THE HASIDIC DANCE-*NIGGÛN*
A STUDY COLLECTION AND ITS CLASSIFICATORY ANALYSIS

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[I]

Introduction

In our article on Hasidic music[1] we described the problem of the definition of the Hasidic *niggûn* (melody of the Hasidic patrimony proper) as follows:

"By one definition, the field of hasidic music would include all music practiced in hasidic society. By another, and related, definition any music performed in 'hasidic style' is hasidic. A further possibility would be to define hasidic music by its content, i.e. by those musical elements and forms which distinguish this from any other music. So far, such distinctions have not been formulated according to the norms of musical scholarship. The Hasidim themselves also possess criteria—formulated in their own traditional terms—according to which they judge whether a melody is 'hasidic' or not, and to which dynasty-style and genre it belongs. These, too, have not yet been translated into ethnomusicological terms. Moreover, none of the extant studies of hasidic music has as yet managed to furnish a systematic description of the hasidic repertoire or even part of it". The present study is a first step towards the remedy of this lack.

The definition of the "Hasidishness" of a *niggûn* depends first of all on the establishment of exact musical criteria. Such criteria can only be formulated on the basis of a significant quantity of material which together stands for a homogenous repertoire. The concept of homogenous repertoire applies to a repertoire which has been collected within a definite period, in a definite geographical area, and which belongs to one specific ethnic unit and to one definite social function.

[1] A. Hajdu and Y. Mazor, "The musical traditions of Hasidism" in art. "Hasidism", in *EJ*^{2}, vol. 7, cols. 1421-1432.

The dance-*niggûnîm* which we have chosen for our study answer to these demands. They have been collected in Israel during the past ten years, from Hasidim who live in the country and who belong to various Hasidic "congregations" which interact continously and may therefore be considered as making up one ethnic unit. As for the last criterion, we have only accepted dance-*niggûnîm* which are considered as truly representative of the genre (being a *niggûn*, and intended for the dance) and which have a specific functional localisation—even though a few of them were not recorded during the actual function. The investigation of such a repertoire according to its various aspects, and with the help of statistical methods, will show which are the characteristic elements of the repertoire, and in what ways they are integrated. In other words: the relative frequency of a certain element will decide whether it is characteristic of the style of the repertoire or not, and, on the other hand, the classification will show what combinations of these elements are characteristic of the Hasidic *niggûn*.

As an example we shall consider the following possiblility. Let us assume that three scalar structures only are characteristically found in the Hasidic *niggûn*: *a*, *b*, and *c*. However, their presence as such does not necessarily imply that all their possible combinations will indeed appear. It may be that only two combinations will turn out to be characteristic (such as $a + b$ and $a + c$), while all the others ($b + c$, $b + a$, $c + a$, $c + b$) will not appear at all.

A classification of the *niggûnîm* according to various types, together with an assessment of the frequency of the various stylistic elements, may also help towards the understanding of another problem: the stylistic division according to the various Hasidic dynasties (i.e. sub-sects). It is well known that a musically sensitive Hasid is able to distinguish between the styles proper to each dynasty, and can even single out the *niggûnîm* characteristic of a certain "dynastic style". Perhaps it will also become possible, following the classification described here, to define which are the elements, and combinations of elements, that characterize the style of a certain dynasty—and to use these criteria to distinguish between one style and another.

The total repertoire of *niggûnîm* sung and played among the Hasidim in Israel can be estimated at several hundreds. For the present study, we checked about 400 distinct *niggûnîm* available at the National Sound Archives in Jerusalem[2]. From among these we chose for our analysis only the "traditional" ones, and refrained from considering the more recently composed dance-*niggûnîm* which have not yet achieved a permanent place in Hasidic society.

[2] At the Music department of the Jewish National and University Library, Jerusalem (in the following: NSA). The greater part of the material is on tape, mostly as field and interview-recordings made by ourselves. We also checked the disc recordings in the Jakob Michael Collection of Jewish Music at the NSA, especially the ones produced by Hasidic "societies".

The repertoire shows a high degree of uniformity, in the standard use of 4/4 metre and in the limited number of form-patterns. This is probably caused by the strong functionality of the *niggûnîm*, since all of them accompany the Hasidic dance in its diverse forms[3]. It must be remarked that most of these *niggûnîm* are in general use irrespective of dynastic adherence, and only a minority belong exclusively to one or another dynasty[4].

Our classification considers only two main parameters: a) form structure, b) scalar structure and ambitus. No account was taken of those elements which are beyond the primary procedures of musical analysis, such as performance characteristics—tone colour, tempo and tempo changes, pitch, variants and graces. Nor have there been included two common "analytical" criteria, namely motivic analysis and rhythmical analysis. Their importance is beyond doubt, but this would have demanded a full and detailed description of the motivic and rhythmical elements (and the invention of new terms and new definitions to suit the material analyzed); all this before reaching the classification and statistical analysis of the primary structural elements, which is the aim of our study. Moreover, our purpose here was not to furnish a complete description of the Hasidic *niggûn*, but only to find a way of classifying it by certain musical criteria. We therefore think that even a classification by two features only—if judiciously chosen—will show up the main lines of force which shape the repretoire, and will clear the way for a subsequent classification of the material by additional criteria.

Even though our ultimate purpose is to understand the laws according to which the complete *niggûnîm* are created, the classificatory-statistical approach, as adopted here, will be of real use only if based on an investigation of the more basic musical units. Indeed, a classification of our *niggûnîm* according to their macro-structure—form and scale of the whole *niggûn* in the conventional meaning of these terms—will yield only a rather non-committal image. The analysis of each section of the melody, however, will reveal the real patterns of formal and scalar structure and the disparate elements of which these are constituted (on the meaning of "section" see below, § 1.1). Each of the two parameters, form and scale, will therefore be investigated at two successive levels, at the least. The procedure will be as follows:

a) the formal structure of the melody, by *sections* (§ 1.2), and of the section by *components* (§ 2.3);

[3] On the various forms of the Hasidic dance and their connections with the dance-*niggûnîm* see A. Hajdu, "Le Niggûn Merôn—description d'un patrimoine musical juif", in *Yuval*, II(1971): 73–113 (with Hebrew summary).

[4] On the problem of the dynastic affiliation of *niggûnîm*, and the "pan-hasidic" repertoire and style, see our article in *EJ*[2] (above, note 1).

b) the structure of the section, as defined by octave-species (§ 3.2), and by ambitus and relative placement of the actual tonal material (§ 3.3).

The data obtained by analysis of the repertoire according to these criteria will then be evaluated statistically. This will enable us, in the end, to propose certain conclusions as regards the characteristic elements of the Hasidic dance-*niggûnîm*, and the lines of force which determine the various ways by which these elements are selected and assembled into one coherent *niggûn*.

To conclude, some technical remarks. The direction of enquiry made it possible to consider variants only insofar as they directly influenced the conclusions about the formal or scalar structure of a *niggûn*. Thus, for instance, one *niggûn* which appears in two variants (nos. 40, 41)[5] had to be considered as two distinct *niggûnîm*: they belong to two different categories of form-structure, and both are equally current in usage. Melodic variants which add no tones to the scalar structure, and evince no significant motivic change, were disregarded. Detailed explanations of the methodical and technical aspects of our transcriptions are given in the preface to the Study Collection.

As for terminology, we chose, in general, to use accepted terms. In some cases, however, we were forced to invent new ones. Each is explained, and vindicated, as it occurs in the discussion.

1. The form-structure of the *niggûn*

1.1 *Principles and definitions*

Any analysis or classification, however detailed, cannot disregard the basic fact that every musical entity—of folk or artistic origin—is an organic unit, and that its elements receive their full meaning only within the overall context. This also applies to the Hasidic dance-tunes. The musically sensitive Hasid is aware of the concept of organic unity in a *niggûn*, and apprehends both with his senses and with his reasoning faculty. Together with this, he also recognizes the division of the *niggûn* into sections differing in character and function; these he calls *fal* (sing., plural *falen*, hebraized plural *falim*), or *bava* (sing., plural *bavot*, the aramaic word for "gate", from the Talmudic idiom)[6]. In most cases, this intuitive division corresponds with the formal

[5] Number of item in the collection published as part II of the present study. The bracketed letter after the number designates the section within the item.

[6] As an illustration we may quote from an interview with a Gur Hasid, on tape YC 200 at the NSA (recorded 1970 by Y. Mazor). He begins with a description of the structure ABCB: "Generally, the first *fal* gives the *niggûn* an entry or introduction. The second *fal* must be richer, with [more] content. The third one must create some kind of climax, a shout or any stronger expression [of emotion]; and then one returns to the second *fal*." On the character of a structure ABC, as compared to ABCB, he remarks: "The greater excitement must find its expression in the second *fal*, and the third one is a kind of conclusion."

analytic one, and the Hasidic term and concept *fal* is found to parallel our *section*. The boundaries of the sections in the Hasidic dance-*niggûn* are clearcut and unequivocal, in almost all cases, so that there was no need to introduce outside criteria for the division of a *niggûn* into sections[7]. Moreover, the division of a *niggûn* into several *falen* has, for the Hasid, a meaning far beyond the purely technical-formal one. Each section expresses a certain mood, and sometimes represents the stages of the approach of the Hasid towards his Creator[8]. It would seem that this attitude bases itself on musical phenomena such as changes of register, modulations and transpositions, motivic changes, and other such differentiations.

1.2 *First classification: the sections and their arrangement within the niggûn* (Summary: Table 1. Class tag: S)[9].

Class S 1: *monosectional niggûnîm.*

Division S 11: monosectional "articulated". Division S 12: monosectional with partial repetitions. Division S 13: monosectional "normal". Division S 14: monosectional complex.

Specification

The monosectional *niggûnîm* can be separated into four divisions, according to the internal structure of the section. The discussion of internal structure properly belongs to the next stage (see below, § 1.3); but when the section itself is the entire *niggûn*, the only possible subdivision must necessarily be by internal structure.

Division S 11: *monosectional "articulated"*. Such a *niggûn* is made up of four independent units of two bars each, which do not pair off among themselves but cohere, all four of them, into one larger unit—and this only. Another characteristic: all units have the same rhythm.

This structure is characteristic of one of the common forms of European folksong. Each strophe has four isosyllabic lines (i.e. with an equal or approximately equal number of syllables). The "articulated" monosectional *niggûn* corresponds in its extent to one such strophe, and each two-bar unit corresponds to one textual-musical line in the song.

Division S 12: *monosectional with partial repetitions*. The independence of some of the units is also apparent in this division. Generally, the first and units are "articulated", while the third and fourth ones tend to pair off. How-

[7] For a *niggûn* such as no. 42, an unequivocal sectioning was not possible; cases of this kind are placed in a separate division (see below).

[8] One must not forget that in the Hasidic conception the singing of *niggûnîm*, and also the dance, function on various occasions as proper acts of worship.

[9] Four classification-tables are given at the end of the text. Each classification is "tagged" by a letter-prefix.

ever, in one instance (no. 24) the first unit is not independent but the others are. It is interesting to note that the independent units preserve the isorhythmicality, but the interconnecting ones have different rhythms. All the units, or some of them, may be repeated (no. 230).

Division S 13: *monosectional "normal"*. In these *niggûnîm* the prevailing structure is a periodical/clausular one. Such a structure is made up of two units (of one or two bars each), which are interconnected either in a periodical relationship (*abab, abab*$_1$, *abac, abcb*) or in a clausular one (*abcd, aabb, aa*$_1$*bc*, etc.).

The periodical/clausular structure prevails in all the multi-sectional *niggûnîm*, while the combination of "articulated" units is typical only of the monosectional *niggûnîm*—even though some "articulation", or its influence, can also be found in certain sections of the multi-sectional *niggûnîm*.

Division S 14: *monosectional complex*. This division concerns sections which are found divided into two parts, such that one part (generally the second) conforms to one of the schemes described above, while the other part (generally the first) has no standardizable features, and is linked to the next part. This ambiguous part is not independent, both because of its brevity and because it lacks a cadential formula at its end. In some cases, the first part of the section will be of standard extent and structure, but will still not be considered as a valid section because of the strong attachment and "gravitation" of its last component towards the first component of the following part.

Class S 2: *bi-sectional niggûnîm*.

Division S 21: structure AB; Subdivision S 211: both sections have common motivic material—AA$_1$; Subdivision S 212: the sections have different motivic material—AB proper.

Division S 22: structure classifiable either as AB or as ABA.

Specification

Subdivision S 211: AA$_1$. Although these *niggûnîm* couls just as well be considered monosectional with variative repetition, we agree with the Hasidic conception which sees them as bi-sectional, disregarding the motivic interrelation (see no. 181). They must, however, be separated from the AB forms. A similar separation has been made in the tri-sectional class, for *niggûnîm* in which one section is repeated variatively; the structures AA$_1$BA$_1$ and ABB$_1$B (see nos. 1 and 144) have been classed as a subsection ABCB[10].

[10] The repetition of a section is here considered of secondary importance as regards the classification. Thus ABCB will be classed together with ABC among the tri-sectional forms but, because of the repetition, in a separate division within this class. Similarly, ABCDC will be placed

Division S 22: AB or ABA. In the performance of AB *niggûnîm* the natural tendency is to alternate the two sections without any pause, and *ad infinitum*. In most cases we know which section is considered as the opening part, and which is the concluding one. In the specimens nos. 246 and 31 which were put into division S 21, the conclusion is not absolutely clear and they may thus be considered as by-sectional *niggûnîm senza fine*. The practice of the kleyzmerim[11], which is sometimes also found among the singing public, to link various dance-*niggûnîm* together for the continuity of the dance, has caused certain *niggûnîm* to be "started" arbitrarily with any one of their sections. It is thus sometimes impossible to identify the true beginning and the logical ending. As a result, we sometimes witness a situation in which the *niggûn* flows onwards as ABABAB... but concludes with A. This raises the question whether we have here a "tripartite" form of a bi-sectional melody, i.e. ABA, or merely a performance-pattern of the well-known AB form. We have considered all such cases as representing the more simple form AB, for otherwise the repeating clause would have had to be ABA for the entire length of the performance, thus: ABA ABA ABA...

Class S 3: *tri-sectional niggûnîm*.

Division S 31: structure ABC; Subdivision S 311: one of the sections C or B is based on material of the section preceding it (B or A), making AA_1B or ABB_1; Subdivision S 312: the sections have different motivic material—ABC proper.

Division S 32: structure ABCB; Subdivision S 321: one of the sections C or B is based on material of the section preceding it (B or A), making AA_1BA_1 or ABB_1B; Subdivision S 322: the sections have different motivic material.

Division S 33: structure ABCBA.

Specification

Subdivision S 311: AA_1B or ABB_1. See above, on subdivision S 211.

Subdivision S 312: ABC. One *niggûn*, no. 97, poses a problem similar to the ones in division S 22 (the endless concatenation). Since this is a singular occurence, so far, it did not seem necessary to give it a subdivision of its own; moreover, it can also be interpreted as ABC.

in a separate division among the four-sectional (ABCD) forms. This decision is based on the Hasidic attitude towards these forms, which does not count the repeated sections as distinct *falen*; cf. the interview with a Habad Hasid, on tapes YC 121-122 at the NSA (recorded 1969 by Y. Mazor).

[11]Kleyzmerim (pl., sing. kleyzmer; yidd., from hebr. *kelê zemer*, "instruments of music")—the entertainment instrumentalists of Eastern European Jewry. A particular "adoptive" relationship developed, and still exists, between the kleyzmerim and Hasidic society.

Subdivision S 321: AA_1BA_1 or ABB_1B. See above, on subdivision S 211. Subdivision S 32 and division S 33: the designations are self-explanatory.

Class S 4: *tetra-sectional niggûnîm.*
Division S 41: ABCA. Division S 42: ABCDB. Division S 43: ABCDC.

Class S 5: *penta-sectional niggûnîm.*
Division S 51: one of the sections is based on material of a preceding section, such as $ABCDD_1$. See above, at S 211. Division S 52: the section have different motivic material—ABCDC proper.

