda judeo-españoles*. Madrid, Instituto Arias Montano, 1971.
- ALVAREZ-PEREYRE, Frank
- AlvaIS      Towards an Interdisciplinary Study of Jewish Oral Traditions, *Yuval* 6 (1994): 11-33.
- AlvaRM      The Rules of the Oral Transmission of the Mishnah According to the Aleppo Tradition, *Yuval* 6 (1994): 225-233. (Cf. AlvaTM.)
- AlvaTM      *La transmission orale de la mišnah; une méthode d'analyse appliquée à la tradition d'Alep*. Jerusalem, Magnes Press,



1990. (Yuval Monograph Series, 8. "This work also constitutes volume V of the collection *Ethnomusicologie* published by Editions Peeters, Paris.")

ALVAREZ-PEREYRE, Moïse, see Maurice J. BENHAROCHE-BARALIA, BenhCH

ANGLES, Higinio

AngMJ      La musique juive dans l'Espagne médiévale, *Yuval* 1 (1968): 48-64. English version in WerCH: 207-227.

ANONYMOUS

AnoAMT      Africa, North — Musical Traditions, *EJ*<sup>2</sup> XVI: 1259-1260.

ANTON, Conrad Gottlob

AntVM      Versuch die Melodie und Harmonie der alten hebräischen Gesänge und Tonstücke zu entziffern..., *Neues Repertorium für biblische und morgenländische Litteratur...* Jena, 1790-1791. (See detailed entry in AdlHN: 885.) [SenB, no.2482]

ARENDS, Leopold Alexander Friedrich

ArUS      *Über den Sprachgesang der Vorzeit und Herstellbarkeit der althebräischen Vocalmusik, mit entsprechenden Musikbeilagen.* Berlin, F. Schulze, 1867. [SenB, no.2483]

ARMISTEAD, Samuel G. et alii

ArmCMP      *El romancero judeo-español en el Archivo Menéndez Pidal — Catálogo-indice de romances y canciones.* Madrid, Cátedra-Seminario Menéndez Pidal [1978]. 3 vols.

ARMISTEAD, Samuel G. and Joseph H. SILVERMAN

Arm/SilAC      El antiguo cancionero sefaradí: citas de romances en himnarios hebreos (siglos XVI-XIX), *Nueva Revista de Filología Hispánica* 30 (1981): 453-512.

Arm/SilCM      El cancionero judeo-español de Marruecos en el siglo XVIII..., *Nueva Revista de Filología Hispánica* 22 (1973): 280-290.

Arm/SilFM      Four Moroccan Judeo-Spanish Folksong Incipits (1824-1825),



*Hispanic Review* 42 (1974): 83-87. (In collaboration with Jacob M. Hassan.)

Arm/SilJB *Judeo-Spanish Ballads from Bosnia ed. ... with the collaboration of Biljana Šljivić-Šimšić*. Philadelphia, University of Pennsylvania Press, 1971.

Arm/SilJBO *Judeo-Spanish Ballads from Oral Tradition I: Epic Ballads*. Berkeley, University of California Press, 1986. (In collaboration with Israel J. Katz.)

AROM, Simha and Uri SHARVIT

Aro/ShPY Plurivocality in the Liturgical Music of the Jews of San'a (Yemen), *Yuval* 6 (1994): 34-67. (In collaboration with Nurit Ben-Zvi, Yaakov Mazor and Esther Sheinberg.)

ATTIAS, Moshé

AtJS מ' אטיאש. קנסיונרו יהודי-ספרדי. ירושלים [תל-אביב], הוצאת המכון לחקר יהדות שלוניקי, תשל"ב.  
(*Cancionero judeo español*. Jerusalém [-Tel Aviv], Centro de estudios sobre el judaísmo de Salónica, 1972.)

AtRS מ' אטיאש. רומנסרו ספרדי. ירושלים, מכון בן צבי, 1956; מהד' שנייה: ירושלים, קרית ספר, 1961.  
(*Romancero Sefaradi*.)

AVENARY, Hanoach, formerly H. Löwenstein ח' אבנארי (לוונשטיין)

AvAM Adrianople — Music, *EJ*<sup>2</sup> II: 311.

AvATE The Aspects of Time and Environment in Jewish Traditional Music, *ISM* 4 (1987): 93-123.

AvCE Cantos españoles antiguos mencionados en la literatura hebrea, *Anuario Musical* 25 (1971): 67-79.

AvCF The Cantorial Fantasia of the Eighteenth and Nineteenth Centuries, *Yuval* 1 (1968): 65-85. (Appendix: Music Examples, p. 26-34).

AvCM The Concept of Mode in European Synagogue Chant, *Yuval* 2 (1971): 11-21. Reprinted in AvEW: 86-96.



- AvCS      Contacts Between Church and Synagogue Music, *WCJM*: 89-107.
- AvEW      *Encounters of East and West in Music*. Tel Aviv, Tel Aviv University, 1979.
- AvFS      Formal Structure of Psalms and Canticles in Early Jewish and Christian Chant, *Musica Disciplina* 7 (1963): 1-13. Reprinted in AvEW: 105-117.
- AvGF      Genizah Fragments of Hebrew Hymns and Prayers Set to Music (Early 12th Century), *JJS* 16 (1966): 87-104. Reprinted in AvEW: 118-135.
- AvHM      ח' לוונשטיין. "חכמת המוסיקה במקורות יהודיים מהמאה הי' ועד המאה הי"ז", קרית ספר 21 (תש"ה-45/1944): 187-192.  
("The Science of Music in Jewish Sources of the 10th to 17th Centuries") [SenB, no.189]
- AvHMa      ח' אבנארי. "חכמת המוסיקה במקורות יהודיים בימי הביניים ובתקופת התחיה", תצליל 3 (תשכ"ג/1963): 158-165.  
("Bibliography of Hebrew Writings on the Science of Music: Middle Ages and Renaissance Era". A revised and enlarged version of AvHM.)
- AvJM      Jüdische Musik — A. Geschichte der jüdischen Musik, *MGG* VII (1958): 224-261.
- AvKS      *Kantor Salomon Sulzer und seine Zeit, eine Dokumentation, herausgegeben und erläutert von Hanoach Avenary, in Gemeinschaft mit Walter Pass und Nikolaus Vielmetti, mit einem Beitrag von Israel Adler*. Sigmaringen, Jan Thorbecke Verlag, 1985.
- AvMI      Mi-Sinai Niggunim, *EJ<sup>2</sup>* XII: 151-153.
- AvML      ח' לוונשטיין (אבנארי). "מונחי מוסיקה בספרות העברית של ימי הביניים", לשוננו 13, חוברת ב-ג (תש"ה-1944): 140-149.  
("Musical Terms in Hebrew Medieval Literature")
- AvMU      Music (Post-Second Temple History), *EJ<sup>2</sup>* XII: 566-664; 675-678 (Bibliography).



- AvMY ח' לוונשטיין (אבנארי). "מנגינות היהודים בתוי-מוסיקה עד שנת 1800", קרית ספר 19 (תש"ב-תש"ג/43-1942): 259-266.  
 ("Jewish Melodies in Written Music before 1800") [SenB, no.188]
- AvNT ח' אבנארי. נגינות התורה במסורת אשכנז בין 1500-1900, תל-אביב, אוניברסיטת תל-אביב, 1976. (תיעוד ועיון, 2)  
 English edition: H. Avenary. *The Ashkenazi Tradition of Biblical Chant between 1500-1900*. Tel Aviv, 1978. (Documentation & Studies, 2)
- AvSH Shtayger, *EJ*<sup>2</sup> XIV: 1463-1466.
- AvST *Studies in Hebrew, Syrian and Greek Liturgical Recitative*. Tel Aviv, Israel Music Institute, 1963.
- BAER, Abraham
- BaBT בעל תפילה *Baal T'fillah oder 'Der practische Vorbeter' vollständige Sammlung der gottesdienstlichen Gesänge und Recitative der Israeliten nach polnischen, deutschen (aschk'nasischen) und portugiesischen (sephardischen) Weisen... Zweite vermehrte und verbesserte Auflage...* Leipzig, s.n., 1877, <sup>2</sup>(Preface dated Gothenburg, 1883). <sup>3</sup>(Frankfurt, 1901), new ed. Nürnberg, J. Bulka, 1930; reprint of 2nd ed., New York, Sacred Music Press, 1953. (Out of Print Classics of Synagogue Music, 1) [SenB, no.6037]
- BAER, Seligman
- BaeTE *Thorath Emeth, sive liber et precepta...accentuum libb. psalmorum, proverbiorum et Jobi...* Rödelhemii, [the author,] 1852. [SenB, no.1946]
- BAHAT, Avner
- BahCH Les contrafacta hébreux des *romanzas* judéo-espagnoles. *Revista de Musicología* 9 (1986):94-116.



BAUER, Jacob, ed.

BauCZ *Oesterreichisch-Ungarische Cantoren Zeitung*. Vienna, 1881-1912. [SenB, no.275]

— See also Isidor LÖWIT and J. Bauer, Lo/BauSH

BAYER, Bathja

ב' באיאר

BayBN The Biblical Nebel, *Yuval* 1 (1968): 89-131.

BayC Cantillation, *EJ*<sup>2</sup> V: 128-129.

BayFC The Finds that Could Not Be, *Biblical Archeology Review* 8, 1 (Jan.-Feb. 1982): 20-33.

BayMO Ma'oz Zur — Musical Rendition, *EJ*<sup>2</sup> XI: 910-912.

BayMQ Maqāma (in Music), *EJ*<sup>2</sup> XI: 937-938.

BayMR *The Material Relics of Music in Ancient Palestine and its Environs — An Archaeological Inventory*. Tel Aviv, Israel Music Institute, 1963.