Class S 6: *niggûnîm with refrain.*
Division S 61: textless *niggûn* with ritornello. Division S 62: song with refrain.

Class S 7: *niggûnîm of ambivalent structure.* See note (7) above.

Specification

S 4 and S 5 are self-explanatory. With S 6 the text-melody relationship intrudes for the only time into our analysis. The concept of the *niggûn* exists in a peculiar detachment from the textual dimension (cf. our article in *EJ*[2], see note 1). If the *niggûn* has a text at all, this is usually a verse from the Bible, the Talmud, or the liturgy, and the structure of the *niggûn* owes nothing to the structure of the text. An exception is created by those *niggûnîm* which are clearly of the strophe-and-refrain form. These are few in number, and demand a separate study. We have therefore put all of them into a distinct class S 6. This class divides itself naturally into two: textless *niggûnîm* with a ritornello, and strophic songs with a refrain. The textless *niggûnîm* of this kind all turn out to belong to the kleyzmer repertoire, and most of them—to the repertoire of "Meron tunes" (cf. A. Hajdu, "Le Niggûn Merôn. . .", see note 3).

2. The form-structure of the section

2.1 *Principles and definitions*

In general, the sections of the Hasidic dance-*niggûnîm* tend to divide themselves into two-bar melodic units, and the entire section is made up of multiples of this unit: i.e. the extent of a section will normally be 4, 8 or 16 bars. This structure is typical of several musical categories of the gentile folk environment in which the Hasidic movement arose and developed. One of these is the Ukrainian Kolomejka, which has clearly had an influence on the Hasidic *niggûn.*

In many cases, however, this division by two-bar units is inadequate and

does not respond to the demands of the musical substance. Sometimes it is clearly inapplicable. Instead, a division by single-bar units will be found suitable, even if the division by two-bar units exists as an additional possibility. Similarly, a division by four-bar units will not stand in contradiction to a two-bar division, but the overall structure of the section will be more understandable through a division into larger units.

As against the reign of symmetry which extends over the major part of the repertoire discussed here, there are also a-symmetrical phenomena of various kinds: 3-bar units, and, more rarely, units of $1\frac{1}{2}$ and $2\frac{1}{2}$ bars. These units hardly appear as an exclusive building-block of the section, and mostly in combination with other units.

A thorough examination of the various units disclosed that sometimes the unit is identical with the concept of "motive", as accepted by scholars for use in art-music analysis, and sometimes made up of several such motives. Because of this we decided not to use the term "motive", but to designate such a unit as a "component".

The components are differentiated by their respective length, as follows:

Normal component—the two-bar unit;
Small component—the one-bar unit;
Large component—the four-bar unit;
Tripodic component—the three-bar unit;
Divergent component—any unit not measurable by whole bars, such as units of $1\frac{1}{2}$, $2\frac{1}{2}$ bars etc.

The same terminology will serve to define sections of varying extent, as follows:

Normal section—the section of four components;
Small section—the section of two components;
Large section—the section of eight components;
Tripodic section—the section of three components;
Divergent section—any section made up of a number of components differing from the above, such as 5, 6, or 7.

According to this system, two sections which have an equal number of bars but are subdivided differently will be defined as "sections of different extent". Thus, a section of 8 bars made up of 4 normal components will be called a normal section (i.e. of normal extent). As against this, a section of 8 bars made up of 8 small components will be called a large section.

2.2 *Criteria for distinguishing the various components*

2.21 When we were faced with the decision to construe a *niggûn* by either the large or the small component, we decided in favour of the small component in the following cases:

a) where one bar is a closed formation both melodically and rhythmically (see nos. 71[A], 234[A])

b) where the rhythmic structure of the first bar is repeated immediately and completely. This can be achieved with either tonal or sequential melodic repetition (see nos. 79[A], 236[A], 247[A]);

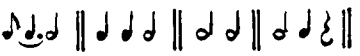
c) where the second half of the second bar is identical with the second half of the first bar, while the first halves of both bars are different. This kind of symmetry causes a feeling of separation between the bars, while a correspondence of the first halves will cause a feeling of connection (see nos. 40[A], 72[A], 85[A], 107[A]).

2.22 The following characteristics will support a division by two-bar (normal) components:

a) an organic connection between the two bars;

b) where the first bar is "open" and of an obviously dependent nature;

c) where the second bar appears as a motive which cannot aspire to independence. The dependency of such bars is mostly connected with the rhythmical closing formulae



d) a rhythmic unit of half-a-bar which appears three times in succession (see no. 128);

e) a rhythmic unit of half-a-bar which appears twice in succession, once before and once after a full bar (see nos. 65[A], 85[C], 124).

2.23 When characteristics supporting a two-bar division will appear together with those supporting a one-bar division, the following rules will be applied:

a) the majority will prevail over the minority.

b) in case of a tie, certain elements will outweigh the others, as follows:

ba) if a second bar appears as a dependent motive (see above, § 2.22-c), it will be considered for attachment to the preceding bar, even if that is a closed structure (see above, § 2.21-a).

bb) the repetition of a rhythmic unit of half-a-bar (see above, § 2.22-d, e) will decide in favour of combining the two units into one, even if each bar is a closed structure (see above, § 2.21-a).

bc) an immediate repetition of the rhythmical structure of a bar (see above, (§ 2.21-b), will decide in favour of the separation of each bar as an independent component, even if such a bar will be of an "open" character (see above, § 2.22-b). This rule will, however, apply only to the separation between the repeating bars (1 and 2, 2, and 3). The third and last rhythmically repeating bar, if it is connected with a bar containing a new motive, will not be considered as a separate component but will be joined to the

following bar. Thus, for instance, in no. 237[A] the first two bars will be designated as independent units. This will also be applicable to no. 14[B], but only as regards the first two bars; the third bar will be joined to the fourth, to form a two-bar unit.

bd) a close connection between two bars (see above, § 2.22-a) will prevail over a difference of their rhythms (see above, § 2.21-d) and join them to form a two-bar unit (see no. 9[A]).

2.24 The decision between a normal component (2-bar) and a large component (4-bar) will follow the same rules which guide us in the decision between a small and a normal component—applied proportionally. There will be one difference: the triple repetition of a *whole* bar will not be decisive for the creation of a large (4-bar) component; but each bar will remain independent (see above, § 2.21-b).

2.25 In defiance of all the above rules, there are a number of sections where the tie remained in force, since none of the elements outweighed each other. An unequivocal classification of the section was therefore not possible (see nos. 120[A] and 159[B]).

2.3 *Second classification: the components and their arrangement within the section* (Summary: Table 2. Class tag: C)[9].

The sections will be classified according to the size, number and sequence of the components. The main criterion will be the size of the components; their number, i.e. the extent of the entire section, will be the secondary criterion.

Class C 1: *section with components of one kind only.*

Division C 11: sections with the normal component; Subdivision C 111: normal extent; Subdivision C 112: small extent; Subdivision C 113: large extent; Subdivision C 114: tripodic extent; Subdivision C 115: divergent extent.

Division C 12: sections with the small component; Subdivision C 121: normal extent; Subdivision C 122 small extent; Subdivision C 123: large extent; Subdivision C124: tripodic extent; Subdivision C 125: divergent extent.

Division C 13: sections with the large component; Subdivision C 131: normal extent; Subdivision C 132: small extent; Subdivision C 133: large extent.

Division C 14: sections with the tripodic component.

Because of the small number of sections made up exclusively of the tripodic component, it was not necessary to subdivide them further.

Class C 2: *sections containing two or more components.*

In principle, and by mathematical calculation, it would have been possible to obtain an enormous number of combinations which can occur within one section, and organize them by groups, families and sub-families. The actual situation is, however, much simpler. The most frequent combination is that of the small component plus the normal component. The combination of small-large is very rare. The tripodic component usually joins with the normal, small-large is very rare. The tripodic component usually moins with the normal, less frequently with the small component. The combination tripodic-normal-small is very rare.

As said above, the most frequent combinations are those of the normal component with the small one. Here too, theoretically, a larger number of possibilities could have been tabulated; but again, there are only about a dozen combinations in reality and of these only four are really frequent, while the rest are very rare.

In view of this situation, we chose to separate the characteristic combinations from the rare ones, and thus divided this class as follows:

Division C 21 and its subdivisions: typical combinations of normal and small component;

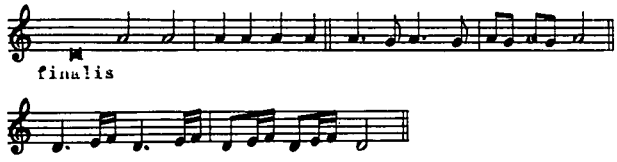
Division C 22: other combinations of normal and small component;

Division C 23: combinations with or of the large and tripodic component, but without the divergent one;

Division C 24: combinations containing the divergent component (2 $\frac{1}{2}$ and 1$\frac{1}{2}$ bars.).

2.31 *The "signal"*

An element of the *niggûnîm* which has often been remarked upon is what we term the "signal", which serves as a kind of bridge between sections or repeats of sections. It consists, generally, of a one or two-tone motive, such as:



We consider the "signal" as a structural element, but not as a regular component, *and it is not to be included in the component-count.* At a later stage of research on the Hasidic *niggûn* the "signal" can be incorporated into the analytical scheme, by adding a suitable symbol to the C classification number when the "signal" is present. For the same reason, the scalar implication of the "signal" will also be disregarded (see § 3.121).

3. The modal classification[13]

3.1. *Principles and definitions*

For this aspect, our analysis will be carried out directly upon the *sections*. The determination of the main scale of the entire melody, and its relation to the secondary scales appearing in the various sections, will be taken up only in part III, the final evaluation.

Two criteria serve to classifiy the sections by scalar (or rather modal) groups: the scalar base, as defined by octave-species, and the ambitus and relative placement of the actual tonal material. Systematical principle demands that scale be considered before ambitus and placement. It must be emphasized, however, that without the two latter aspects the scalar designation is almost meaningless, and only its correlation with ambitus and placement will furnish a significant modal description.

The classes and divisions have been established according to the actual findings in the material, and not according to any preconceived theoretical approach. They are therefore neither an inventory of all extant or possible scales and modes, nor even of all those which might be found in the entire range of Hasidic musical practice.

3.11 *The scales*

Scale names traditionally used in Western culture and scholarly usage are applied where possible: major, dorian (the D-mode), phrygian (the E-mode), etc. They serve as taxonomic designations for octave-species extracted from the melodic data, and no more: i.e., without implying the "modal behaviour" of the melodies thus classified. Other scales we were able to define by the terms of the *shteyger* system of the Eastern European synagogal tradition[12]. Again, this does not imply any "modal behaviour", only a common scalar base—though the possibilities of direct influence are obvious and call for investigation. On the terminology and classification of pentatonics see § 3.13 below.

Many *niggûnîm* evince internal changes of the scalar structure and/or system, either between one section and another (intersectional) or within the section itself (intra-sectional). These changes should not be called "modulation", since they do not resemble the historical data for which that term was created. *Scalar modification* will be used for the inter-sectional phenom-

[12] *Shteyger* (yidd.)—melodic paradigm, somewhat akin to the *maqām* concept: cf. H. Avenary, art. "Shtayger" in *EJ*^{2}, vol. 14, cols. 1463–1466 (col. 1464, line 10, correct "ex. 1" to "ex. 2"); H. Avenary, "The concept of mode in European synagogue chant", in *Yuval*, II (1971): 11-21.

[13] The classification has been simplified in two ways. a) M 4 is placed last, although of the thorough-structured class like M 1 and M 2, because it is the least frequent; b) in M 1 and M 2 the scales themselves are properly sub-subdivisions, but it was possible to "compress" the two intermediate steps into the Class definitions.

ena, and *scalar ambivalence* for the intra-sectional ones. Although only the latter are to be considered at the present stage of our analysis, it is necessary to describe both of them. As always, the categories are derived from the actual material.

a) Scalar modification: inter-sectional

	Finalis of section, relative to that of preceding section	*Scalar structure of section, relative to that of preceding section*	*Result: scalar system of entire niggûn*	*Typical case*
1)	different	identical	constant	Natural minor on D ⟶ natural minor on G
2)	different	different	constant	Natural minor on D ⟶ major on F
3)	different	identical	changing	Minor on D ⟶ minor on A
4)	identical	different	changing	Minor on D ⟶ "frigish" on D
5)	different	different	changing	Dorian on D ⟶ Mixolydian on F

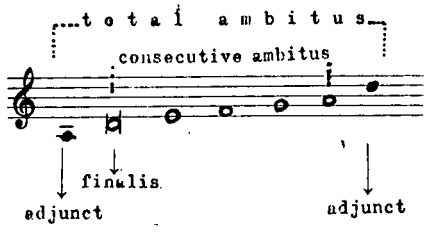
b) Scalar ambivalence: intra-sectional

The modifications 3, 4 and 5 described above can also occur within the section itself, where it will be more logical to term them *scalar ambivalence.* This refers to phenomena which create a clear impression of ambivalence or co-existence, as against passing alterations. Until now, two such types of ambivalence have been identified in the material: *major* + *"frigish"*, and *major* + *"Ukrainian doric"* (or *Mî še-berak̲ shteyger*, the scale with the augmented second between the minor 3rd and the 4th degree). Several other types were also identified in the preliminary stage of our search. All of these, however, turned out to be located in melodies which were later omitted from the collection, according to the criteria given at the beginning of our study (doubt about Hasidic provenience, recent composition, insufficient documentation, etc.). It was therefore preferred to leave them out of the classification scheme at present.

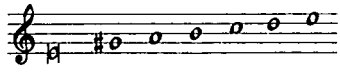
3.12 *Ambitus and placement*

a) A distinction is made between the *total* ambitus and the *consecutive* ambitus. The consecutive ambitus is that part of total range of the melody, which forms a consecutive diatonic (or pentatonic) scalar row, and is the actual scalar base of the section.

The additional tones, which delimit the total ambitus, are called *adjuncts*, as in the following example (taken from no. 27[A]):

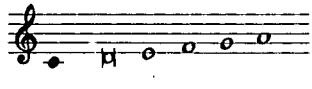


An exception must be made for the mode which has the augmented second above the finalis (the cantorial *frigish*, as in the following example 2), and for the few cases of melodies in minor in which the second degree of the scale does not appear at all (as in no. 201[A]). In spite of the gap in diatonic continuity, the finalis will be considered as part of the consecutive ambitus (specimens see nos. 63[A], 73[A]).

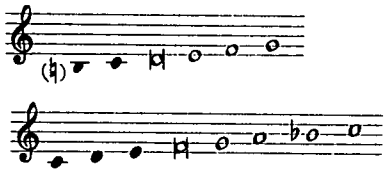


Temporary chromatic alterations which do not create the impression of a scalar modification could be classed as internal adjuncts. In our opinion, however, these should be considered as "deviations" from the main tonality. Since this phenomenon has its parallels in several *shteygers* (cf. note 12), it should be investigated separately, as a study of alteration in the Hasidic melos and its connections with similar occurrences in the *shteyger* system.

b) The consecutive ambitus itself is defined as either *authentic* or *plagal*. In an authentic ambitus, the consecutive row of tones stands above the finalis. There may be one subfinalis (sub-tonic) which will be considered an adjunct, as in the following example:



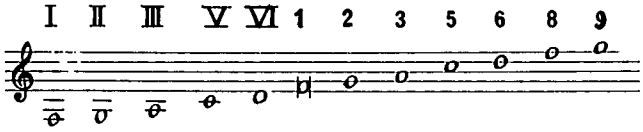
In a plagal ambitus, at least two tones of the consecutive row are below the finalis, as in the following examples (taken from nos. 99 and 212):



3.121 The "signal" (see § 2.31), being for the present disregarded as a structural component, must also be disregarded with respect to the ambitus. If it does not pass the ambitus of the run of the *niggûn* there will be no problem. If it evinces a deviation from that ambitus (as in no. 153), this will not be reckoned as part of the ambitus, at the present stage of research.

3.13 *Pentatonics*

Pentatonic and proto-pentatonic *niggûnîm* seem to be relatively rare, and already appear to have a very distinct geographical delimitation (connections with Hungary and Transylvania). For the description of a pentatonic formation we use the accepted notation of Ilmari Krohn, in a range of twelve tones (following the data of the actual material), and transposed so as to center on *f*.



The pentatonic scale, and any section thereof, are of course to be considered as true (consecutive) scalar structures: any "fillings" of the thirds will be considered as *piens*. The judgment of a melody as a *pien*-pentatonic is very often a moot point, and has proved particularly difficult here. It was therefore decided that all *niggûnîm* which raise the *pien* problem will, for the present, be classified twice, in both the diatonic and the pentatonic categories (see, e.g., nos. 175 and 240).

As stated at the beginning of this chapter (§ 3.1), the modal classification is carried out according to two aspects: scale (i.e. octave-species) and ambitus-and-placement of the actual melodic data. Both depend on the concept of tonality. For the pentatonic and proto-pentatonic formations, an unequivocal impression of tonality proved difficult to obtain and to defend. For this reason, the class of pentatonics and protopentatonics in the scalar classification (M 4, below) was not divided by "modes", but only by the quantitative criterion of true pentatonics/*pien*-pentatonics. The same applies to the classification by ambitus-and-placement (A 3, below). The pentatonic formations could not be divided into finalis-based and non-finalis-based, since the finalis/tonic/tonal-centre-of-gravity concept could not always be applied to them. Instead, the main classification here was furnished by the absolute number of tones in the ambitus and the auxiliary classification (again dispensing, of necessity,

with our concept of adjuncts) is furnished by the placement of the lowest tone of the melody (i.e. the section) according to the "Krohn system". In our collection, most of the pentatonic *niggûnîm* turned out to have their lowest tone on VI.

3.2 *Third classification: the modal scale (octave species)* (Summary: Table 3. Class tag: M), see p. 148, n. 13.

Class M 1: *diatonic scales without augmented second*

Division M 11: Phrygian (E-mode). Division M 12: Natural Minor (A–mode). Division M 13: Dorian (D–mode). Division M 14: Mixolydian (G–mode). Division M 15: Major (C–mode).

Class M 2: *diatonic scales with augmented second* (= a.s.)

Division M 21: a.s. between 2nd and 3rd degree. Division M 22: a.s. between minor 3rd and 4th degree. Division M 23: a.s. between 4th and 5th degree. Division M 24: a.s. between 5th and 6th degree. Division M 25: a.s. between 6th and 7th degree.

Class M 3: *ambivalent scales*

Division M 31: M 15 + M 21 (Major + scale with a.s. between 2nd and 3rd degree). Division M 32: M 15 + M 22 (Major + scale with a.s. between minor 3rd and 4th degree). Division M 33: M 13 + M 22 (Dorian + scale with a.s. between minor 3rd and 4th degree). [Others to be added after extension of research].

Class M 4: *pentatonic and proto-pentatonic scales*

Division M 41: true pentatonic structures. Division M 42: *pien*-pentatonics (classed also among diatonics).

Specification

The scale with the augmented second between the 2nd and 3rd degree (M 21) is the one termed by cantors *frigish* and by various writers Yiddish/Jewish Phrygian. It is identical with the scalar structure of the *Ahavah rabbah shteyger*. As in the *shteyger*, it appears in its plagal form with an upper major 6th, which does not contradict the upper minor 6th in the authentic form—and both can even appear in one and the same melody. The scale with the augmented second between the minor 3rd and 4th degree is often called "Ukrainian Doric" or "Ukrainian", and is identical with the scalar base of the *Mî še-berak shteyger* in its descending form[14].

[14] On the terms see Idelsohn *JM*, p. 184 f., 314, 400, 483; cf. also H. Avenary (see note 12), and B. Bayer, art. "Singer, Josef", in *EJ*^{2}, vol. 14, cols. 1612–1613.

3.3 *Fourth classification: modal ambitus and placement* (summary: Table 4. Class tag: A).

This classification qualifies the "abstract" definitions of scale carried out previously, by the actual consecutive ambitus of the melody and also by the adjuncts relative to the consecutive ambitus (see § 3.12). Class A 1 includes the diatonic and augmented-second scale melodies whose ambitus is based on the finalis. Here the subdivision is by simple ambitus extent, from the trichord to the tenth-and-above (authentic and plagal). Class A 2 includes the diatonic and augmented-second scale melodies whose ambitus is *not* based on the finalis. These are subdivided according to the position of the lowest tone (2nd, 3rd, etc. degree of the scale), and, within each such category, by two possibilities of range (e.g. to 6th above-the-assumed-finalis/to octave). An auxiliary table (4a) enables us to define the situation of the adjuncts in each case.

Class A 3 includes all pentatonic and proto-pentatonic formations, subdivided by extent and content of the ambitus (e.g. 4-tone: 4-tone only/4-tone + upper or lower octave complement). The concept of finalis is not used here. After the definition of the ambitus, its placement is defined by an auxiliary table (4b)—lowest tone on, below, or above tone VI in Krohn's pentatonic system (see § 3.13).

Herewith we conclude the presentation of the scheme. The following chapter shows some specimen analyses, to demonstrate the working of the system in principle. A full analysis of the material, aided by computerization, will be made in section III of our study, to be published in the subsequent volume of *Yuval*.

4. Specimen analyses

Each *niggûn* is classified in the order of the tables: sections (S), components in section (C), modal scale (M), ambitus and placement (A with qualifications). A mono-sectional *niggûn* will have four definitions: S C M A. Where there is more than one section, each is defined separately in its turn, below its predecessor.

No. **69** S 211

Section [A]	C 111	M 12	A 11
Section [B]	C 111	M 12	A 13

Bi-sectional. Section [A] and [B] are identical as to number of components (four) and scale (natural minor), but section [A] has a trichord ambitus and section [B] a pentachord ambitus.

No. **102** S 11

C 111 M 41 A 333(02)

No. **70**	S 212			
	Section [A]	C 23	M 21	A 162
	Section [B]	C 23	M 21	A 162
No. **157**	S 322			
	Section [A]	C 111	M 15	A 141
	Section [B]	C 213	M 15	A 141
	Section [C]	C 23	M 33	A 161
No. **159**	S 312			
	Section [A]	C 212	M 25	A 162
	Section [B]	C 123	M 15	A 13(12)
	Section [C]	C 212	M 12	A 13(14)

In section [C] the consecutive ambitus yields a harmonic minor, and the c-sharp is considered as an adjunct which does not influence the definition of the mode.

No. **153**	S 322			
	Section [A]	C 112	M 15	A 13
	Section [B]	C 111	M 15	A 141
	Section [C]	C 121	M 14	A 151

In section [C] the first two bars are the "signal": this is not reckoned as a component, and also does not influence the decision as to ambitus (see § 2.31 and 3.121)

No. **103**	S 322			
	Section [A]	C 113	M 12	A 13(15)
	Section [B]	C 113	M 12	A 141
	Section [C]	C 113	M 12	A 141

In section [C] the first component has all the appearance of a "signal", but is repeated variatively in bar 5–6. Since it is integrated organically into the melodic flow, we consider it—exceptionally—as a regular component. In section [A] the problem of mode is similar to the one discussed for no. 159 above: the C-sharp is again considered as an adjunct which does not influence the definition. Since there is no b-flat, the a and c sharp are both considered as adjuncts, and the mode is not defined as plagal.

5. Classification tables

TABLE 1

Form-structure classification I: SECTION IN NIGGUN
Class tag: S *Description:* § 1.2

Class	Division	Subdivision	
S 1			*Monosectional niggûnîm*
	S 11		Monosectional "articulated"
	S 12		Monosectional with partial rèpetitions
	S 13		Monosectional "normal"
	S 14		Monosectional complex
S 2			*Bi-sectional niggûnîm*
	S 21		Structure: AB
		S 211	Common motivic material (AA_1)
		S 212	Different motivic material (AB)
	S 22		Ambivalent structure (AB or ABA)
S 3			*Tri-sectional niggûnîm*
	S 31		Structure: ABC
		S 311	Common motivic material (AA_1B or ABB_1)
		S 312	Different motivic material (ABC)
	S 32		Structure: ABCB
		S 321	Common motivic material (AA_1BA_1 or ABB_1B)
		S 322	Different motivic material (ABCB)
	S 33		ABCBA
S 4			*Tetra-sectional niggûnîm*
	S 41		ABCD
	S 42		ABCDB
	S 43		ABCDC
S 5			*Penta-sectional niggûnîm*
	S 51		One section based on a preceding section, e.g. $ABCDD_1$
	S 52		Different motivic material (ABCDE)
S 6			*Niggûnîm with refrain*
	S 61		Textless, with ritornello
	S 62		Song with refrain
S 7			*Ambivalent structures* (except S 22) [not subdivided]

TABLE 2

Form-structure classification II: COMPONENTS IN SECTION

Class tag: C *Description:* § 2.3

Class	Division	Subdivision	note! The "signal" (see § 2.31) is to be disregarded
C 1			*Single component, replicated*
	C 11		Component: normal (2-bar), replicated.
			Extent of section (number of components):
		C 111	normal ($\times$ 4)
		C 112	small ($\times$ 2)
		C 113	large ($\times$ 8)
		C 114	tripodic ($\times$ 3)
		C 115	divergent ($\times$ $1\frac{1}{2}$, $2\frac{1}{2}$. . .)
	C 12		Component: small (1-bar), replicated.
			Extent of section (number of components):
		C 121	normal ($\times$ 4)
		C 122	Small ($\times$ 2)
		C 123	large ($\times$ 8)
		C 124	tripodic ($\times$ 3)
		C 125	divergent ($\times$ $1\frac{1}{2}$, $2\frac{1}{2}$. . .)
	C 13		Component: large (4-bar), replicated.
			Extent of section (number of components):
		C 131	normal ($\times$ 4)
		C 132	small ($\times$ 2)
		C 133	large ($\times$ 8)
	C 14		Component: tripodic (3-bar), replicated
			[irrespective of extent of section]
C 2			*Components of two or more categories*
	[N = normal; S = small; L = large; T = tripodic; D = divergent]		
	C 21		N + S, standard combinations
		C 211	4-bar section, SSN (1 + 1 + 2 bars)
		C 212	8-bar section, SSNSSN (1 + 1 + 2 + 1 + 1 + 2 bars, without repeat)
		C 213	same, with repeat
		C 214	8-bar section, SSNNN (1 + 1 + 2 + 2 + 2 bars, without repeat)
		C 215	same, with repeat
		C 216	8-bar section, NNSSN (2 + 1 + 1 + 1 + 2 bars, without repeat)
		C 217	same, with repeat
	C 22		N + S, non-standard combinations, i.e. others than C 21
	C 23		Combinations with or of L and T but without D
	C 24		Combinations containing D

TABLE 3

Modal classification I: MODAL SCALE (octave species)
Class tag: M *Description:* § 3.2

Class	Division		Example in Study Collection
M 1		*Diatonic scales without augmented second*	
	M 11	Phrygian (E-mode)	58[A]
	M 12	Natural minor (A-mode)	55
	M 13	Dorian (D-mode)	24
	M 14	Mixolydian (G-mode)	199
	M 15	Major (C-mode)	81[A]
M 2		*Diatonic scales with augmented second*	
	M 21	a.s. between 2nd and 3rd degree ("frigish")	60
	M 22	a.s. between minor 3rd and 4th degree ("Ukrainian doric")	28
	M 23	a.s. between 4th and 5th degree	87[C]
	M 24	a.s. between 5th and 6th degree	8
	M 25	a.s. between 6th and 7th degree ("harmonic minor")	90, 22
M 3		*Ambivalent scales*	
	M 31	M 15 + M 21: Major + "frigish"	78[B]
	M 32	M 15 + M 22: Major + "Ukrainian doric"	58[B]
	M 33	M 13 + M 22: Dorian + "Ukrainian doric" [others to be added after extension of research]	157[C]
M 4		*Pentatonic and proto-pentatonic scales*	
	M 41	True pentatonics	102
	M 42	*Pien*-pentatonics [class also among diatonics]	175

TABLE 4

Modal classification II: AMBITUS and PLACEMENT

Class tag: A *Description:* § 3.3

A 1 and A 2 qulaified by Auxiliary Table 4a
A 3 qualified by Auxiliary Table 4b

Class	Division	Subdivision	CONSECUTIVE AMBITUS	Example in Study Collection
A 1			*Diatonic and augmented-second scales: ambitus with finalis-base*	
	A 11		Trichord	230[A]
	A 12		Tetrachord	62[A]
	A 13		Pentachord	120[A]
	A 14		Hexachord	
		A 141	authentic	210[C]
		A 142	plagal	56[A]
	A 15		Heptachord	
		A 151	authentic	60[C]
		A 152	plagal	84[B]
	A 16		Octave and Ninth	
		A 161	authentic	60[A]
		A 162	plagal	70[A,B]
	A 17		Tenth and above	
		A 171	authentic	19[C]
		A 172	plagal	121[B]
A 2			*Diatonic and augmented-second scales: ambitus with non-finalis base*	
	A 21		lowest tone: 2nd degree	
		A 211	range: to 6th (of finalis)	175
		A 212	range: to octave (of finalis)	
		A 213	range: above octave (of finalis)	
	A 22		lowest tone: 3rd degree	
		A 221	range: to 6th (of finalis)	2
		A 222	range: to octave (of finalis)	126
	A 23		lowest tone: 4th degree	
		A 231	range: to octave (of finalis)	122[B]
		A 232	range: above octave (of finalis)	
	A 24		lowest tone: 5th degree	
		A 241	range: to octave (of finalis)	
		A 242	range: above octave (of finalis)	22[C]
A 3			*Pentatonic and proto-pentatonic formations*	
	A 31		3-tone	
	A 32		4-tone	

	A 321	4-tone only
	A 322	4-tone + octave complement (upper or lower)
A 33		5-tone
	A 331	5-tone only
	A 332	5-tone + octave complements (upper or lower)
	A 333	5-tone + octave complements (upper or lower) + pentatonic "adjuncts" [*Pien*-pentatonics: class by pentatonic "base"; differentiation will be assured by parallel classing in M 42, as against M 41 for true pentatonics; see nos. 175, 240]

AUXILIARY TABLE 4a

ADJUNCTS

add to: A 1—A 2 *Example:* A 151 (14)

(1)		*Adjuncts below finalis*
	(11)	Modal sub-tonic
	(12)	Lower 5th
	(13)	Modal sub-tonic + lower 5th
	(14)	Leading tone
	(15)	Leading tone + lower 5th
(2)		*Adjuncts above consecutive ambitus*
	(21)	5th above finalis
	(22)	7th above finalis
	(23)	Octave above finalis
	(24)	7th + octave above finalis
	(25)	Beyond octave above finalis; octave + beyond octave
(3)		*Adjuncts both below finalis and above consecutive ambitus* [not subdivided]

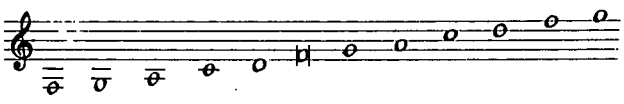
AUXILIARY TABLE 4b

PLACEMENT OF PENTATONIC FORMATION

add to: A 3 *Example:* A 333 (03)

I II III V VI 1 2 3 5 6 8 9

(01) Lowest tone on VI
(02) Lowest tone below VI
(03) Lowest tone above VI



[II]

Study Collection of Hasidic Dance-Niggunim

Preface

The material was transcribed by us from the recordings assembled at the National Sound Archives in the Music department of the Jewish National and University Library, Jerusalem. It was not intended to be a "corpus", but a study collection for our project of analysis and classification. In order to make the material also available for other uses, the texts (where sung), source data, and the information given in the following have also been included.