BayMU Music, *EJ*<sup>2</sup> XII: 554-559 (Introduction); 559-566 (Biblical Period and Second Temple Period); 664-668 (Folk Music).

BayMUS Musicians, *EJ*<sup>2</sup> XII: 678-679.

BayNZ "נגינה וזמרה", אנציקלופדיה מקראית ה (1968): 782-755.  
(["[Music] Playing and Singing", *Encyclopaedia Biblica*].)

BayOA Organ (Antiquity), *EJ*<sup>2</sup> XII: 1452-1453

BayTM Talmud — Musical Rendition, *EJ*<sup>2</sup> XV: 753-755.

BayTP The Titles of the Psalms — A Renewed Investigation of an Old Problem, *Yuval* 4 (1982): 92-123.

BayWK [Review of] D. Wohlenberg, *Kultmusik in Israel...* (WohKI) [H] קרית ספר מה (תש"ל, 1969-70): 69-65.

BayWS [Review of] E. Werner, *The Sacred Bridge...* (WerSB) [H] תצליל 2 (1961): 69-67.

— See also Yaakov MAZOR and André HAJDU, Maz/HaHD

BE'ERI, Tova, see Edwin SEROUSSI and T. Be'eri, Ser/BeRJ

BEN-ZVI, Nurit, see Simha AROM and Uri SHARVIT, Aro/ShPY



BENABU, Isaac, see Tamar ALEXANDER, I. Benabu et alii, Al/BenTT

BENHAROCHE-BARALIA, Maurice J.

BenhCH *Chants hébraïques traditionnels en usage dans la communauté séphardie de Bayonne, recueillis par M.J. Benharoche-Baralia... avec le concours de M. Alvarez-Pereyre...* Biarritz, l'auteur, 1961.

BÉNICHOU, Paul

BeniRJ *Romancero judeo-español de Marruecos.* Madrid, Editorial Castella [, 1968].

BEREGOVSKAYA, Eda, compiler and Asar EPPEL, ed.

Ber/EpAB *Arfu na verbakh...* Moskva, Evreiskii universiteit and Jerusalem, Gesharim Press, 1994.

("Lyres on the Willows, the Calling and Fate of Moisey Beregovsky")

BEREGOVSKI, Moisei Iakovlevich

BereENI *Evreiskaya narodnaya instrumentalnaya muzyka* [ed. M. Goldin], Moskva, Sovetskii Kompositor, 1987.

(Jewish Folk Instrumental Music. Posthumous ed. of vol. III of his BereJMF)

BereENP *Evreiskie narodnye pesni* [ed.] S.V. Aksiuk. Moskva, Sovetskii Kompositor, 1962.

(Jewish Folk Songs. Posthumous publication of 150 items extracted by Beregovski from the manuscript of his BereJMF, preserved at the Russian Institute for the History of the Arts at St. Petersburg under the call number: *Fond 45, opis 1* (1-17). 97 of the 150 items are transcriptions from the cylinder recordings, now preserved in Kiev (see following entry). Items 1-70 are love songs, family songs, lullabies etc., extracted from the ms. of vol. II of BereJMF — call number: F. 45/1 (1-4); items 71-98 are instrumental pieces, extracted from vol. III — call number: F. 45/1 (5-6); items 99-150 are textless songs (*niggûnîm*), extracted from vol. IV — call number: F. 45/1 (7-8). An extract from vol. V (*Purimshpil*; call number F.



45/1 [9-17]) has been published in Ber/EpAB: 21-94. For an English translation of BereENP, see SloOJF: 285-510.)

- BereJMF *Jidišer Muzik-Folklor. Band I. Unter der algemejner Redakcie fun M. Viner.* Moskve, Meluxišer Muzik-Farlag, 1934.  
(Jewish Musical Folklore. At head of title: *Institut far jidišer proletarišer Kultur fun der Alukrainišer Visnšaft-Akademie. Etnografiše Sekcie. Kabinet far Muzik-Folkor.* Yiddish in Roman letters. Published simultaneously in Russian, under the title: *Evreiskii muzykalni folklor.* English translation, from the Russian version, in SloOJF: 19-284. Contains 140 items: Workers' Songs, nos. 1-83; Songs about Artisans, nos. 84-90; Daily-Life and Family Songs, nos.91-108; Recruit and War songs, nos. 109-140. The numbers of the original recordings on cylinders — recently rediscovered in Kiev, see above, chapter V 3b — indicated at the table on p. 236-244, are omitted in SloOJF. On the publication of some other parts of this major work by Beregovski, planned in five volumes, and on the whereabouts of the author's manuscripts, or typewritten versions, or their photocopies, see above, chapter V 3b; see also AdlRCP.) [SenB, no.9674 and 9675]

— See also SLOBIN, Mark, ed. and transl., SloOJF

BINDER, Abraham Wolf

BinBC *Biblical Chant.* New York, Philosophical Library, 1959.

BIRNBAUM, Eduard

BirTS [Review of] Josef SINGER, Die Tonarten des traditionellen Synagogen Gesanges ..., *Jüdisches Litteratur-Blatt, wissenschaftliche Beilage zur "Israelitischen Wochenschrift", herausgegeben von ... M. Rahmer*, 15 (Magdeburg, 1886), no.24 (10 June): 92-94; no.25 (17 June): 97-98. [SenB, no.3306]

BirVG

Die Verdienste der Gaonen um die jüdische Liturgik und den Synagogengesang; Vortrag, gehalten im Verein jüdischer Lehrer und Lehrerinnen zu Königsberg i. Pr., *Israelitische Wochenschrift, Zeitschrift für die Gesamtinteressen des*



*Judentums, nebst dem Beiblatt "Jüdisches Litteraturblatt",*  
*Redakteur: M.A. Klausner*, 12 (Berlin, 1903), no.4 (23 January):  
 53-54; reprinted in *JK(H)* 5, no.6 (1 December, 1931): 3-4.  
 [SenB, no.2164]

BLOEMENDAL, Hans, compiler

BIAC *Amsterdam chazzanoet, synagogale muziek van de Ashke-  
 nazische gemeente*, ed. Joppe Poolman van Beusekom. Beuren,  
 F. Knuf, 1990. 2 vol.  
 (Additional title: שירי חזני אמשטרדם. Supplement in Dutch and  
 English, by H.M. Polak, inserted.)

BOEHM, Yohanan

BoMU Music in Modern Erez Israel, *EJ*<sup>2</sup> XII: 668-675.

BRAUN, Joachim

BrUMB The Unpublished Volumes of Moshe Beregovski's "Jewish  
 Musical Folklore", *ISM* 4 (1987): 125-144.

BRAUN, Yehezkel

BraAM Aspects of Melody — an Examination of the Structure of  
 Jewish and Gregorian Chants, *Companion to Contemporary  
 Musical Thought*, vol. II (London, Routledge, 1992): 858-884.

BREUER, Mordechai (1918- )

BreBT מרדכי בן יצחק ברויאר. "בסיס תיעודי מקיף ומפורט לחקר המוסיקה  
 "היהודית" *KS* 64, no.3 (1992-1993 [Jerusalem, 1994]): 1095-1100.  
 ("A Comprehensive and Detailed Documentary Basis for the  
 Study of Jewish music". Review of AdlHN.)

BREUER, Mordechai (1921- )

BreuTM מרדכי בן שמשון ברויאר. טעמי המקרא בכ"א ספרים ובספרי אמ"ת. מהד'  
 שניה מתוקנת. ירושלים, חורב, תש"ן (1989/90).  
 ("Ta'ame ham-miqrā — Biblical Cantillation Signs".)

BROD, Max and Yehuda Walter COHEN

Bro/CohenMIDie Musik Israels. Revidierte Ausgabe mit einem zweiten Teil:  
*Werden und Entwicklung der Musik in Israel von Yehuda  
 Walter Cohen*. Kassel, Basel, Tours, London, Bärenreiter, 1976.



BÜCHLER, Adolf

BuGT Zur Geschichte der Tempelmusik und der Tempelsalmen, *ZAW* 19 (1899): 96-133, 329-344; 20 (1900): 97-135. [SenB, no.986]

CAHAN, Judah Loeb (Lewis)

CaYF י"ל כהן. יידישע פאלקסלידער מיט מעלאדיעס געזאמלט פון י.ל. כהן...גי  
...ארויסגעגעבן דורך מקס וויינרייך... [additional t.p.] *Yiddish Folk Songs with Melodies collected by Y.L. Cahan, edited by Max Weinreich*. New York, Yivo Institute for Jewish Research, 1957.

(Revised edition of Cahan's 2-volume collection, New York, 1912 [SenB, no.9132].)

CAMHI, Ovadia

CamLS Liturgie sephardie; ont collaboré ... pour le chant... Eliezer Abinun ... Joseph Papo, pour la transcription musicale Frank Eisenstein... London, Vallentine, Mitchel, for the World Sephardi Federation, 1959. (Publications de la Fédération séphardite mondiale)

CLAIRE, Dom Jean

CLPC Points de contact entre répertoires juifs et chrétiens, vieuxromain et grégorien, *WCJM*: 107-115.

COHEN, Boaz

CoRM The Responsum of Maimonides Concerning Music, *JMJ* 2, no.2 (1935): 3-7. Reprint, New York, Posy Shoulson Press, 1935. [SenB, no.1861]

COHEN, Judith R.

CoheJS *Judeo-Spanish Songs in the Sephardic Communities of Montreal and Toronto: Survival, Function and Change*. PhD dissertation, Université de Montréal, 1988.

CoheSJS Sonography of Judeo-Spanish Song (Cassettes, LP's, CD's, Video, Film), *Jewish Folklore and Ethnology Review* 15/2 [=Sephardic Folklore: Exile and Homecoming] (1993): 49-55.