Recording and transcription. The transcriptions are quasi-schematic notations based upon one of the characteristic versions of each *niggûn*. This was possible because a large part of the *niggûnîm* were recorded several times at recurrent functions, such as the Meron fête or weddings with the same basic kleyzmer repertoire.

Accidentals and graces. Accidentals put in square brackets above the notes represent variants, or dubia (group singing resultant). No attempt was made to indicate shades of intonation. Grace notes and ornaments were transcribed only where they belong to the basic character of the *niggûn* (whether sung, or played by the kleyzmerim).

Pitch. The pitch of a *niggûn* is a mere "convenience pitch", according to the circumstances. In function, the dance-*niggûn* is sung by a group of men while dancing. Where there are no kleyzmerim, a common denominator of the group establishes itself somewhere between high baritone and tenor. Where there are kleyzmerim, they play along with the singing dancers, but always tend to "pull" towards those keys which are more convenient for their instruments. When they play the melodies by themselves, while no dancing is taking place (such as during the arrival of the guests, or during the meal, at a wedding), this tendency pervails even more strongly. The solo rendition of a dance-*niggûn* during an interview-recording is according to the personal voice type. Under none of these circumstances is there any consciousness of pitch and norm. It was therefore decided not to have the transcriptions follow the absolute pitches of the recordings, nor to note this pitch and its variations in recurrent recordings of the same melody. Neither was it found advisable to

equalize all the transcriptions to finalis-on-g or a similar norm. The purpose of the transcription was to facilitate comparison. An equalized notation by finalis would only have made the scalar (i.e. modal) comparisons more difficult. We therefore used a different norm for each of the modal "families" which occur in the material, as follows:

a) Melodies in diatonic scales without augmented second: scales with major third—finalis on f; scales with minor third—finalis on d; Phrygian—finalis on e.
b) Melodies in diatonic scales with augmented second: the augmented second placed always between f and g-sharp.
c) Melodies of pentatonic and proto-pentatonic formation: placed within the centre of the system (c-d-f-g-a) according to the specific interval structure, and therefore without a fixed finalis.

8^{va} alta. This appears in no. 102, which is of a pronounced Hungarian character. All similar material belonging to the old Hungarian pentatonic types shows steady downward movement from the upper octave. The Hasidim, however, do not sing such a melody in this way, but begin in the lower range and make an "octave break" upwards. The *niggûn* given here was transcribed from an in-function recording, during which it was repeated many times and always in the same way. We have also heard it sung on other occasions, and again always thus. A related case is no. 188, where the "octave break" is carried out in the opposite direction.

Metre and tempo. The notation in 4/4 is a generalization, which allows a clearer overview of the material, although some melodies could perhaps be interpreted as properly 2/4 or 2/2. We do not as yet possess the criteria to resolve this problem.

Text. The text has been transcribed for all *niggûnîm* recorded with text: Hebrew and Yiddish without transliteration, and the single specimen in Ukrainian with a Russian-Ukrainian transliteration. All textless *niggûnîm* are sung to filler syllables, but these have not been transcribed since each singer seems to choose them at his convenience—*ay ay ay, ram bam bam*, etc.—even in group singing. We are aware of the possibility that there may be certain "dynastic traditions" in the choice of filler syllables, such as the *ya di di di* often heard from Ḥabad Hasidim.

Dynastic attribution. The source data do not include any explicit attribution of a *niggûn* to a specific dynasty. Even when a *niggûn* was recorded from adherents of a certain dynasty, it was not always possible to state categorically that it belongs to that dynasty exclusively or is a standard feature in its repertoire. Since the full documentation is not yet available on all the *niggûnîm*, we preferred not to commit ourselves even in those cases where we had already been able to define the dynastic affiliation.

Headings. The headings are given without transliteration, whether in Hebrew or Yiddish. A heading in parentheses is the initium of the text (when the *niggûn* is sung with text). Without parentheses the heading is the conventional name of the *niggûn*, such as *Turkish niggûn*.

Refrain. There are cases where the *niggûn* begins with the refrain, and in all these cases it also ends with the refrain, thus: RaRbRc. . .R. This is typical for the strophic *niggûnîm* with text, which are closely connected with the tradition of the religious strophic *piyyuṭ* (hymn) sung in the same way (cf. *Leḳah dôdî*).

Source data table. If not stated otherwise, the recordings were made by Y. Mazor and/or A. Hajdu. No function is indicated for specimens obtained at interview-recordings; these were made at informants' homes or, less frequently, at the National Sound Archives. The footnotes to the table (indicated by letters) are given at its end.

SOURCE DATA

no.	Function at which recorded	Locality	Date	National Sound Archives tape (item)
1–3	19th Kislev[1]	Kefar Ḥabad	1.12.66	Y 434(2,6,7)
4–6	—	Bene-Berak	17.2.67	Y 557(2); Y 558(1b, 3)
7	7th Adar[2]	Meron	20.3.67	Y 564(2a)
8–11	—	Bene-Berak	17.2.67	Y 558(4a,4b,5a,5b)
12	*Simḥat bêt haŝ-ŝo'evah*[3]	Jerusalem	22.10.67	YA 113(2)
13–16	—	Bene-Berak	17.2.67	Y 559(3b,5); Y 560(2a,3a)
17	—	Jerusalem	17,7.72	Y 1207(1)
18–27	Wedding	Tel-Aviv	19.2.67	Y 561(3,4,6,8,9,13, 13a,14,15); Y 563(3a)
28–36	7th Adar	Meron	20.3.67	Y 567(5b,3a,6c); Y 565(3b,4b,4e,6, 7, 8a)
37	*Simḥat bêt haŝ-ŝo'evah*	Jerusalem	8.10.68	YA 137(2)
38–40	Wedding[4]	Tiberias	1960	Y 697(6,7); Y 698(9)
41	*Lag ba-'ômer*	Meron	4.5.69	Y 137(22)
42	Wedding[4]	Tiberias	1960	Y 698(16,21)
44	Wedding	Rehovot	16.6.71	Y 977(7)

SOURCE DATA

no.	Function at which recorded	Locality	Date	National Sound Archives tape (item)
45–47	*Melawweh malkah*	Bene-Berak	7–8.1.67	Y 1073(9,13,14)
48	—	Tel Aviv	1.11.71	Y 1094(16)
49–52	Wedding	Ramat Gan	30.8.71	Y 1105(13); Y 1114(14); Y 1115(4,12)
53	*Simḥat tôrah*	Jerusalem	14.10.68	Y 813(12)
54	Wedding	Petaḥ Tikvah	7.12.71	Y 1147(14)
55	*Melawweh malkah*	Bene-Berak	8.1.67	YA 85(4)
56	19th Kislev	Kefar Ḥabad	1.12.66	Y 437(1)
57	*Melawweh malkah*	Bene-Berak	8.1.67	YA 85(9)
58	—	Bene-Berak	19.1.67	YA 95(6)
59–60	—	Bene-Berak	8.1.67	YA 110(10,11)
61–62	*Simḥat bêt haš-šo'evah*	Jerusalem	22.10.67	YA 114(6,7)
63	Wedding	Jerusalem	31.1.68	YA 117(5)
64	7th Adar	Meron	6.3.68	YA 118(8)
65	Eve of *hôša'nā rabbā*	Jerusalem	12.10.68	YA 134(2)
66	*Simḥat bêt haš-šo'evah*	Jerusalem	8.10.68	YA 137(5)
67	19th Kislev	Kefar Ḥabad	1.12.66	YB 13(5)
68	—	Jerusalem	21.6.73	YC 484(10)
69	Outgoing night of *simḥat tôrah*[5]	Kefar Ḥabad	26.10.67	YC 32(10)
70–73	19th Kislev	Kefar Ḥabad	20.12.67	YC 39(3,4,5,9)
74–75	"Song evening" at Habad synagogue[6]	Jerusalem	2.1.68	YC 45(11,13)
76–78	Wedding	Jerusalem	31.1.68	YC 55(8,15,17)
79	7th Adar	Meron	6.3.68	YC 60(2)
80–81	—	Jerusalem	10.7.68	YC 87(6); YC 88(8)
82	—	Jerusalem	17.7.72	Y 1207(6)
83–84	—	Jerusalem	10.7.68	YC 88(13,16)
85–88	*Lag ba-'ômer*	Meron	14.5.68	YC 90(4,24); YC 91(3); YC 92(2)
89–90	—	Jerusalem	1968[7]	YC 94(17); YC 110(8)
91–94	*Simḥat tôrah*	Jerusalem	14.10.68	YC 113(10,11,16, 26)
95	19th Kislev	Kefar Habad	20.12.67	YC 39(12)
	—	Kefa: Ḥabad	19.2.69	YC 122(8–9)
97	19th Kislev	Kefar Ḥabad	20.12.67	YC 39(8)
98	(Modzitz record)[8]	Tel Aviv	9/13.10.69	YC 129(3)

SOURCE DATA

no.	Function at which recorded	Locality	Date	National Sound Archives tape (item)
99	*Lag ba-'ômer*	Meron	4.5.69	YC 137(10)[9]
100	(Ḥabad record)[10]	Jerusalem	ca.1965	YC 147(9)
101–113	*Simḥat tôrah*	Jerusalem	4.10.69	YC 151 (1–4, 7, 10, 11,13–17,22)
114–115	Wedding	Jerusalem	3.3.70	YC 168(28,37)
116–117	—	Jerusalem	—.1.70[7]	YC 200(4,9)
118	—	Jerusalem	25.4.70	YC 208(3–4)
119	*Lag ba-'ômer*	Meron	23.5.70	YC 220(18)
120	–	Jerusalem	25.4.70	YC 208(15)
121	*Lag ba-'ômer*	Meron	23.5.70	YC 220(16)
122–128	—	Jerusalem	20.6.70	YC 224(14,16,23, 24,26,40,42)
129	*Lag ba-'ômer* (eve)	Jerusalem	12.5.71	YC 261(11)
130–134	*Lag ba-'ômer* (day)	Jerusalem	13.5.71	YC 263(12); YC 264(2,4,17,18)
135–140	Wedding	Jerusalem	2.6.71	YC 267(1,4,5,25,28); YC 268(24–25)
141–142	Rehearsal for Ḥabad record no.7[11]	Jerusalem	—.7.69[7]	YC 309(1–3,11)
143–156	Wedding	Rehovot	16.6.69	YC 310(2,5,7,11); YC 311(16, 26, 31); YC 312 (21); YC 313(5,28, 30); YC 314 (5, 9); YC 315(19)
157	*Seliḥôt* before New Year	Tel Aviv	—.9.71[7]	YC 343(4)
158–166	—	U.S.A. (New York?)[12]	before 1970	YC 344(3,6, 14);YC 345(12); YC 346 (3,6,7,8,13)
167	*Lag ba-'ômer*	Meron	14.5.68	YC 90(19 + 21)[13]
168–173	19th Kislev	Kefar Ḥabad	1.12.66	Y 434(4); Y 435 (3,5); Y 437(3); Y 438(2b, 5)
174	—	Bene-Berak	17.2.67	Y 557(1)
175	—	Bene-Berak	8.1.67	Y 1073(11)
176	—	Kefar Ḥabad	1.12.66	Y 436(1)
177	—	Bene-Berak	17.2.67	Y 559(11 + 13)[14]
178–179	Wedding	Tel-Aviv	—.3.67[7]	Y 561(7,10)
180	—	Jerusalem	11.6.73	Y 559(14)
181	19th Kislev	Kefar Ḥabad	1.12.66	YB 13(2)

SOURCE DATA

no.	Function at which recorded	Locality	Date	National Sound Archives tape (item)
182	Outgoing night of *simḥat tôrah*[5]	Kefar Ḥabad	26.10.67	YC 32(10)
183	7th Adar	Meron	20.3.67	Y 565(1)
184	*Lag ba-'ômer*	Jerusalem	12.5.71	YC 261(7)
185	*Lag ba-'ômer*	Meron	23.10.70	YC 221(19)
186	Wedding	Jerusalem	31.1.68	YC 55(5)
187	7th Adar	Meron	6.3.68	YC 61(9)
188	Wedding	Jerusalem	31.1.68	YC 55(13)
189–191	Wedding	Jerusalem	3.8.70	YC 168(38); Y 978(6,16)
192	Wedding	Ramat Gan	30.8.71	Y 1107(4)
193	Memorial Day of Rabbi of Kalov[14]	Rishon le-Zion	21.2.72	YC 380(2)
194	Wedding	Ramat Gan	30.8.71	Y 1110(8)
195	7th Adar	Meron	20.3.67	YA 96(6)
196	*Lag ba-'ômer*	Jerusalem	12.5.71	YC 221(12)
197–198	*Simḥat bêt haŝ-ŝo'evah*	Jerusalem	22.10.67	YA 114(1,2)
199	Eve of *hôŝa'nā rabbā*	Jerusalem	12.10.68	YA 134(3)
200	—	Jerusalem	11.6.73	Y 559(15)
201–202	Outgoing night of *simḥat tôrah*[5]	Kefar Ḥabad	26.10.67	YC 32(12,21)
203	Wedding	Jerusalem	31.1.68	YC 55(11)
204–209	7th Adar	Meron	6.3.68	YC 60(10,11,18,19); YC 61(5,6)
210	—	Jerusalem	13.3.70	YC 208(5)
211–212	—	Jerusalem	10.7.68	YC 88(17,18)
213	*Lag ba-'ômer*	Meron	14.5.68	YC 90(13)
214	—	Jerusalem	11.6.73	YC 559(16)
215	*Lag ba-'ômer*	Meron	14.5.68	YC 1146(1)
216–217	*Lag ba-'ômer*	Jerusalem	12.5.71	YC 261(18,8)
218–219	*Lag ba-'ômer*	Meron	14.5.68	YC 92(8,9)
220	Wedding	Jerusalem	3.3.70	Y 978(8)
221	Outgoing night of *simḥat tôrah*	Jerusalem	14.10.68	YC 113(13)
222	Outgoing night of *simḥat tôrah*[5]	Kefar Ḥabad	26.10.67	YC 32(8)
223	Wedding	Jerusalem	2.6.71	YC 267(20)
224	Wedding	Ramat Gan	30.8.71	Y 1103(3)
225	Wedding	Jerusalem	3.3.70	YC 168(15)
226	7th Adar	Meron	20.3.67	Y 565(4a)

SOURCE DATA

no.	Function at which recorded	Locality	Date	National Sound Archives tape (item)
227	Wedding	Jerusalem	3.3.70	YC 168(30,34)
229	—	Jerusalem	11.6.73	Y 559(17 + 19)[13]
230	—	Jerusalem	13.3.70	YC 208(17)
231	—	Jerusalem	20.6.70	YC 224(11)
232	—	Jerusalem	11.6.73	Y 559(18)
233–238	—	Jerusalem	20.6.70	YC 224(4,5,12,35, 38, 39)
239–240	Wedding	Jerusalem	3.3.70	YC 167(8); YC 168(8)
241	Wedding	Rehovot	16.6.71	YC 313(16)
242–245	Wedding	Jerusalem	2.6.71	YC 267(6,22a,29, 31)
242–245	Wedding	Rehovot	16.6.71	YC 313(2); YC 312(27); YC 315(8)
246–248 249	*Tish*[15] during *Sûkkôt* week	Rishon le-Zion	17 or 18. 10.71	YC 347(5)
250	Wedding	Tel Aviv	18.10.71	Y 1120(9)

[1] Annual celebration of the Ḥabad Hasidim, commemorating the release of the founder of the movement, Rabbi Shneor Zalman of Lyady, from his imprisonment in St. Petersburg in 1798.

[2] Day of Moses' birth and death, celebrated by Hasidim at Meron with a more intimate fête than the *Lag ba-'ômer* mass gathering. On its genesis see A. Hajdu, "Le Niggûn Meron" (cf. note 2).

[3] "Rejoicing of the Water Drawing", a Jerusalem tradition during the week of *Sukkôṯ* (cf. *mSukkah* V, 1–4).

[4] Recorded by the informant himself (Ḥ. Shafer) and played back in the course of an interview-recording with him by André Hajdu in 1967. The transcription was made from this secondary recording.

[5] Recorded by Y. Weinberg.

[6] Celebrating the restoration and re-inauguration of the Ḥabad synagogue in the Old City, with the participation of an organized "choir" of Ḥabad Hasidim.

[7] Date incomplete in NSA file.

[8] *Modzitzer Favorites*—Vol. 3. Sung by Ben Zion Shenker, orchestra arr. and cond. by Chanan Winternitz, chorus conducted by Menashe Lev-Ran. *Neginah* NRS-1205. 12" LP record. Shenker is the "official musician" of the Modzitz dynasty, and the chorus consists of a group of Modzitz Hasidim. For study purposes the record was transferred to tape.

[9] 10(+ 5) = item 10 is the main rendition of the melody, while item 5 is its tentative rendition at an earlier stage of the interview.

[10] *Niggûney Ḥabad* no. 6. *Nichoah* N-5725. 12" LP record, produced 1965. Orchestral accompaniment by Ḥayyim Ẓur. The chorus consists of a group of Ḥabad Hasidim, and the conductor

Josef Marton is himself a Ḥabad Hasid. The recording was supervised by Rabbi Samuel Zalmanov who is the "official musician" of Habad and organizes the movement's publications of music anthologies and recordings.

[11] *Niggûney Ḥabad* no. 7. *Nichoah* N-5726, released 1969.

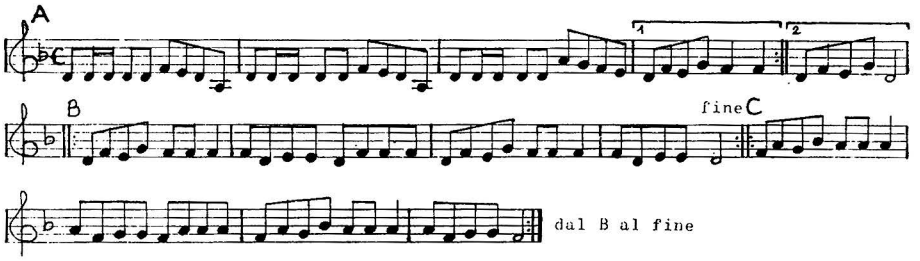
[12] Private tape made by Ben Zion Shenker (see note 8) of his own singing, with piano accompaniment; copied with his permission for the NSA.

[13] Two successive renditions of the same melody during the interview.

[14] Day of his death, commemorated by the Kalov Hasidim.

[15] "Table", the public meal of the Hasidic rabbi with his adherents.

1



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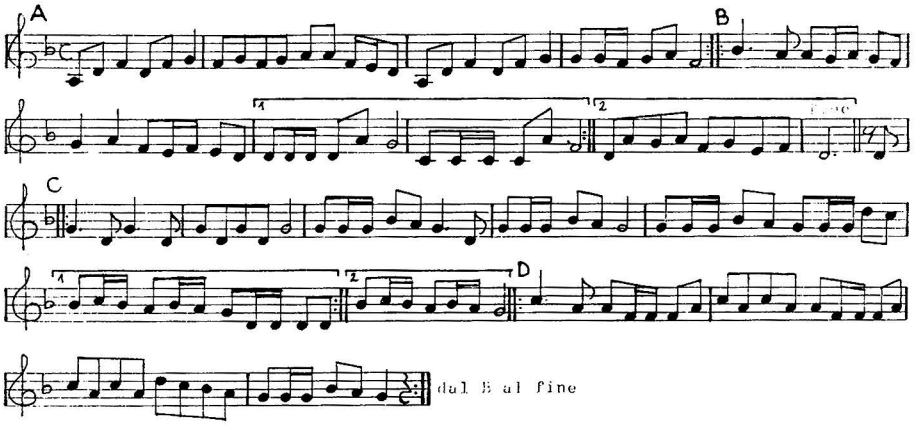

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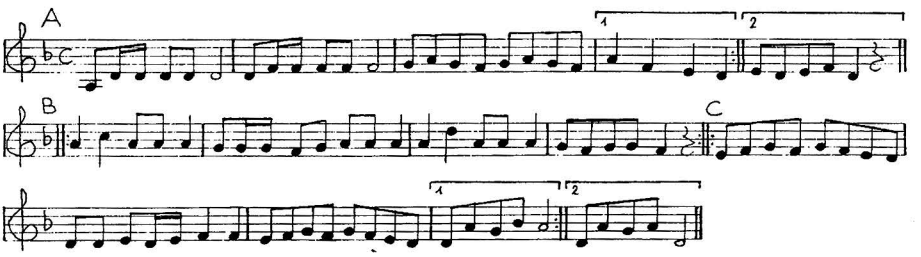

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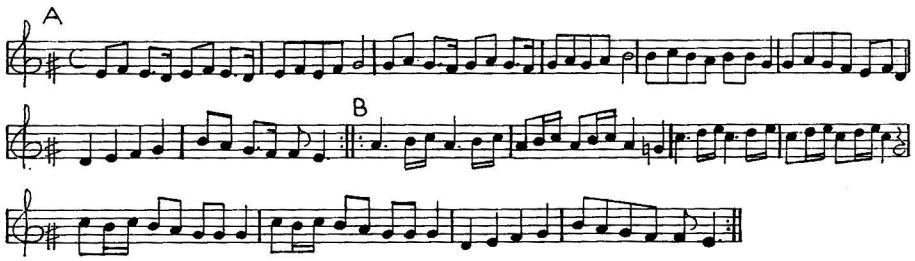

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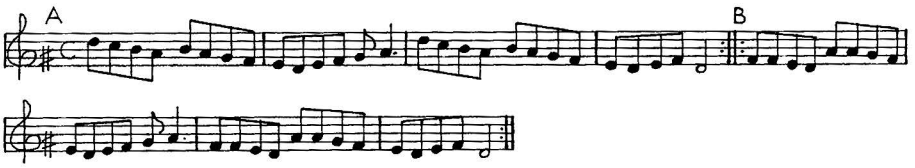

עבו׳ס חצר

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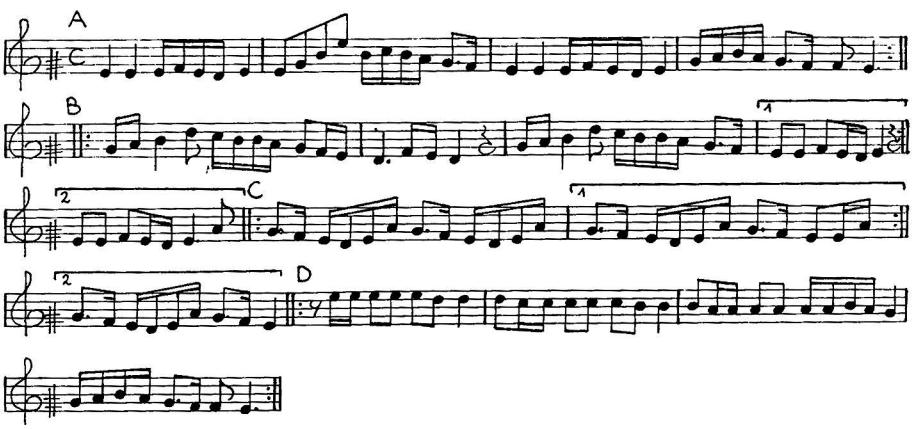

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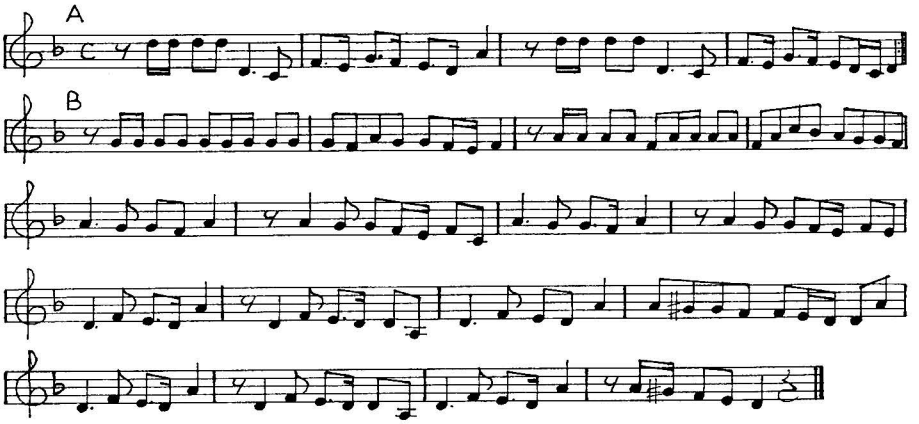

נגרן טורקי

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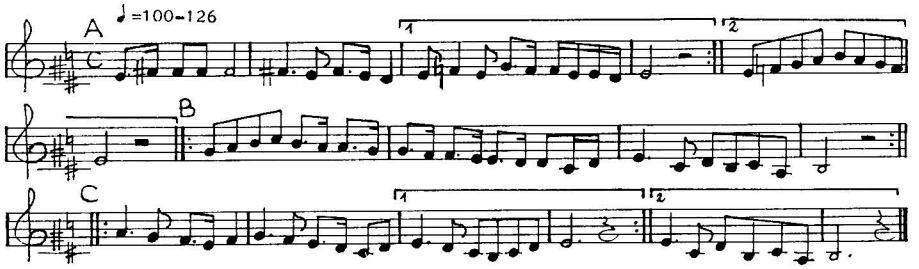

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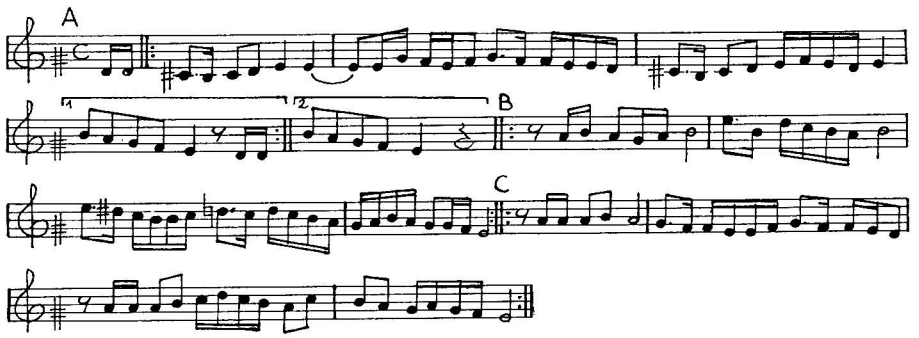

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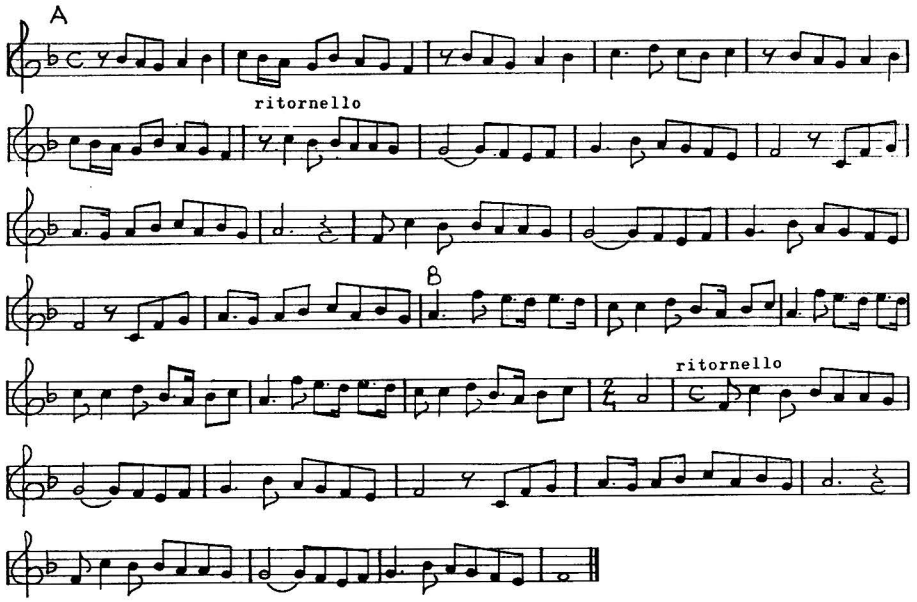

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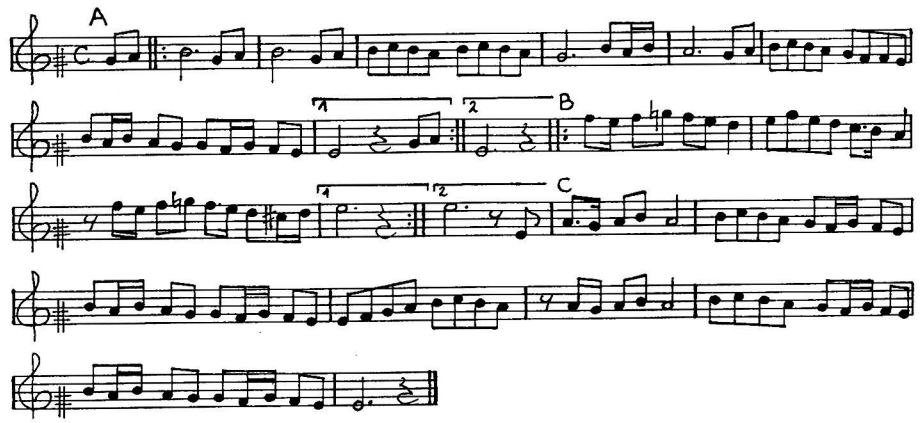

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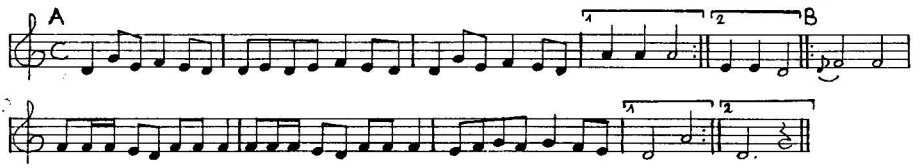

"גם את הארי גם הדב"

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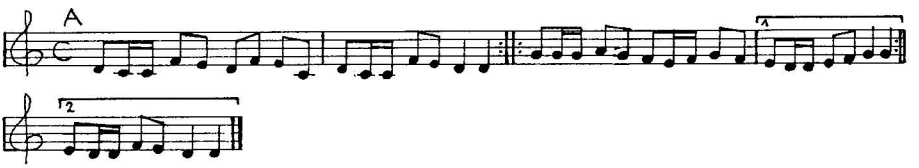

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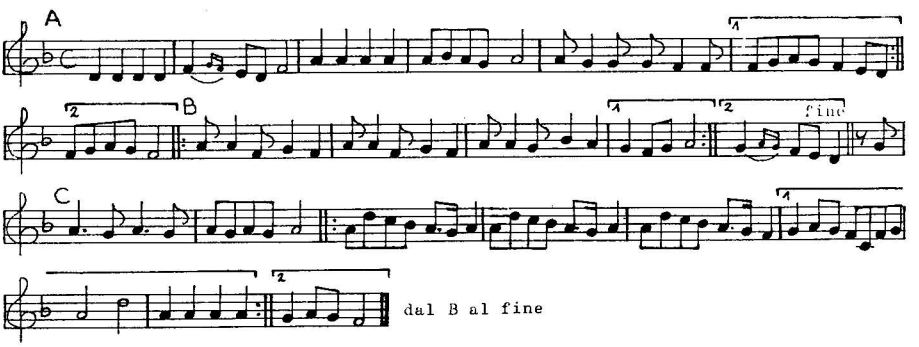

"איין צוויי דריי"