COHEN, Yehuda Walter

י" כהן

CohenNZ נעימי זמירות ישראל — מוסיקה ומוסיקאים בישראל. תל-אביב, עם עובד, 1990.

(*The Heirs of the Psalmist — Israel's New Music.*)

— See also Max BROD and Y. W. Cohen, Bro/CohenMI

COHON, Baruch Joseph

CohoST The Structure of the Synagogue Prayer-Chants, *JAMS* 3 (1950): 17-32.

CONSOLO, Federico

יחיאל נחמני ספרדי

ConSY *Libro dei canti d'Israele — Antichi canti liturgici del rito degli Ebrei Spagnoli, raccolti e notati da Federico Consolo.* Firenze, Bratti e Co., 1892. [SenB, no.6088]

CORBIN, Solange

CorCC La cantillation des rituels chrétiens, *RM* 47 (1961): 3-36.

CorEC *L'Église à la conquête de sa musique.* Paris, Gallimard, 1960.

CRÉMIEU, Jules Salomon and Mardochée CRÉMIEU

CrZY *Chants hébraïques suivant le rite des communautés israélites de l'ancien Comtat Venaissin, recueillis et publiés par J.S. & M. Crémieu.* [Marseille, Consistoire israélite] (Paris, impr. Delanchy et Cie, Dépôt légal 1887). [SenB, no.6090]

DANIELSOHN, Virginia Louise

DaMS *Melodic Structure in Hebrew Liturgical Song — an analysis of the weekday prayer melodies contained in Abraham Baer's Baal T'fillah* (1877). M.A. dissertation, University of Illinois at Urbana-Champaign, 1979.

DAVIS, Ruth Frances

DavSD Songs of the Jews on the Island of Djerba, a Comparison between Two Surveys: Hara Sghira (1929) and Hara Kebira (1976), *MJ* 7 (1985-86): 23-33.

DE SOLA, David Aaron, see Emanuel AGUILAR and D.A. De Sola, Ag/DesAM



DORN, Pamela J.

DoCI *Change and Ideology: the Ethnomusicology of Turkish Jewry*. PhD dissertation, 1991, Indiana Univ., Department of Anthropology.

DOTAN, Aron

DotMA Masorah, *EJ*<sup>2</sup> XVI: 1401-1482.

DUCHESNE, Louis Marie Olivier

DuOCC *Origines du culte chrétien, étude sur la liturgie latine avant Charlemagne...* Paris, E. Thorin, 1889. <sup>2</sup>Paris, A. Fontemoing, 1898; <sup>3</sup>Idem, 1902. English version of the third ed.: *Christian Worship — its Origin and Evolution*. London, Society for Promoting Christian Knowledge, 1903. [SenB, no.1081, 1081a

EISENSTEIN, Franz, see Ovadia CAMHI, CaLS

ELBOGEN, Ismar

י"מ אלבוגן

ElbJG *Der jüdische Gottesdienst in seiner geschichtlichen Entwicklung*. Leipzig, G. Fock, 1913. [SenB, no.2174

ElbJG<sup>2</sup> התפילה בישראל בהתפתחותה ההסטורית. תל-אביב, דביר, 1972.  
(Revised Hebrew version of ElbJG.)

EPHROS, Gershon

EphAH *אנתולוגיה חזונית Cantorial Anthology of Traditional and Modern Synagogue Music...* New York, Bloch Publishing Company, 1929-1957. 5 vols. [SenB, no.6122

ETZION, Judith and Susana WEICH-SHAHAK

Et/WeJSR The Music of the Judeo-Spanish Romancero, Stylistic Features, *Anuario Musical* 43 (1988): 221-255.

Et/WeSSR The Spanish and the Sephardic Romances — Musical Links. *Ethnomusicology* 32, no.2 (1988): 1-37.

FELDMAN, Walter Z.

FeBBB Bulgareasca / Bulgarish / Bulgar: the Transformation of a Klezmer Dance Genre, *Ethnomusicology* 38, no.1 (Winter 1994): 1-35.



FELLERER, Karl Gustav

FelJE Jewish Elements in Pre-Gregorian Chants, *WCJM*: 115-118.

FENTON, Paul

FenBO Les *Baqqasôt* d'Orient et d'Occident, *REJ* 134 (1975): 101-121.

FenJS A Jewish Sufi on the Influence of Music, *Yuval* 4 (1982): 124-130.

FLAM, Gila

FlaSV *Singing for Survival: Songs of the Lodz Ghetto*. Urbana and Chicago, University of Illinois Press, c. 1992.

FLENDER, Reinhard

FleBS *Der biblische Sprechgesang und seine mündliche Überlieferung in Synagoge und griechischer Kirche*. Wilhelmshaven, Florian Noetzel Verlag, 1988. (Quellen zur Musikgeschichte, 20)

FleHP *Hebräische Psalmodie, ihr Verhältnis zu Text und Akzenten des Psalters; eine strukturelle Untersuchung, dargestellt anhand der mündlichen Überlieferung einiger orientalischen Gemeinden in Israel*. M.A. dissertation, Hebrew University of Jerusalem, 1981.

FleHPS *Hebrew Psalmody; A Structural Investigation*. Jerusalem, Magnes Press, 1992.

(Revised English version of FleHP; Yuval Monograph Series, 9.)

— See also Israel ADLER and R. Flender, Adl/FleMJ

FOY, Salomon

FoRCH *Recueil de chants hebraïques anciens et modernes du rite sefardi dit portugais en usage dans la communauté de Bordeaux*. Bordeaux, Consistoire israélite de la Gironde, 1928. [SenB, no.6134]



## FRIEDMANN, Aron

FrSG *Der synagogale Gesang, eine Studie...* Berlin, C. Boas Nachf., 1904, <sup>2</sup>1908. [SenB, no.2423]

FrSKWA Ed., *Sammlung kantoral-wissenschaftlicher Aufsätze, I. Theil: Dem Andenken Eduard Birnbaums.* Berlin, C. Boas, 1922. [SenB, no.2180]

FrSL *Schir lisch'laumau, Chasonus (vor allem nach den traditionellen Weisen) für das ganze liturgische Jahr.* Berlin, Deutsch-Israelitischer Gemeindebund, 1902. [SenB, no.6506]

## FRIGYESI, Judit

FriIT Invention individuelle et tradition collective dans la musique juive de Hongrie, *OM* 8 (1982-83): 71-86.

FriMI Modulation as an Integral Part of the Modal System in Jewish Music, *MJ* 5 (1982-83): 53-71.

FriPT Preliminary Thoughts Toward the Study of Music Without Clear Beat: the Example of "Flowing Rhythm" in Jewish *Nusah*, *Asian Music* 24, no. 2 (spring-summer 1993): 59-88.

## FRIGYESI, Judit and Peter LAKI

Fri/LakFR Free-Form Recitative and Strophic Structure in the Hallel Psalms, *OM* 7 (1979-80): 43-80.

## GASTOUÉ, Amédée

GasCJ Chant juif et chant grégorien, *Revue du chant Grégorien* 34 (1930): 157-163; 35 (1931): 9-13, 52-54, 70-74, 113-117, 129-133. [SenB, no.1089]

GasLC Liturgie et chant chrétiens — origines hébraïques, *Revue du chant Grégorien*, 34 (1930): 64-71. [SenB, no.1094]

GasOC *Les origines du chant Romain.* Paris, Alphonse Picard, 1907. [SenB, no.1093]

## GERSON-KIWI, Edith

GeHA Halleluia and Jubilus in Hebrew-Oriental Chant, *Festschrift Heinrich Besseler* (Leipzig, 1961): 43-49. Reprint in GeMEW: 54-60.



- GeJM Jewish Music — Secular, *NGD IX* (1980): 635-645.
- GeJUE Jüdische Musik — B. Jüdische Volksmusik, *MGG VII* (1958): 261-280.
- GeJUS Justus ut Palma — Stufen hebräischer Psalmodien in mündlicher Überlieferung, *Festschrift Bruno Stäblein zum 70. Geburtstag* (Kassel, 1967): 64-73. Reprint in GeMEW: 96-105.
- GeKM Kurdistan — Musical Tradition, *EJ<sup>2</sup> X*: 1299-1301.
- GeMB Migrating Patterns of Melody among the Berbers and Jews of the Atlas Mountains, *JIFMC 19* (1967): 16-22. Reprint in GeMEW: 30-36.
- GeMEW *Migrations and Mutations of the Music in East and West — Selected Writings*. Tel Aviv, Tel Aviv University, 1980.
- GeMK The Music of Kurdistan Jews — A Synopsis of Their Musical Styles, *Yuval 2* (1971): 59-72. Reprints in GeMEW: 213-216 and in WerCH: 266-279.
- GeMR Musique dans la Bible, *Dictionnaire de la Bible, Supplément...*, V (Paris, Librairie Letouzey et Ané, 1957): 1411-1468.
- GeOM On the Musical Sources of the Judaeo-Hispanic Romance, *MQ 50* (1964): 31-43. Reprint in GeMEW: 54-166.
- GeRC Religious Chant — a Pan-Asiatic Conception of Music, *JIFMC 13* (1961): 64-67. Reprint in GeMEW: 50-53.
- GeWD Wedding Dances and Songs of the Jews of Bokhara, *JIFMC 2* (1950): 17-18. Reprint in GeMEW: 211-212.
- GeWS Women's Songs from the Yemen, their Tonal Structure and Form, *The Commonwealth of Music, In Memoriam Curt Sachs* (New York, The Free Press, 1965): 97-103. Reprint in GeMEW: 147-153.

— See also Robert LACHMANN, LacGD

GESHURI, Me'ir Shim'on

מ"ש גשורי

GesLM לחסידים מזמור. ירושלים, תחיה, תרצ"ו (1935-36).  
(*La-ḥasîdîm mizmôr*. "Music of the Hassidim") [SenB, no.2708]



- GesNR      הניגון והריקוד בחסידות לכל דורותיה... תל-אביב, נצח, חשט"ו-חשי"ט  
(1958/59-1954/55)  
(“Music and Dance in Hassidism through all its generations”)  
—      See also SenB, p. 109
- GHELMAN, Yaacov, see Tamar ALEXANDER, Isaac BENABU et alii,  
Al/BenTT
- GINSBURG, Saul M. and Petr Semenovitch MAREK  
Gi/MarEN    *Evreiskiiia narodnyia pesni v Rossii...* S. Peterburg, Voskhod,  
1901. [SenB, no.2619  
(“Jewish Folksongs in Russia”. Texts of 376 Yiddish folksongs,  
without music. <sup>2</sup>Ramat Gan, Bar-Ilan University, 1991, a  
facsimile edition of Gi/MarEN, with an introduction and  
annotations by Dov Noy.)
- GORALI, Moshe  
GorOTM      *The Old Testament in Music*. Jerusalem, Maron Publishers  
Ltd., 1993.
- GOTTLIEB, Malke, see Eleanor Gordon MLOTEK and M. Gottlieb,  
Ml/GotMZ
- GRADENWITZ, Peter  
GrMI      *Die Musikgeschichte Israels von den biblischen Anfängen  
bis zum modernen Staat*. Kassel, Basel, London, New York,  
Bärenreiter, 1961.
- GrMM      *Music and Musicians in Israel — A Comprehensive Guide to  
Modern Israeli Music*. Tel Aviv, Israeli Music Publications,  
1959.
- GRÖZINGER, Karl Erich  
GroMG      *Musik und Gesang in der frühen jüdischen Literatur —  
Talmud, Midrasch, Mystik*. Tübingen, J.C.B. Mohr, 1982.
- HAJDU, André  
HaNM      *Le Niggûn Meron*, *Yuval* 2 (1971): 73-113.  
—      See also Avigdor HERZOG and A. Hajdu, Her/HaTP



HAJDU, André and Yaakov MAZOR

Ha/MazHMT Hasidism — The Musical Tradition, *EJ*<sup>2</sup> VII: 1421-1432.

HARRÁN, Don

HarSR Salamone Rossi, Jewish Musician in Renaissance Italy, *AMl* 59 (1987): 46-64.

HarTI Tradition and Innovation in Jewish Music of the Later Renaissance, *Journal of Musicology* 7 (1989): 107-130.

— See also Salamone ROSSI, RossOP

HARRÁN, Don and Edwin SEROUSSI

Har/SerMI Musicology in Israel 1980-1990, *AMl* 63 (1991): 238-268.

HASSAN, Jacob M., see Samuel G. ARMISTEAD and Joseph H. SILVERMAN, Arm/SilFM

HEIDENHEIM, Wolf

וולף בן שמשון היידנהיים

HeiSM סדר משפטי הטעמים הוסד עפ"י ... בעלי המסרה ובן אשר ובן בלעם וחיוג...  
רעדעלהיים, המחבר, תקס"ח (1807-1808).  
("The Rules of the *Te'amîm*") [SenB, no.2008]

HEMSI, Alberto

HemCS *Coplas Sefardíes, chansons judéo-espagnoles*. Series I-X. Alexandria, then Paris, 1932-1973.

Series I-V, Alexandrie, Égypte, Édition orientale de musique (I: 1932; II: 1933; III: 1934; IV: 1935; V: 1938)

Series VI-X, Paris, the author (VI: 1969; VII: 1970; VIII-IX: 1972; X: 1973. [SenB, no.8675]

HemCSS *Cancionero Sefardí, edited with an introduction by Edwin Seroussi in collaboration with Paloma Díaz-Mas, José Manuel Pedrosa and Elena Romero. Postscript by Samuel G. Armistead*. Jerusalem, The Jewish Music Research Centre, The Hebrew University of Jerusalem, 1995. (Yuval Music Series, 4)

HERZOG, Avigdor

HerIM India — Musical Traditions, *EJ*<sup>2</sup> VIII: 1359-1360.



- HerIP      *The Intonation of the Pentateuch in the Heder of Tunis*. Tel Aviv, Israel Music Institute, 1963.
- HerMA      Masoretic Accents — Musical Rendition, *EJ*<sup>2</sup> XI: 1098-1111.
- HerPM      Psalms — Musical Rendition in Jewish Tradition, *EJ*<sup>2</sup> XIII: 1328-1334.
- HerSF      Scrolls, The Five — Musical Rendition, *EJ*<sup>2</sup> XIV: 1058-1059.
- HerSM      Samaritan Music, *NGD* XVI: 446.
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- Her/HaTP    À la recherche du Tonus Peregrinus dans la tradition musicale Juive, *Yuval* 1 (1968): 194-203.
- HESKES, Irene
- HesRB      *The Resource Book of Jewish Music — A Bibliographical and Topical Guide to the Book and Journal Literature and Program Materials*. Westport, Conn., Greenwood Press, 1985. (Music Reference Collection, 3)
- HIRSHBERG, Jehoash
- HirMJ      *Music in the Jewish Community of Palestine 1880-1948, a Social History*. Oxford, Oxford University Press, in press.
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- HirRM      The Role of Music in the Renewed Self-Identity of Karaite Jewish Refugee Communities from Cairo. *Yearbook for Traditional Music* 21 (1989): 36-56.
- HirPC      Preservation and Change in the Musical Tradition of the Karaite Jews in Israel and in the United States. *Proceedings of the Ninth World Congress of Jewish Studies, Jerusalem August 4-12, 1985* (Jerusalem, World Union of Jewish Studies, 1986): 249-256. Reprinted in *Journal of Synagogue Music* 16 (1986): 21-29.



HOFMAN, Shlomo

ש' הופמן

HofIM : "המוסיקה של אברהם צבי אידלסון — ביבליוגרפיה", יובל 5 (תשמ"ו 1986): לא-נ.

("A.Z. Idelsohn's Music — A Bibliography")

HofJM Jewish Music — Secular, Oriental Communities, *NGD IX*: 636-637.

HofKM Karaites — Musical Tradition, *EJ*<sup>2</sup>: 783-785.

HofMB מקראי מוסיקה, ילקוט של פסוקים מהתנ"ך שמהותם מוסיקה.  
*Miqra'ey musica — A Collection of Biblical References to Music* [Hebrew, English, French, Spanish]. Tel Aviv, Israel Music Institute, 1974.

HofMM המוסיקה במדרשים. תל-אביב, הוצאת "מיפעם", 1984, 1985<sup>2</sup>.  
("Music in the Midrashim")

HofMT המוסיקה בתלמוד... תל-אביב, הוצאת "מיפעם", 1974, 1977<sup>2</sup>.  
3rd ed. ("multilingual"): *Music in the Talmud* — *La musique dans le Talmud* — *Die Musik im Talmud*. Tel Aviv, Israel Music Institute, 1990.

HofRM "קריאת פיוטי מרקה בשבת בפי השומרונים", יובל 1 (תשכ"ח — 1968): לו-נא.  
("The Reading of Marka's Poems by the Samaritans on the Sabbath")

HOLDE, Artur

HolJM *Jews in Music, from the Age of Enlightenment to the Present*. New York, Philosophical Library, c. 1959.

IDEL, Moshe

מ' אידל

IdMP Music and 'Prophetic Kabbalah, *Yuval* 4 (1982): 150-169.

IdPM "הפירוש המאגי והתיאורגי של המוסיקה בטקסטים יהודיים מתקופת הריניסאנס ועד החסידות", יובל 4 (1982): לג-סג.  
("The Magical and Theurgic Interpretation of Music in Jewish Sources from the Renaissance to Hassidism")



IdQM "הקבלה והמוסיקה", אמנות ויהדות, אוסף מאמרים בעריכת דוד קאסוטו. רמת-גן, אוניברסיטת בר-אילן, תשמ"ט [1988-89]: 289-275. ("Kabbalah and Music")

IDELSOHN, Abraham Zvi א"צ אידלסון (אידלזון)  
N.B. All the items of this author are referred to the elaborate description and summary in SchIS, who also indicates the references to SenB and KatAZI.

IdeCL Collections of and Literature on Synagogue Song, *Studies in Jewish Bibliography and Related Subjects in Memory of Abraham Salomon Freidus* (New York, The Alexander Kohut Memorial Foundation, 1929): 388-403. [SchIS, no.74]

IdeHOM *Hebräisch-orientalischer Melodienschatz...* Leipzig, Berlin, Vienna, various publishers, 1914-1932. 10 vols.  
Hebrew ed. of vols I-V: תרפ"ב-תרפ"ח, אוצר נגינות ישראל  
English ed. of vols. I-II, VI-X: *Thesaurus of Hebrew Oriental Melodies*, 1923-1933.