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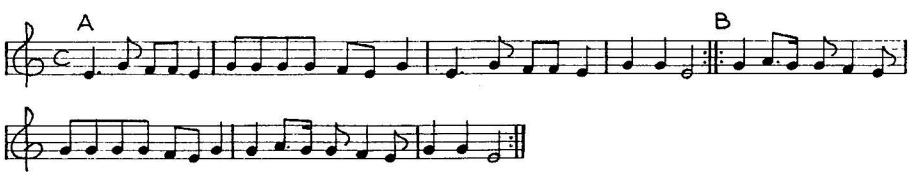

ברויגז טאנץ

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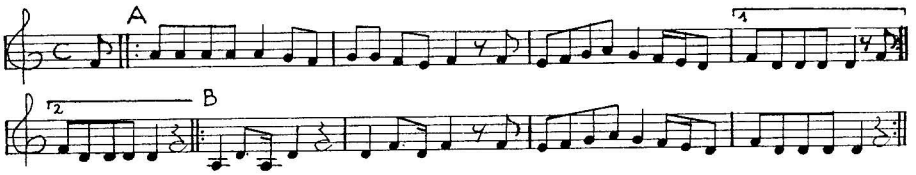

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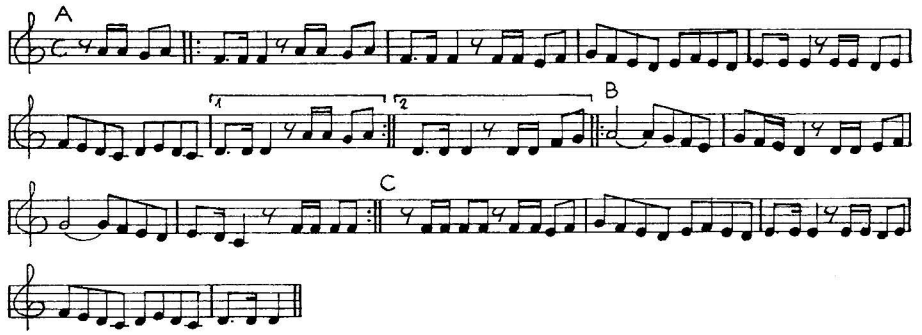

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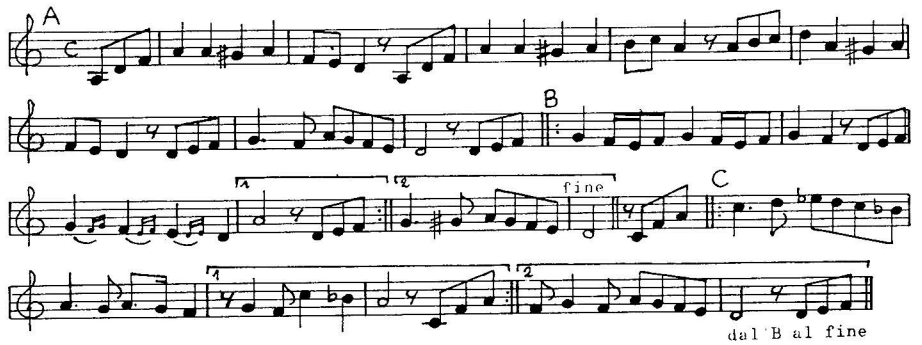

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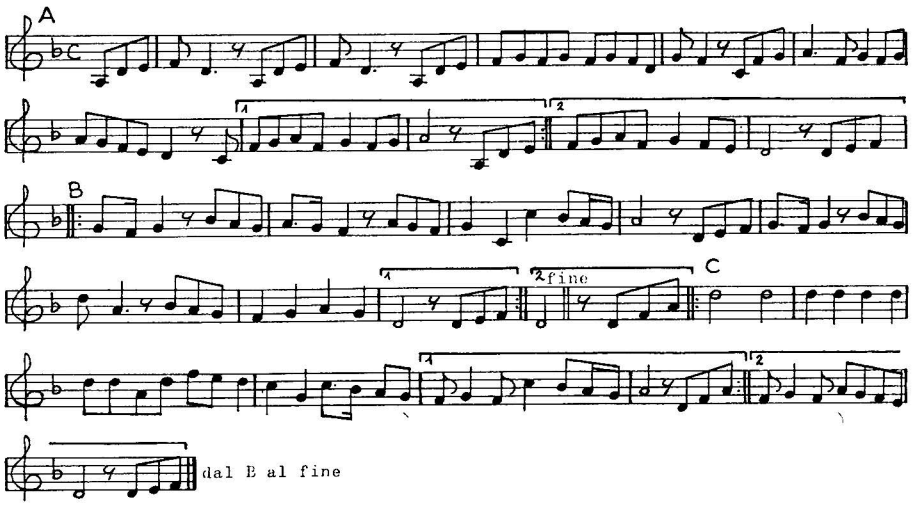

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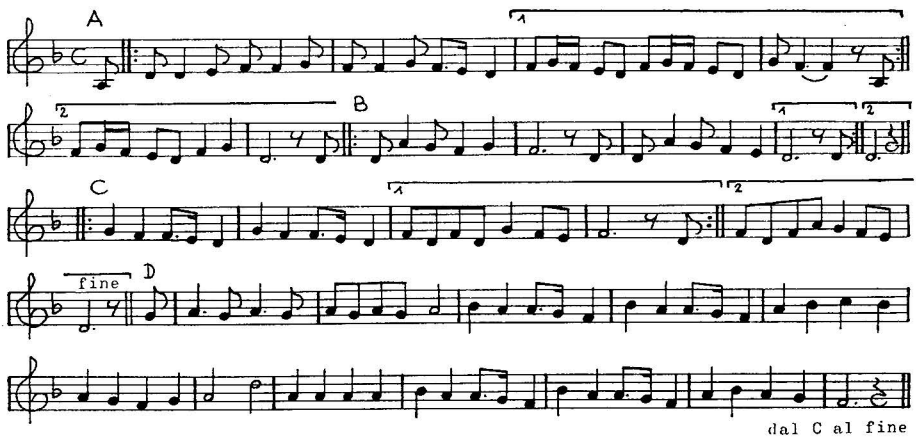

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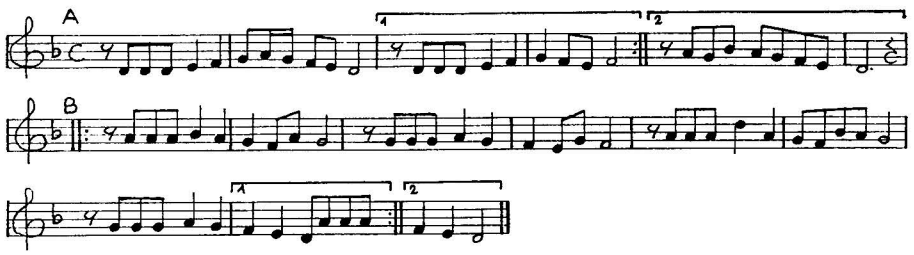

"מזל טוב"

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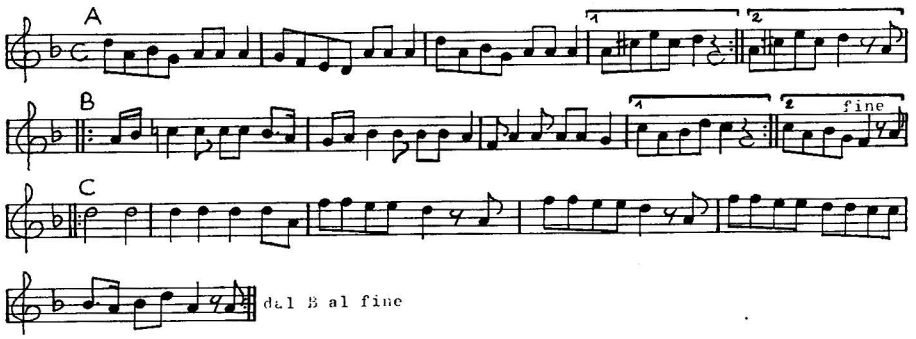

(1) "גיט א ריין"

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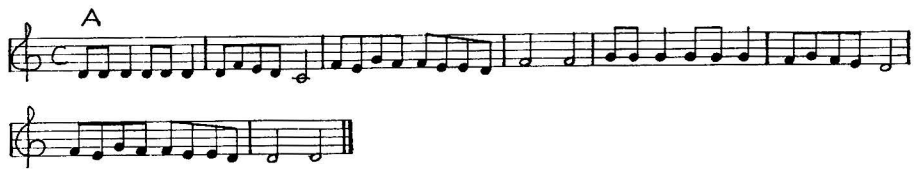

(2) "גיט א ריין"

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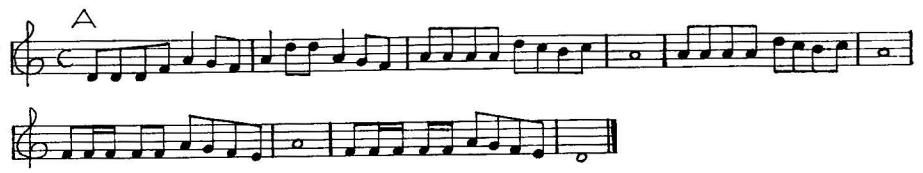

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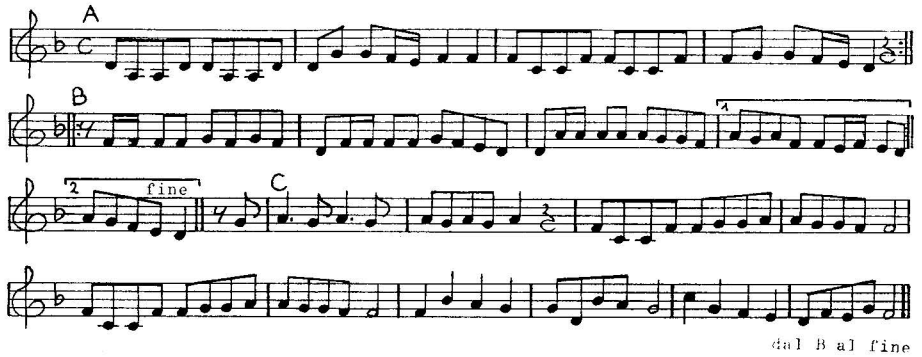
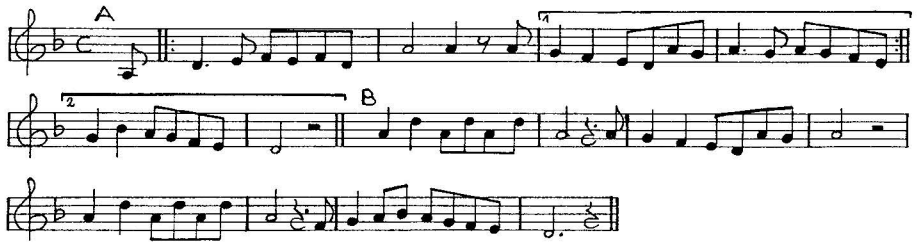


"שאו שערים ראשיכם"

26



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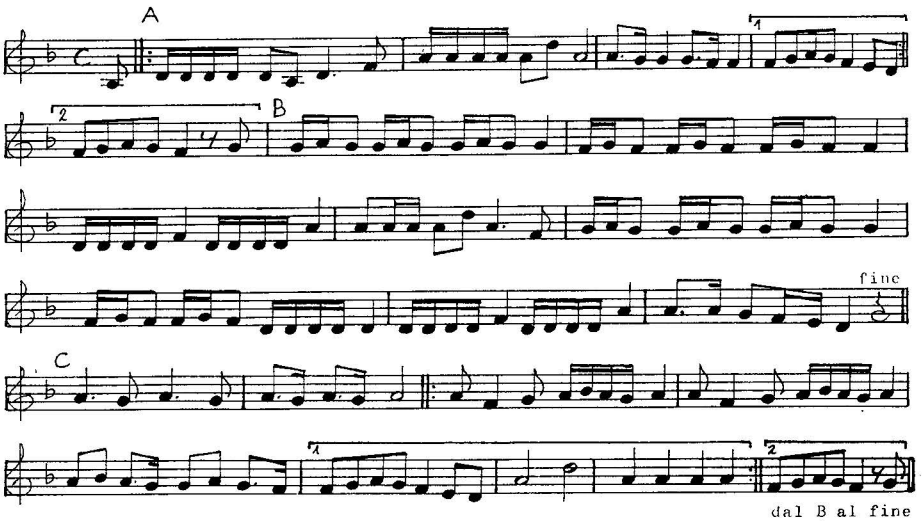

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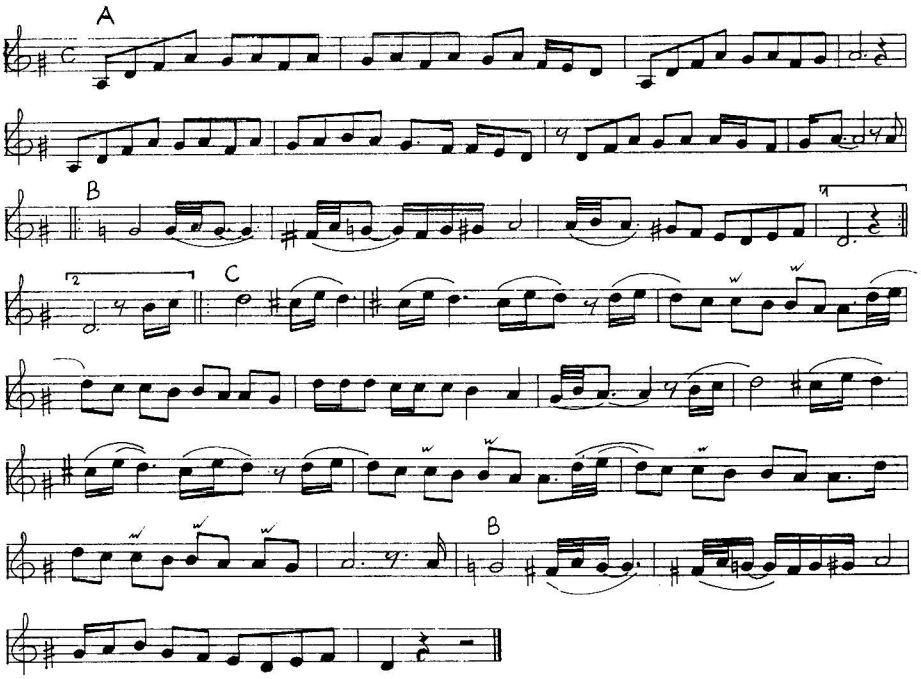

אחד עשר סממנים

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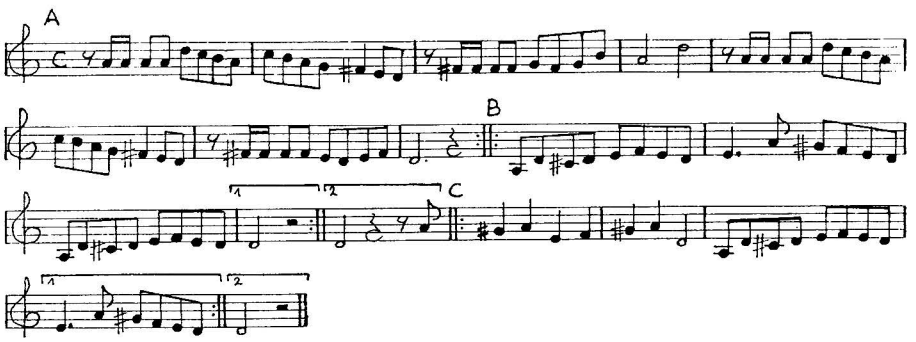