The three versions are referred to below with the following sigla: G = the German ed.; H = the Hebrew ed.; E = the English ed. All volumes were printed in Leipzig by Breitkopf & Härtel, who was also the publisher of G of vol. I. The publisher of H and E of vol. I and of all three versions of vols. II-V, which appeared between 1922 and 1929, was Benjamin Harz in Berlin and Vienna; the publisher of volumes VI-X (both G and E), which appeared in 1932 and 1933, was Friedrich Hofmeister in Leipzig. [SchIS: 63-92]

IdeHOM I Yemenites, G: 1914; H: 1924; E: 1925 [SchIS: 67-69]

IdeHOM II Babylonians, G and H: 1922; E: 1923 [SchIS: 70-73]

IdeHOM III Persia, Bukhara and Dagestan, G and H: 1922 [SchIS: 73-75]

IdeHOM IV Sephardim, G and H: 1923 [SchIS: 75-78]

IdeHOM V Moroccan, G: 1929; H: 1928 [SchIS: 78-80]

IdeHOM VI German Synagogue, G and E: 1932 [SchIS: 80-82]

IdeHOM VII South German, G: 1932; E: 1933 [SchIS: 82-85]



- IdeHOM VIII East European Synagogue, G and E: 1932 [SchIS: 85-87]  
 IdeHOM IX East European Folk Song, G and E: 1932 [SchIS: 88-90]  
 IdeHOM X Hassidim, G and E: 1932 [SchIS: 90-92]

Reprint in 4 volumes, New York, Ktav Publishing House, 1973. Vol. 1: I-II E, III G. Vol. 2: IV-V G. Vol. 3: VI-VII E. Vol. 4: VIII G, IX-X E.

- IdeJL *Jewish Liturgy and its Development*. New York, Henry Holt, 1932. Reprints: New York, Sacred Music Press, 1956; New York, Schocken Books, 1967, 1975. [SchIS, no.82]

- IdeJM *Jewish Music in its Historical Development*. New York, Henry Holt, 1929.  
 Reprints: New York, Tudor Publ. Co., 1944, 1948; New York, Schocken Books, 1967, 1972, 1975, 1981. [SchIS, no.73]

- IdeMG Der Missinai-Gesang der deutschen Synagoge, *ZfMW* 8 (1926): 449-472. [SchIS, no.65]

- IdeMO The Mogen-Ovos-Mode — A Study in Folk-Lore, *HUCA* 14 (1939): 559-574. [SchIS no.90]

- IdePG Parallelen zwischen gregorianischen und hebräisch-orientalischen Gesangsweisen, *ZfMW* 4 (1922): 515-524. [SchIS, no.50]

- IdeTN תולדות הנגינה העברית, מהותה, יסודותיה והתפתחותה. כרך א, חלק א. תל-אביב — ברלין, דביר, תרפ"ד (1923-24).  
 ("History of Jewish Music", vol. 1, part 1. No more published.)  
 [SchIS, no.50]

KADARI, Yehuda

י" קדרי

- KadWL ... ושננתם לבניך, לימוד הקריאה בטעמי המקרא בעזרת הדגמות מוקלטות ... ירושלים, המכון הישראלי למוסיקה דתית. [א] תורה, תשל"ט; [ב] הפטרה, תשמ"ג; [ג] מגילת אסתר, תשמ"ה; [ד] מגילת שיר השירים, תשמ"ז.  
 (*We-šinnantam le-vanêka*. Teaching biblical *te'amîm* with the aid of recordings. [1] Torah, 1978/79; [2] Haftarah, 1982/83; [3] Esther, 1984/85; [4] the Song of Songs, 1986/87)



KAHLE, Paul Ernst

KahLS Die Lesezeichen bei den Samaritanern. *Oriental Studies...* [=Paul Haupt Festschrift] (Baltimore, Johns Hopkins Press, 1926): 425-436. Reprint in P. Kahle, *Opera minora* (Leiden, E.J. Brill, 1956): 167-179. [SenB, no.2026]

KahMO *Masoreten des Ostens*. Leipzig, J.C. Hinrichs, 1913. (Beiträge zur Wissenschaft vom Alten Testament, 15. Heft.) [SenB, no.2027]

KahMW *Masoreten des Westen*. Stuttgart, W. Kohlhammer, 1927-1930. 2 vols. [SenB, no.2028]

KANTER, Maxine R.

KanTHM Traditional High Holiday Melodies of the Portuguese Synagogue of Amsterdam, *Journal of Musicological Research* 3 (1981): 223-257.

KATZ, Israel J.

KatAZI Abraham Zvi Idelsohn (1882-1938) — A Bibliography of his Collected Writings, *Musica Judaica* 1 (1975-1976): 1-32.

KatJM Jewish Music — Secular, Sephardic, *NGD* IX: 639-641.

KatJS A Judeo-Spanish Romancero, *Ethnomusicology* 12 (1968): 72-85.

KatJSB *Judeo-Spanish Traditional Ballads Collected in Jerusalem: an Ethnomusicological Study*. PhD dissertation, University of California, Los Angeles 1967; Brooklyn, N.Y., Institute of Medieval Music, 1972.

KatMTR The Musical Tradition of the Romancero, *EJ*<sup>2</sup> X: 1351-53.

KatPET Pre-Expulsion Tune Survivals among Judeo-Spanish Ballads? A Possible Late Fifteenth-Century French Antecedent, *Hispanic Medieval Studies in Honor of Samuel G. Armistead*, ed. Michael Gerli and Harvey L. Sharrer (Madison, 1992): 173-192.

— See also Samuel G. ARMISTEAD and Joseph H. SILVERMAN, Arm/SilJBO



KATZ, Ruth

KatzRO The Reliability of Oral Transmission — The Case of Samaritan Music, *Yuval* 3 (1974): 109-135.

KatzSB The Singing of Baqqashot by Aleppo Jews, *AMl* 40 (1968): 65-85.

KAUFMAN SHELEMAY, Kay, see Kay Kaufman SHELEMAY,

KOLLENDER, Rachel

KolHFE The Hierarchy of Fast-Events and its Reflection in the Music of Karaite Synagogue Prayers, *OM* 11 (1993-94): 176-188.

KRAELING, Carl H. and Lucette MOWRY

Kr/MoMB Music in the Bible, *NOHM*, vol. I (London, Oxford University Press, 1957): 283-312.

KRAUSS, Samuel

KrsSA *Synagogale Altertümer*. Berlin-Wien, B. Harz, 1922. [SenB, no.121]

KrsTA *Talmudische Archäologie*. Leipzig, G. Fock, 1910-1912. 3 vols. [SenB, no.122]

LACHMANN, Isaak

LaAJ *Awaudas Jisroeil, der israelitische Vorbeterdienst. Traditionelle Synagogengesänge des süddeutschen Ritus. I. Teil: Wochentags-Gottesdienst, gesammelt und bearbeitet von I. Lachmann, Kantor in Hürben*. Hürben (printed by C.G. Röder, Leipzig), Selbstverlag des Verfassers, n.d. (preface dated September 1899). [SenB, no. 6241]

LaAJG עבודת ישראל *Awaudas Jisroeil, der israelitische Gottesdienst Traditionelle Synagogengesänge des süddeutschen und osteuropäischen Ritus. III. Teil: Die drei Wallfahrtsfeste, Band I: Abendgottesdienst und Morgenlob, herausgegeben von Andor Iszák, wissenschaftliche Bearbeitung: Adalbert Osterried*. Hannover, Europäisches Zentrum für jüdische Musik, 1993.



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LaTT

Ein Beitrag zur Klärung der Frage über die traditionellen Tonarten, *JK(B)* 12-14(1890-1892).

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[SenB no.\*2383

LACHMANN, Robert

LacGD

*Gesänge der Juden auf der Insel Djerba*. Jerusalem, Magnes Press, The Hebrew University, 1978. (Posthumous Works, edited by Edith Gerson-Kiwi, 2; Yuval Monograph Series, 7. "Original full text of ... [LacJC]), an English version published posthumously in 1940.")



LacJC *Jewish Cantillation and Song in the Isle of Djerba*. Jerusalem, Archives of Oriental Music, The Hebrew University, 1940. [SenB, no.2141]

LAKI, Peter, see Judit FRIGYESI and P. Laki, Fri/LakFR

LARREA-PALACIN, Arcadio de

LarCR *Celebraciones familiares: Canciones rituales hispano-judías*. Madrid, C.S.I.C., Instituto de Estudios Africanos, 1954.

LarRT *Romances de Tetuán: cancionero judío del Norte de Marruecos*. Madrid, Ediciones Ares, C.S.I.C., Instituto de Estudios Africanos, 1952. 2 vols.

LAUFER, Asher

א' לאופר

LauTY "תנועות ידים וראש בשעת קריאת התורה", דברי הקונגרס העולמי החמישי למדעי היהדות (ירושלים, 1973), IV: 107-93.  
("Movements of the Hands and the Head during Biblical Cantillation")

LEITNER, Franz

LeGV *Der gottesdienstliche Volksgesang im jüdischen und christlichen Altertum; ein Beitrag zur jüdischen und christlichen Kultgeschichte*. Freiburg i.B., Herdersche Verlagshandlung, 1906. [SenB, no.962]

LEVI, Leo

LevGM Greece — Musical Traditions of Greece and the Balkans, *EJ*<sup>2</sup> VII: 882-884.

LevIM Italy — Musical Tradition, *EJ*<sup>2</sup> IX: 1142-1147.

LEVIN, Neil W.

LeviME *Jewish Music in the Modern Era, The Modern Jewish Experience, a Reader's Guide*, ed. by Jack Wertheimer (New York and London, New York University Press, 1993): 242-261.

LEVIN, Neil W. and Velvel PASTERNAK

Levi/PasZA *Z'mirot Anthology...* Cedarhurst, N.Y., Tara Publications, c.1981.



LEVINE, Joseph A.

LevnSS      *Synagogue Song in America*. Crown Point, Indiana, White Cliffs Media Co., 1989.

LevnTD      Toward Defining the Jewish Prayer Modes with Particular Emphasis on the *Adonay Malakh* Mode, *MJ* 3 (1980-81): 13-41.

LEVY, Isaac

LevyAL      אנתולוגיה של חזנות ספרדית — *Antología de liturgia judeo-española*. Jerusalem, Division de cultura del Ministerio de educación y cultura, 1965-1980. 10 vols.

LevyCJ      *Chants judéo-espagnols*. Vol. I: London, Fédération séphardite mondiale, 1959, vol. II-IV: Jérusalem, l'auteur, 1970-1973.

Levy, Kenneth

LevykBS      The Byzantine Sanctus and its Modal Tradition in East and West, *Annales Musicologiques* 6 (1958-1963): 7-67.

LÖWIT, Isidor and Jacob BAUER

Lo/BauSH      שיר הכבוד *Schir Hakawod*, *Gottesdienstliche Gesänge für israelitische Gemeinden nach sephardischem Ritus componirt und herausgegeben von I. Löwit und J. Bauer*. Vienna, the authors, 1889. [SenB, no.6259]

MACHABEY, Armand

MaHE      *Histoire et évolution des formules musicales du 1<sup>er</sup> au 15<sup>e</sup> siècle de l'ère chrétienne*. Paris, Payot, 1928. [SenB, no.1107]

MaMH      La musique des Hébreux, *Revue musicale* (Société internationale de musique) VIII, nos 9, 10 (Paris, 1912): 4-25. [SenB, no.383]

MANDELL, Eric

MadCR      A Collector's Random Notes on the Bibliography of Jewish Music (avec une notice préliminaire d'Israel Adler), *FAM* 10 (1963): 34-42.

MAREK, Petr Semenovich, see GINSBURG, Saul M. and P.S. Marek, Gi/MarEN



MAYER, Brian J.

MayOI The Origins and Identification of the *Nusach lechol* of Frankfurt am Main, *Journal of Synagogue Music* 19 (1989): 6-55.

MAZOR, Yaakov, see Tamar ALEXANDER, Isaac BENABU et alii, Al/BenTT; André HAJDU and Y. Mazor, Ha/MazHMT; see also the following entries.

MAZOR, Yaakov and André HAJDU

Maz/HaHD The Hasidic Dance-Niggun — A Study Collection and its Classificatory Analysis, *Yuval* 3 (1974): 136-266. (In collaboration with Bathja Bayer.)

MAZOR, Yaakov and Moshe TAUBE

Maz/TaHD A Hassidic Ritual Dance — the Mitsve Tants in Jerusalemite Weddings, *Yuval* 6 (1994): 164-224.

McKINNON, James

MckAK Musik und Religion III. Alte Kirche und Mittelalter, *Theologische Realenzyklopädie* (Berlin, New York, Walter de Gruyter), XXIII (1994): 452-457.

MckEM The Exclusion of Musical Instruments from the Ancient Synagogue, *Proceedings of the Royal Musical Association* 106 (1979/80): 77-87.

MckQP On the Question of Psalmody in the Ancient Synagogue, *Early Music History* 6 (1986): 159-191.

MENÉNDEZ PIDAL, Ramón

MenRH *Romancero hispanico (Hispano-portugues, americano y sefardí): Teoría e historia... con ilustraciones musicales por Gonzalo Menendez-Pidal. Madrid, Esposa-Calpe, 1953.*

MLOTEK, Eleanor Gordon

ח' מלאטעק

MIFYS ...מיר טראגן א געזאנג... New York, N.Y., Education Department of the Workmen's Circle, c. 1972; 2nd enlarged ed. c. 1977. (Additional t.p.: *Mir trogn a Gezang, Favorite Yiddish Songs of Our Generation...*)



MISYF Soviet-Yiddish Folklore Scholarship, *MJ* 2 (1977/78): 73-90.

MLOTEK, Eleanor Gordon and Joseph MLOTEK ח' און י' מלאטעק

MI/MIPYS ... New York, N.Y., Education Department of the Workmen's Circle, c. 1988.  
(Additional t.p.: *Pearls of Yiddish Song...*)

MLOTEK, Eleanor Gordon and Malke GOTTLIEB ח' מלאטעק און מ' גאטליב

MI/GotMZ ... *We are Here, Songs of the Holocaust... Foreword by Elie Wiesel...* New York, N.Y., Educational Department of the Workmen's Circle, c. 1983.

MOWRY, Lucette, see Carl H. KRAELING and L. Mowry, Kr/MoMB

NE'EMAN, Yehoshua Leib י"ל נאמן

NeNL נוסח לחזן לפי מסורת הנגינה הליטאית-ירושלמית. ירושלים, המכון הישראלי למוסיקה דתית. כרך ראשון: סליחות ליום ראשון לפני ראש השנה, ערבית ומוסף לראש השנה, תשכ"ג (1962/63). כרך שני: תפילות שבת, תשכ"ט (1968/69)

("Nosah le-hazan — The Traditional Synagogue Chant According to the Lithuanian-Jerusalem Tradition")

NeZH צלילי המקרא — יסודות המוסיקה של הטעמים. כרך ראשון. תל-אביב, מורשת, תשט"ו (1954/55).

("Tseliley Hammiqra — The Tunes of the Bible; The Musical Elements of the Biblical Accentuation Signs". Vol. I. No more published.)

NOY, Dov and Meir Noy, ed. ד' נוי ומ' נוי

NoSZP "שמואל זיינוול פיפא, שירי עם יהודיים מגאליציה בליווי לחנים" Shmuel Zanel Pipe, Yiddish Folksongs from Galicia, *Folklore Research Center Studies* 2 (Jerusalem, 1971): 99-332. (In Hebrew and Yiddish.)

NULMAN, Macy

NuCE *Concise Encyclopedia of Jewish Music*. New York, McGraw Hill, 1975.



- NuPPM      The Perception of the Prayer Modes as Reflected in Musical and Rabbinical Sources, *MJ* 8 (1985/86): 45-58.
- Oesterreichisch-Ungarische Cantoren Zeitung, see Jacob BAUER, ed., BauCZ
- OGUTSCH, Fabian
- OgFK      *Der Frankfurter Kantor, Sammlung der traditionellen Frankfurter synagogalen Gesänge...* Frankfurt a.M., J. Kauffmann, 1930. [SenB, no.6547]
- PAPÖ, Joseph, see Ovadia CAMHY, CamLS
- PARISOT, Dom Jean
- PaCO      A Collection of Oriental Jewish Songs, *Journal of the American Oriental Society* 24 (1903): 227-264. [SenB, no.2308]
- PaMH      Musique des Hébreux, *Dictionnaire de la Bible* IV, part 2 (Paris, Librairie Letouzey et Ané, 1926): 1347-1360. [SenB, no.94]
- PaRM      Rapport sur une mission scientifique en Turquie et Syrie, *Archives des missions scientifiques et littéraires* X (Paris, 1899): 167-244. [SenB, no.2309]
- PASTERNAK, Velvel, see Neil W. LEVIN and V. Pasternak, Levi/PasZA
- PIATTELLI, Elio
- PiaCF      *Canti liturgici di rito spagnolo del tempio israelitico di Firenze...* Firenze, La Giuntina, 1992.
- PiaCI      *Canti liturgici ebraici di rito Italiano — Jewish Liturgical Melodies of the Italian Rite.* Roma, Edizioni de Santis, 1967.
- PiaCP      *Canti liturgici ebraici del Piemonte, trascritti e commentati ... testo ebraico, italiano, inglese.* Roma, Edizioni de Santis, 1986.
- PORTALEONE, Abraham ben David
- PoSG      ...שלטי הגבורים Mantua, 1611/12.  
(*Šiltê hag-gibbôrîm*. "Shields of Mighty Men". Hebrew Antiquities. Ed. of passages concerning music in AdlHW, p. 243-283.) [SenB, nos.720, 721, 799, 877]



QUASTEN, Johannes

QuMG *Musik und Gesang in den Kulturen der heidnischen Antike und christlichen Frühzeit*. Münster in Westf., Aschendorff Verlag, 1930. [SenB, no.1117]

RAVINA, Menashe

RaOS *Organum and the Samaritans*. Tel Aviv, Israel Music Institute (c. 1963). (Hebrew Version: Tel Aviv, Israel Music Institute, 1966.)

REESE, Gustav

ReeMM *Music in the Middle Ages*. New York, Norton, 1940.  
(Jewish Music: 4, 8, 10, 57, 63, 65-67, 114.) [SenB, no.1119]

RIVKIND, Isaac

”ריבקינד

RivK כליזמרים, פרק בתולדות האמנות העממית. ניו-יורק, (Futuro Press) תש”ך.  
(1960). (תדפיס מתוך ”הדואר”, תש”ך.)  
(“Klezmorim; Jewish Folk musicians. A Study in Cultural History”.)

ROSOWSKY, Salomon

RoCB *The Cantillation of the Bible: The Five Books of Moses*. New York, The Reconstructionist Press, 1957.

ROSS, Israel J.

RosCC Cross-Cultural Dynamics in Musical Traditions: The Music of the Jews of Cochin, *MJ* 2, (1977-78): 51-72.

ROSSI, Salamone

RosOP *Opera Omnia edited by Don Harrán*. Rome, American Institute of Musicology, in press. 13 books in 5 vols. (*Corpus mensurabilis musicae*, 100).

ROTHMÜLLER, Aron Marko

RotMJ *Die Musik der Juden. Versuch einer geschichtlichen Darstellung ihrer Entwicklung und ihres Wesens*. Zürich, Pan Verlag, 1951.



(English version: *The Music of the Jews — an Historical Appreciation*. London, Vallentine, Mitchell, 1953. New and revised edition, South Brunswick, Thomas Yoseloff (c. 1963).

## SACHS, Curt

SaHM *The History of Musical Instruments*. New York, W.W. Norton & Company, 1940. [SenB, no.887

SaRM *The Rise of Music in the Ancient World East and West*. New York, W.W. Norton & Company, 1943. [SenB, no.335

## SAFRAI, Shmuel

ש' ספראי

SafBM "בית המקדש ובית הכנסת", בתי כנסת עתיקים, קובץ מאמרים... (ירושלים, יד יצחק בן צבי, תשמ"ח/1987): 31-51.  
("The Temple and the Synagogue")

## SALMEN, Walter

SalJM *Jüdische Musikanten und Tänzer vom 13. bis 20. Jahrhundert*. Innsbruck, Edition Helbling, c. 1991. (At head of title: "... denn die Fiedel macht das Fest".)