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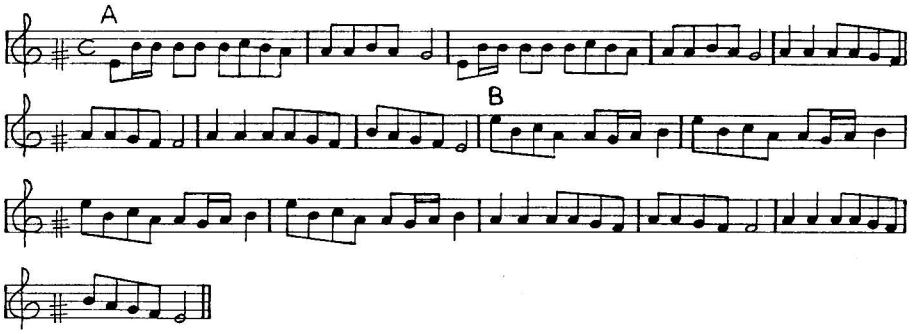

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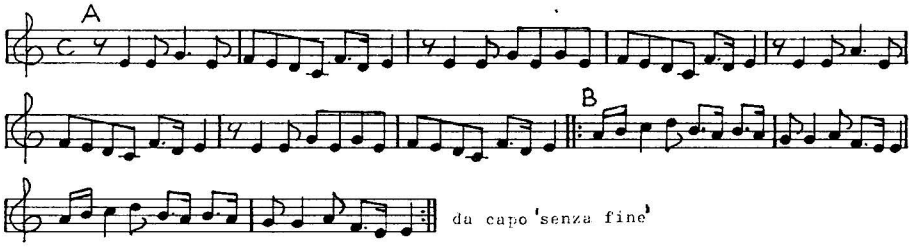

ענבי הגפן

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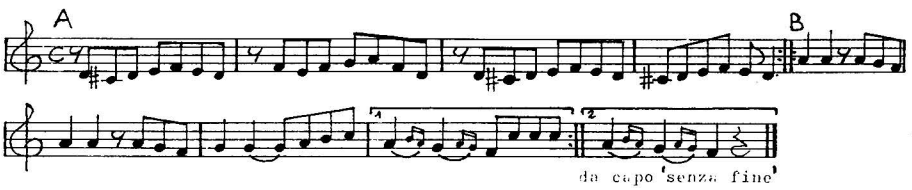

קדצ׳קה

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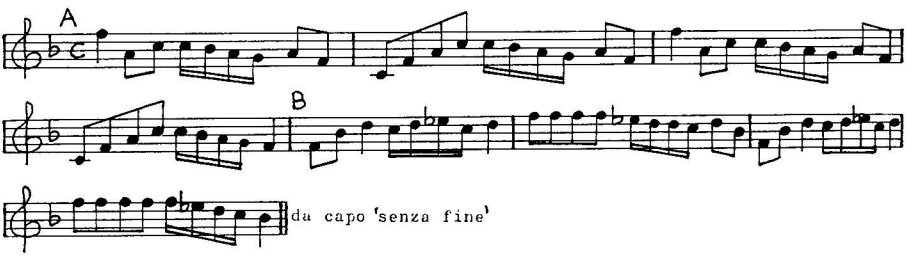

נגון שפר

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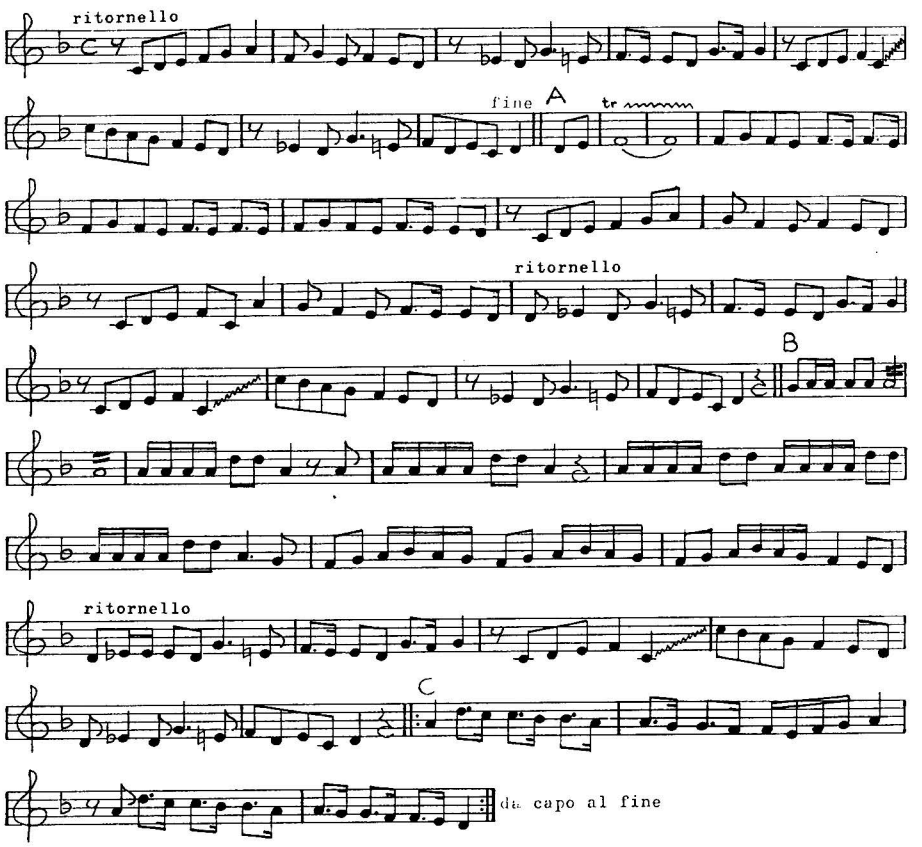

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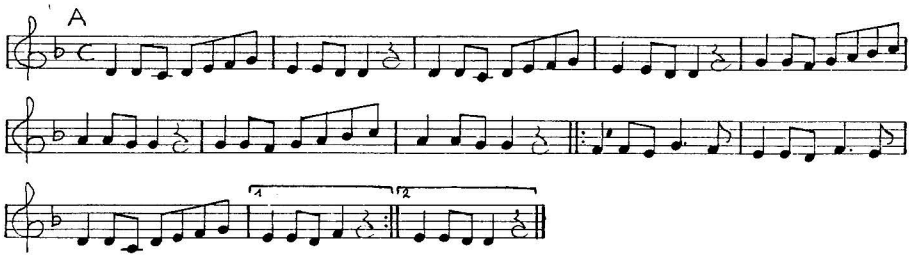

דבקה

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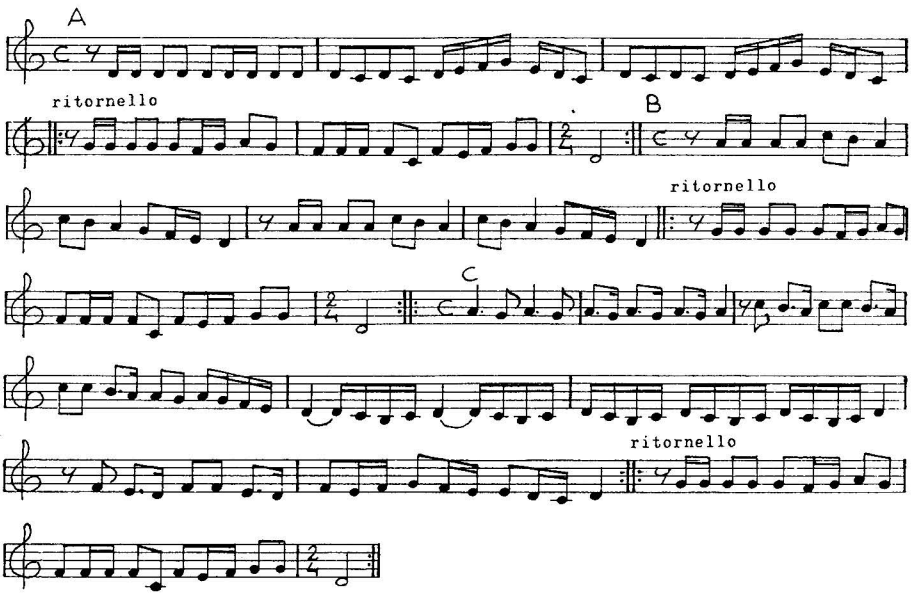

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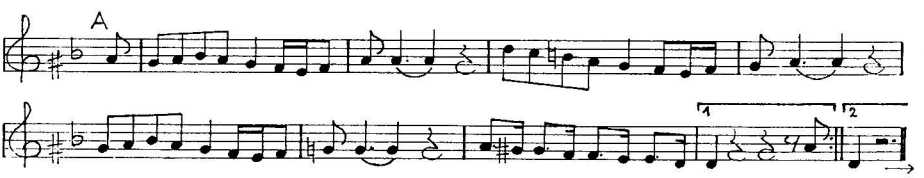
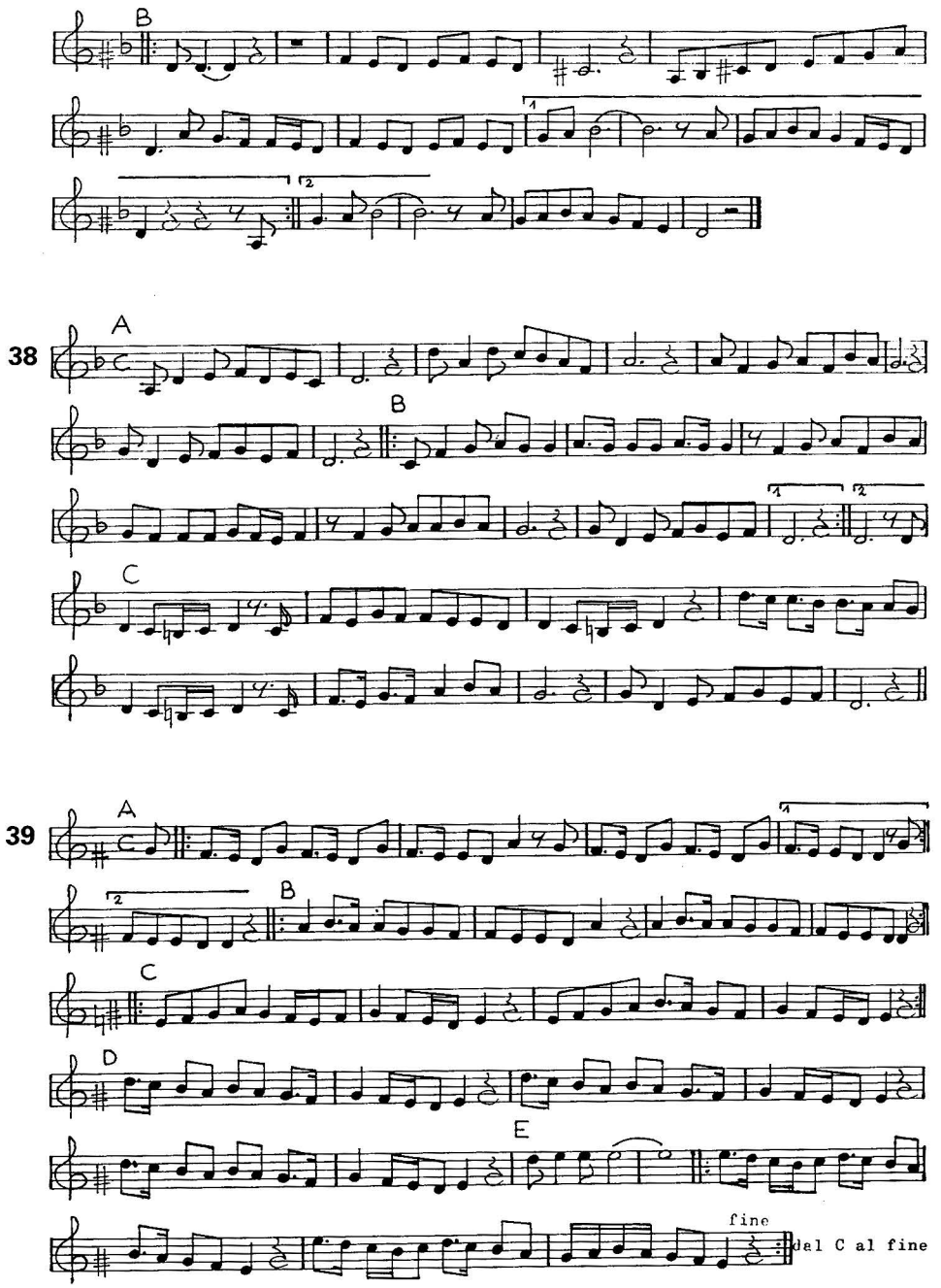
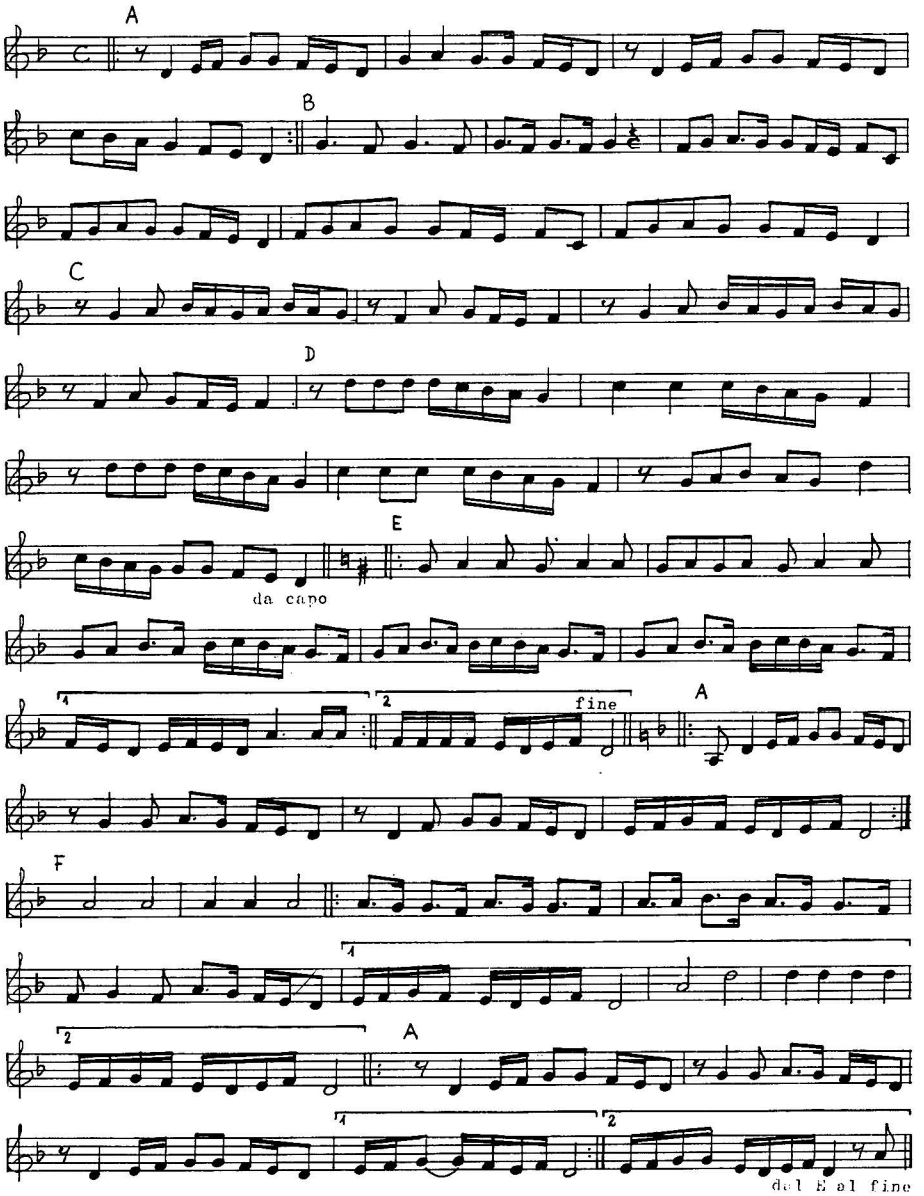