## SCHIRMANN, Hayyim Jefim

ח' שירמן

ScPD לתולדות השירה והדראמה העברית: מחקרים ומסות, ירושלים, מוסד ביאליק (תשל"ט-תש"מ, 1979). 2 כרכים.  
("Studies in the History of Hebrew Poetry and Drama")

## SCHLEIFER, Eliyahu

SchC Cantillation, *The Encyclopedia of Judaism*, ed. Geoffrey Wigoder (Jerusalem, The Jerusalem Publishing House, 1989): 148-149.

SchIS Idelsohn's Scholarly and Literary Publications — An Annotated Bibliography, *Yuval* 5 (1986): 53-180.

SchJL *Jewish Liturgical Music from the Bible to Hassidism, Sacred Sound and Social Change — Liturgical Music in Jewish and*



*Christian Experience*, ed. by Lawrence A. Hoffman and Janet R. Walton (Notre Dame, Indiana and London, University of Notre Dame Press, 1992): 13-58. (Two Liturgical Traditions, vol. 3)

— See also Chemjo VINAVER, ViAHM

SCHÖNBERG, Jakob

ScoTG *Die traditionellen Gesänge des israelitischen Gottesdienstes in Deutschland; Musikwissenschaftliche Untersuchung der in A. Baer's "Baal T'fillah" gesammelten Synagogengesänge.* PhD dissertation. [Nürnberg, 1926.] [SenB, no.394]

SCHWARZ, Isidor

ScwUC Über Chasonus und Steiger, BauCZ 14 (1894), no.14(21 Mai): 2-4; no.15(5 Juni): 2, 15; no.16(15 Juni): 2-3. Reprint in FrSKWA (Berlin, 1922): 198-206. [SenB, no.2385]

SCHWARZWALD, Ora, see Tamar ALEXANDER, Isaac BENABU et alii, Al/BenTT

SEIDEL, Hans

SeiMA Musik und Religion I. Altes und Neues Testament, *Theologische Realenzyklopädie* (Berlin, New York, Walter de Gruyter), XXIII (1994): 441-446.

SENDREY, Alfred

SenB *Bibliography of Jewish Music.* New York, Columbia University Press, 1951.

SenMA *Music in Ancient Israel.* London, Vision, 1969.

SenMJ *The Music of the Jews in the Diaspora up to 1800.* New York, South Brunswick, London, T. Yoseloff, c. 1970.

SEROUSSI, Edwin

א' סרוסי

SerCC "שינוי והמשכיות בשירת הבקשות של יהודי מרוקו", פעמים 19 (1984): 129-113.

("Change and Continuity in the Singing of Baqqashot")

SerEB Eduard Birnbaum — A Bibliography, *Yuval* 4 (1982): 171-178.



- SerMA "המנגינות העתיקות; לקדמות המוסיקה בליטורגיה היהודית-ספרדית", פעמים 50 (1992): 99-131.  
("The Ancient Melodies: On the Antiquity of Music in the Sephardi Liturgy")
- SerMQ ... מזמרת קדם — *Mizimrat Qedem, the Life and Music of Rabbi Isaac Algazi from Turkey*. Jerusalem, Renanôt, 1989.
- SerRSB "לראשית שירת הבקשות בירושלים במאה ה-19", פעמים 56 (1993): 106-124.  
("On the Beginnings of the Singing of *Bakkashot* in 19th Century Jerusalem")
- SerSH "*Schir Hakawod*" and the Liturgical Music Reforms in the Sephardi Community in Vienna, ca. 1880-1925. A Study of Change in Religious Music. PhD dissertation, University of California, Los Angeles, 1988.
- SerSM Sephardic Music: a Bibliographical Guide with a Checklist of Notated Sources, *Jewish Folklore and Ethnology Review* 15/2 [=Sephardic Folklore: Exile and Homecoming] (1993): 56-61.
- SerTM The Turkish Makam in the Musical Culture of the Ottoman Jews, Sources and Examples, *ISM* 5 (1990): 43-68.
- SEROUSSI, Edwin and Tova BE'ERI
- Ser/Be "רבי יוסף שלום גאלייגו בעל ספר אמרי נועם, חזן שאלוניקאי באמשטרדם בראשית המאה הי"ז", אסופות, ספר שנה למדעי היהדות של יד הרב נסים, 6 (1992): פז-קנ.  
("R. Joseph Shalom Gallego, the Author of *imrê no'am*, a *hazzan* from Saloniki in Early 17th Century Amsterdam")
- See also Don HARRÁN and E. Seroussi, Har/SerMI; Alberto HEMSI, HemCSS
- SHARVIT, Uri
- ShMR The Musical Realization of Biblical Cantillation Symbols (*te'amîm*) in the Jewish Yemenite Tradition, *Yuval* 4 (1982): 179-210.
- ShRM The Role of Music in the Yemenite Heder, *ISM* 2 (1980): 33-49.



- See also Simha AROM and U. Sharvit, Aro/ShPY; Yehiel ADAKI and U. Sharvit, Ada/ShTY

SHELEMAY, Kay Kaufman

SheJL Jewish Liturgical Forms in the Falasha Liturgy? A Comparative Study, *Yuval* 5 (1986): 372-404.

SheMR *Music, Ritual and Falasha History*. East Lansing, Michigan, African Studies Center, Michigan State University, 1986. (Ethiopian Series, Monograph 17)

SHILOAH, Amnon

א' שילוח

ShiBM Bakkashah — Musical Tradition, *EJ*<sup>2</sup> IV: 117.

ShiIM Iraq — Musical Tradition, *EJ*<sup>2</sup> VIII: 1458-1461.

ShiJM *Jewish Musical Traditions*. Detroit, Wayne State University Press, c. 1992. ("Revised, improved and considerably abridged [English] version" of the Hebrew ShiMM.)

ShiMI המסורת המוסיקאלית של יהודי בבל — מבחר פיוטים. אור יהודה, מרכז מורשת יהדות בבל, תשמ"ג (1983). (מחקרים בתולדות יהודי עיראק ובתרבותם, 3) ("The Musical Tradition of Iraqi Jews")

ShiMM המורשת המוסיקלית של קהילות ישראל. תל-אביב, האוניברסיטה הפתוחה, 1987-1985. 12 יחידות בתוך 4 כרכים. 3-1 (1985); 6-4 (1986); 8-7 (1986); 12-9 (1987). ("The Musical Heritage of the Jewish Communities")  
See also ShiJM

SHILOAH, Amnon and Ruth TENE

Shi/TeZ *Music Subjects in the Zohar — Texts and Indices*. Jerusalem, Magnes Press, 1977. (Yuval Monograph Series, 5)

SILVERMAN, Josep H., see Samuel G. ARMISTEAD and J. H. Silverman, Arm/SilAC, Arm/SilCM, Arm/SilFM, Arm/SilJB, Arm/SilJBO

SINGER, Josef

SinTS *Die Tonarten des traditionellen Synagogengesanges* (Steiger)



*ihr Verhältnis zu den Kirchentonarten und den Tonarten der vorchristlichen Musikperiode...* Wien, Em. Wetzler, 1886.  
[SenB, no.2388]

ŠLJIVIĆ-ŠIMŠIĆ, Biljana, see Samuel G. ARMISTEAD and Joseph H. SILVERMAN, Arm/SilJB

SLOBIN, Mark

SloBM Notes on Bukharan Music in Israel, *Yuval* 4 (1982): 225-239.

SloCV *Chosen Voices, the Story of the American Cantorate*. Urbana and Chicago, University of Illinois Press, 1989.

SloFL A Fresh Look at Beregovski's Folk Music Research, *Ethnomusicology* 30 (1986): 253-260.

SloTS *Tenement Songs: The Popular Music of the Jewish Immigrants*. Urbana, University of Illinois Press, 1982.

—, ed. and transl.

SloOJF *Old Jewish Folk Music: the Collections and Writings of Moshe Beregovski*. Philadelphia, University of Pennsylvania Press, 1982.

SMITH, John A.

SmAS The Ancient Synagogue, the Early Church and Singing, *Music and Letters* 65 (1984): 1-16.

SmWP Which Psalms Were Sung in the Temple?, *Music and Letters* 71 (1990): 167-186.

SONNE, Isaiah, see Eric WERNER and I. Sonne, Wer/SoPT

SOROKER, Yaakov

י' סורוקר

SorMB "משה ברגובסקי (1892-1961)", תצליל 20 (תש"מ/1920): 64-67.  
("The Ethnomusicologist M. Beregovski")

SPECTOR, Johanna

SpRE The Role of Ethnomusicology in the Study of Jewish Music, *MJ* 4 (1981-82): 20-31.

SpSA Samaritan Chant, *JIFMC* 16 (1964): 66-69.



- SpSC Samaritan Chant, *Journal of the Music Academy* (Madras, India) 38 (1967): 104-112.
- SpSS The Significance of Samaritan Neumes and Contemporary Practice, *Studia Musicologica* 7 (1965): 141-153.
- SpYB Yemenite and Babylonian Elements in the Musical Heritage of the Jews of Cochin (India), *MJ* 7 (1985-86): 1-22.
- SpYM Yemen — Music Tradition, *EJ*<sup>2</sup> XVI: 756-759.

## SPIEGEL, Mira

- SpiCMT *The Cantillation of the Mishna and Talmud — a Study based on Traditional Readings of Yemenite, Moroccan, Iraqi, Kurdistan and Ashkenazi Jews* [H]. Jerusalem, The Hebrew University, M.A. dissertation, 1990.

## STEINSCHNEIDER, Moritz

- StHU *Die hebräischen Übersetzungen des Mittelalters und die Juden als Dolmetscher*. Berlin, Kommissionsverlag des Bibliographischen Bureaus, 1893.  
(Reprint: Graz, Akademische Druck- und Verlagsanstalt, 1956.)
- StJL Jüdische Literatur, *Allgemeine Encyclopädie der Wissenschaften und Künste... hrsg. von J.S. Ersch und J.G. Gruber...* 2. Section... 27. Theil (Leipzig, F.A. Brockhaus, 1850): 357-471; English version: *Jewish Literature from the Eighth to the Eighteenth Century...*, London, Longman et alii, 1857; <sup>2</sup>New York, Hermon Press, 1965.  
[SenB, no.1389]

## STUTSCHEWSKY, Joachim

י" סטוצ'בסקי

- StuK הכליזמרים, תולדותיהם, אורח חייהם ויצירותיהם. ירושלים, מוסד ביאליק, תשי"ט (1959).  
("Klezmorim, Jewish Folk Musicians; History, Folklore, Compositions")

## TASAT, Ramon Alberto

- TasCT *The Cantillation and the Melodies of the Jews of Tangier, Morocco*. D.M.A. dissertation, University of Texas, Austin, 1993.



TAUBE, Moshe, see Yaakov MAZOR and M. Taube, Maz/TaHD

TENE, Ruth, see Amnon SHILOAH and R. Tene, Shi/TeZ

TROÍA, Pasquale

TrPBI      Panorama bibliografico internazionale su musica e Bibbia, *La musica e la Bibbia, Atti del Convegno Internazionale di Studi promosso da Biblia e dall'Accademia Musicale Chigiana, Siena 24 — 26 agosto 1990, a cura di Pasquale Troía* (Roma, Garamond, c. 1992): 395-476.

VELIMEROVIĆ, Miloš

VelBM      The Byzantine Musical Tradition, *WCJM*: 119-126.

VINAVER, Chemjo

ViAHM      *Anthology of Hassidic Music edited with introductions and annotations by Eliyahu Schleifer*. Jerusalem, Jewish Music Research Centre, The Hebrew University of Jerusalem, 1985.

ViAJM      *Anthology of Jewish Music*. New York, Edward B. Marks Music Corporation, 1955.

WAGNER, Peter Josef

WaEGM      *Einführung in die gregorianischen Melodien*. Leipzig, Breitkopf und Härtel, 1911-1921. 3 vols. Reprint, Hildesheim, Olms, 1970. [SenB, no.1126]

WEICH-SHAHAK, Susana

WeJSM      *Judeo-Spanish Moroccan Songs of the Life Cycle; Cantares judeo españoles de Marruecos para el ciclo d la vida. Recordings, transcriptions and annotations*. Jerusalem, The Jewish Music Research Centre, The Hebrew University of Jerusalem, 1989. (Yuval Music Series, 1)

WeWS      Wedding Songs of the Bulgarian-Sephardi Jews, *OM* 7 (1979/80): 81-107.

—      See also Judith ETZION and S. Weich-Shahak, Et/WeJSR, Et/WeSSR



## WEISSER, Albert

- WeiBP      *Bibliography of Publications and Other Resources on Jewish Music. Revised and enlarged edition.* New York, National Jewish Music Council, 1969.
- WeiMD      The Music Division of the Jewish-Ethnographic Expedition in the Name of Baron Horace Guinsbourg (1911-1914), *MJ* 4 (1981-82): 1-7.
- WeiMR      *The Modern Renaissance of Jewish Music, Events and Figures, Eastern Europe and America.* New York, Bloch Publishing Company, 1954.

## WELLESZ, Egon

- WelEE      *Eastern Elements in Western Chant — Studies in the Early History of Ecclesiastical Music.* Boston, The Byzantine Society, 1947.
- WelHB      *A History of Byzantine Music and Hymnology.* London, Oxford University Press, 1949, <sup>2</sup>1961.
- WelMB      *Die Musik der Byzantinischen Kirche.* Köln, Arno Volk Verlag, 1959. (Das Musikwerk, vol. 13)

## WERNER, Eric

- WerCH      *Contributions to a Historical Study of Jewish Music.* New York, Ktav Publishing House, 1976.
- WerCG      *The Common Ground in the Chant of Church and Synagogue, Atti del congresso internazionale di musica sacra* [Rome, 25-30 May 1950], (Tournay, Desclée & Cie, 1952): 134-148. Reprinted in WerTA: 3-17.
- WerDS      The Doxology in Synagogue and Church: A Liturgico-Musical Study, *HUCA* 19 (1946): 257-351.
- WerEB      The Eduard Birnbaum Collection of Jewish Music, *HUCA* 18 (1943/44): 397-428. Reprinted (under the title: "Manuscripts of Jewish Music in the Eduard Birnbaum Collection of the Hebrew Union College Library") in WerTA: 241-272.



- WerHO Hebrew and Oriental Christian Metrical Hymns: A Comparison, *HUCA* 23 (1950-1951): 397-432. Reprinted in WerCH: 55-90.
- WerIC Identity and Character of Jewish Music, *WCJM*: 1-14.
- WerJM Jewish Music — Liturgical, *Grove*<sup>5</sup> IV (1954): 615-636; *NGD* IX: 614-634.
- WerM The Music of Post-Biblical Judaism, *NOHM* 1 (1957): 313-335.
- WerMAI Die Musik im alten Israel, *Neues Handbuch der Musikwissenschaft*, Bd. I (Laaber, Laaber Verlag, 1989), Kapitel 3: 76-112.
- WerMT Musical Tradition and its Transmitters between Synagogue and Church, *Yuval* 2 (1971): 163-180.
- WerNA Notes on the Attitude of the Early Church Fathers towards Hebrew Psalmody, *The Review of Religion* 7 (1943): 339-352. [SenB, no.297]
- WerOE The Origin of the Eight Modes of Music, *HUCA* 21 (1948): 211-255. Reprinted in WerCH: 104-148.
- WerOP The Origin of Psalmody, *HUCA* 25 (1954): 327-345. Reprinted in WerTA: 19-38.
- WerPN Preliminary Notes for a Comparative Study of Catholic and Jewish Musical Punctuation, *HUCA* 15 (1940): 335-366. [SenB, no.403]
- WerPR Prolegomena to a Bibliography of Jewish Music, *Historia Judaica* 6 (1944): 175-188. [SenB, no.208]
- WerPS Psalm (A), *MGG* 10 (1962): 1668-1676.
- WerPSN The Psalmodic Formula *Neannoë* and its Origin, *MQ* 28 (1942): 93-99. Reprinted in WerTA: 233-240. [SenB, no.404]
- WerSB *The Sacred Bridge; Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium*. [Vol. I:] London, Dennis Dobson — New York, Columbia University Press, 1959. Vol. II: New York, Ktav Publishing House, 1984.



- WerTA *Three Ages of Musical Thought — Essays on Ethics and Aesthetics*. New York, Da Capo Press, 1981.
- WerTOS Two Obscure Sources of Reuchlin's "De accentibus linguae hebraicae", *Historia Judaica* 16 (39-54). Reprinted in WerTA: 309-326.
- WerVSH *A Voice Still Heard; the Sacred Songs of Ashkenazi Jews*. University Park, Pa., Pennsylvania University Press, c. 1976.
- WERNER, Eric and Isaiah SONNE
- Wer/SoPT The Philosophy and Theory of Music in Judeo-Arabic Literature, *HUCA* 16 (1941): 251-319; 17 (1942/43): 511-572. Reprinted in WerTA:137-206. [SenB, no.1392]
- WICKES, William
- WiTE טעמי אמ"ח *A Treatise on the Accentuation of... Psalms, Proverbs and Job*. Oxford, Clarendon Press, 1881. [SenB, no.2115]
- WiTT טעמי כ"א ספרים *A Treatise on the Accentuation of the Twenty-One So-Called Prose Books of the Old Testament*. Oxford, Clarendon Press, 1887. [SenB, no.2116]
- WOHLBERG, Max
- WoHM The History of the Musical Modes of the Ashkenazic Synagogue and their Usage, *Journal of Synagogue Music* 4 (1972): 46-61.
- WoSA Significant Aspects of the Ashkenazi Hazzanic Recitative, *WCJM*:159-169.
- WOHLENBERG, Dieter
- WohKI *Kultmusik in Israel — eine Forschungsgeschichtliche Untersuchung*. PhD dissertation, Hamburg, 1967. Cf. BayWK.
- WOLBERGER, Lionel Arie
- WoIMHA *Music of Holy Argument — the Ethnomusicology of Talmudic Debate*. Middletown, Connecticut, Wesleyan University, PhD dissertation, 1991.







- Zimmermann, Akiva ע' צימרמן
- ZimBY      ברון יחד... — *B'ron Yahad, Essays, Research and Notes on Hazzanut and Jewish Music*. [H] Tel Aviv, The Central Cantorial Archive, 5748-1988.
- ZimSR      שערי רון... — *S'harei Ron, the Cantorate in Responsa*. [H] Tel Aviv, Bron Yahad, 5753-1992.
- ZUNZ, Leopold
- ZuRS      *Die Ritus des synagogalen Gottesdienstes geschichtlich entwickelt*. Berlin, J. Springer, 1859. [SenB, no.2535]
- ZuSP      *Die Synagogale Poesie des Mittelalters*. Berlin, J. Springer, 1855; 2. Auflage, ed. Aron Freimann, Frankfurt a.M., J. Kauffmann, 1920. [SenB, no.2481]







ישראל אדלר

# חקר המוסיקה היהודית מדריך ביבליוגרפי

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