B
38
A
B
C
39
A
B
C
D
E
fine
dal C al fine

40



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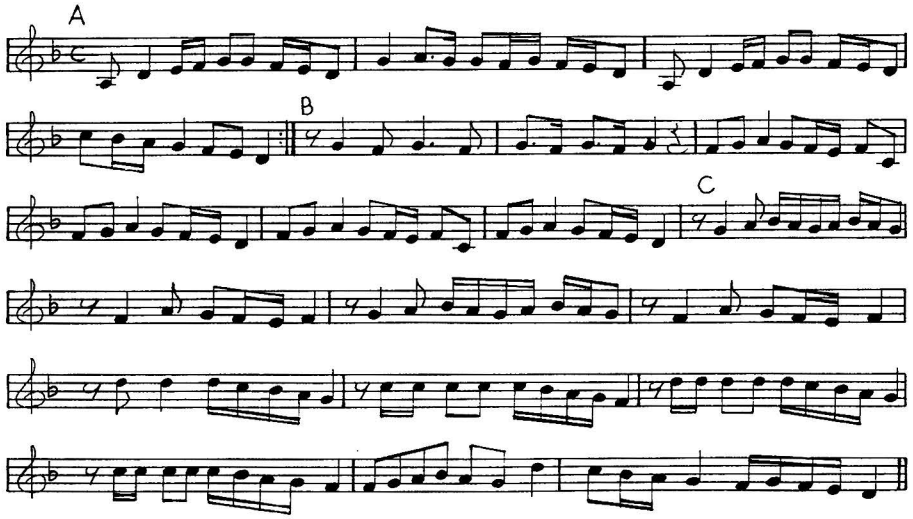

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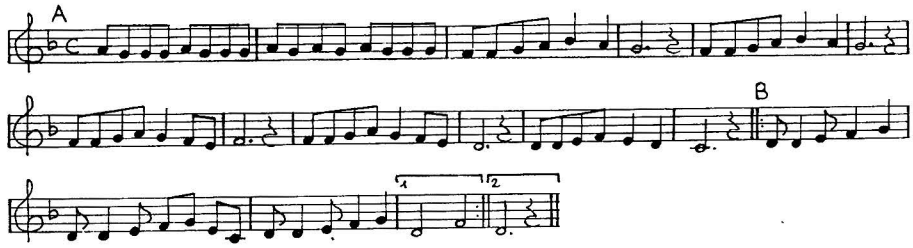

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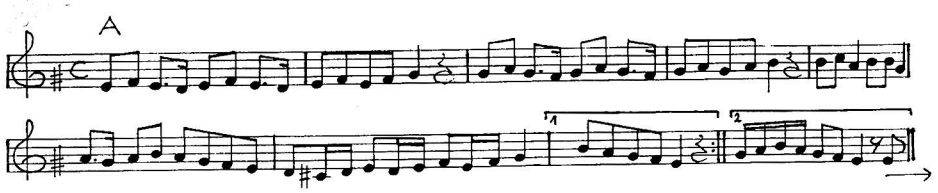

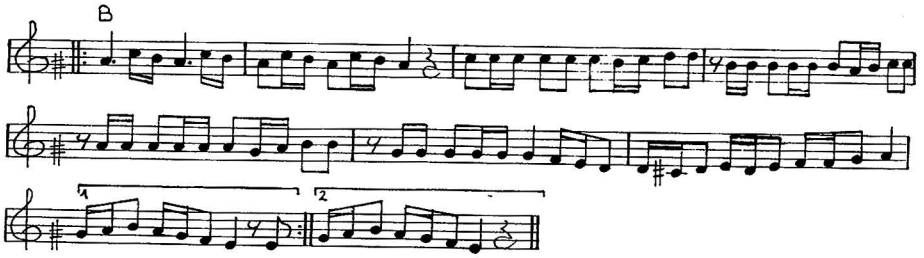

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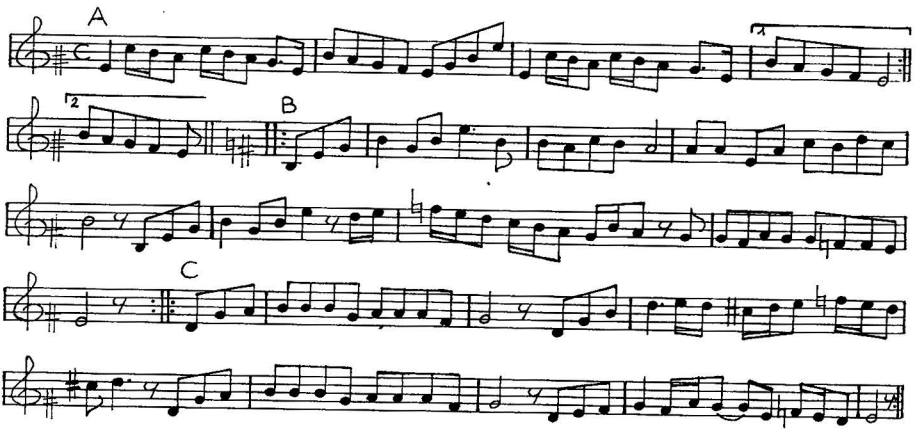

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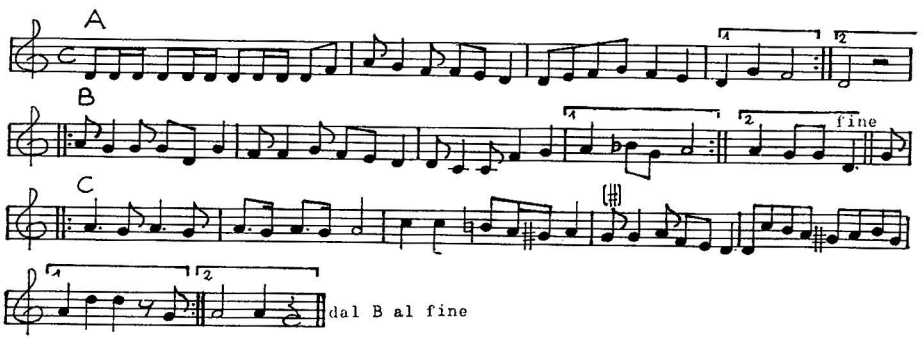

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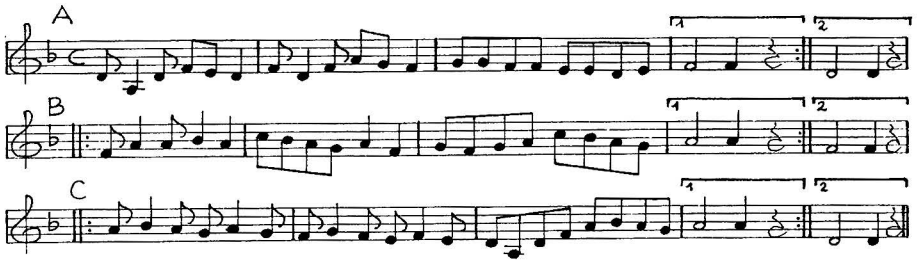

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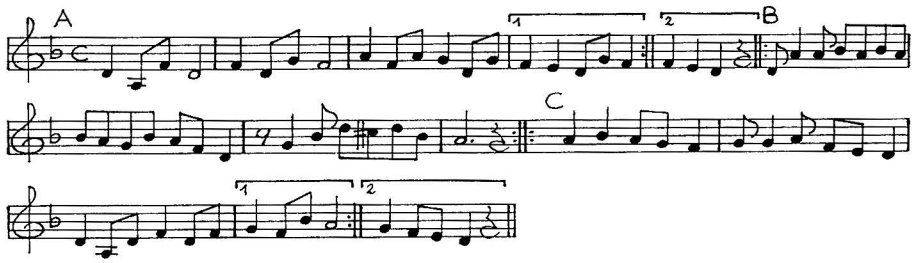

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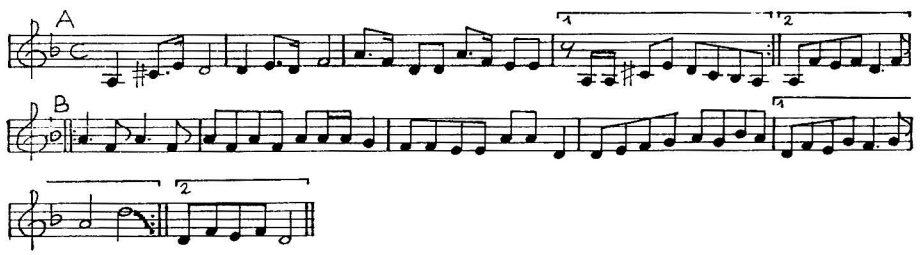

"מה תשתוחחי נפשי"

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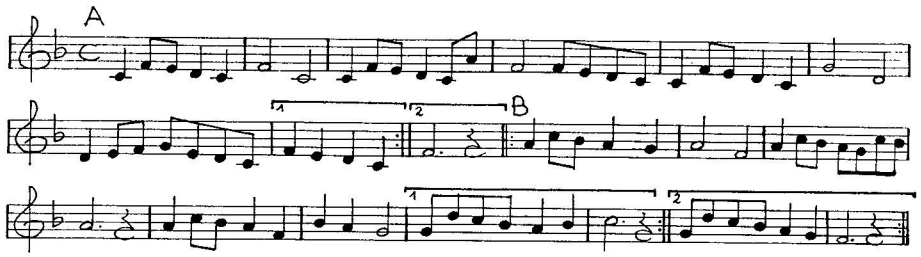

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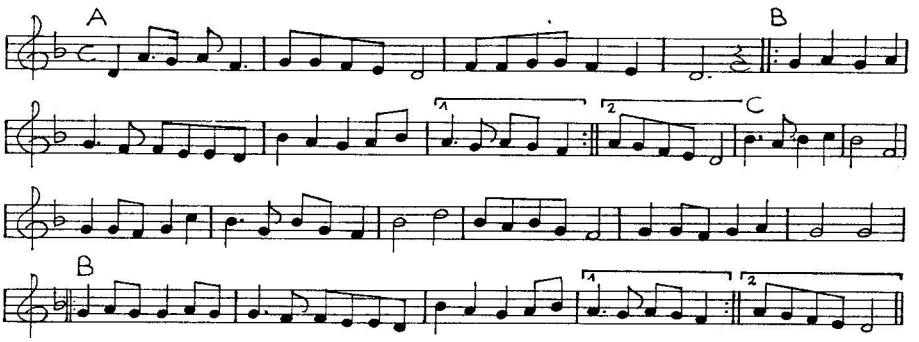

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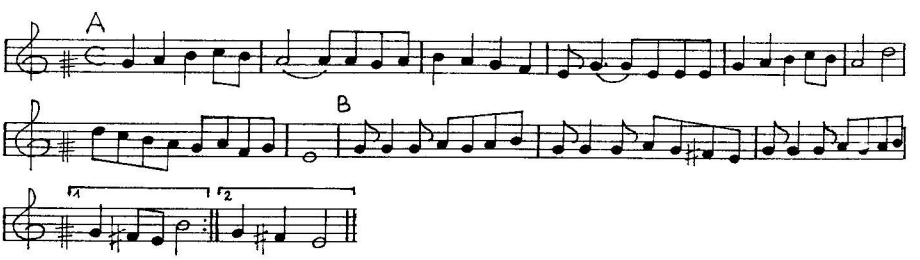

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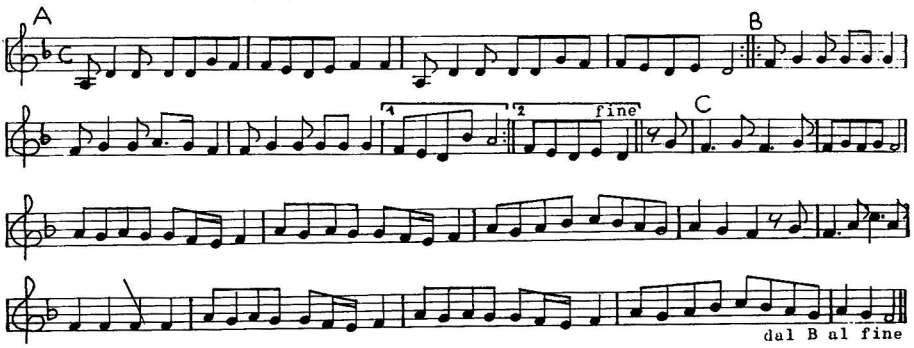
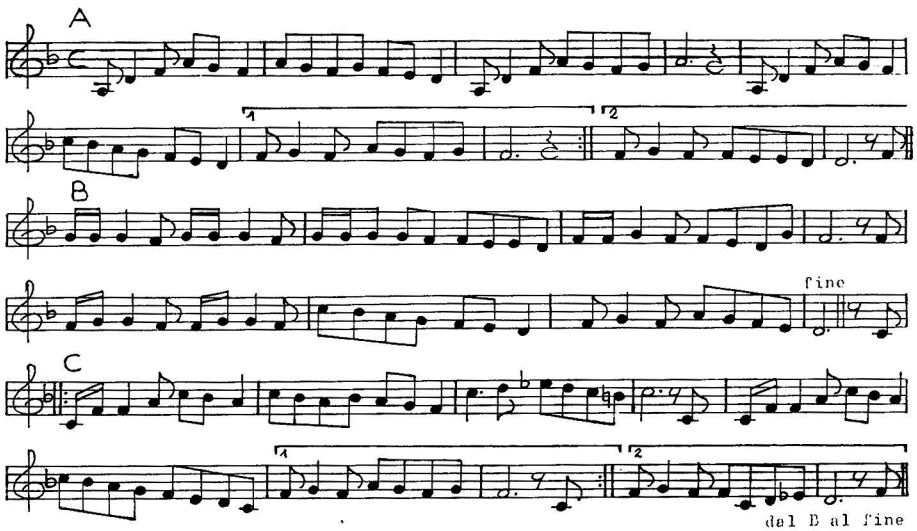

A
B
fine
C
dal B al fine

53


A
B
fine
C
dal B al fine

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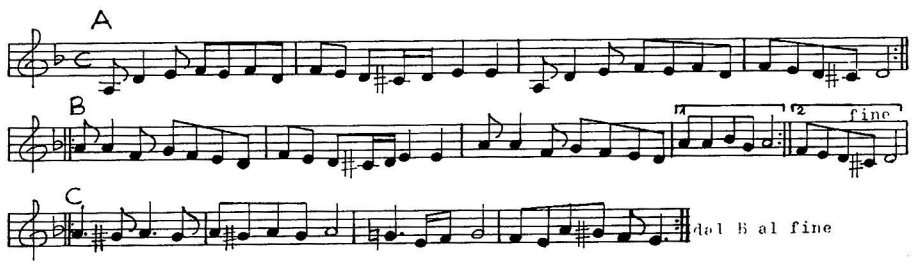
A
B
fine
C
dal B al fine

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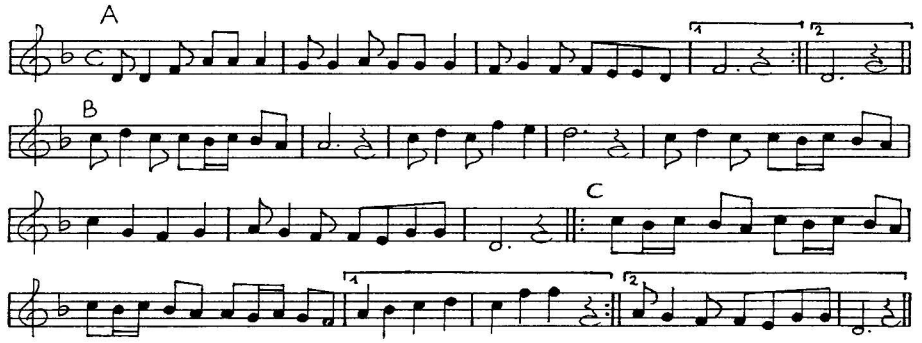

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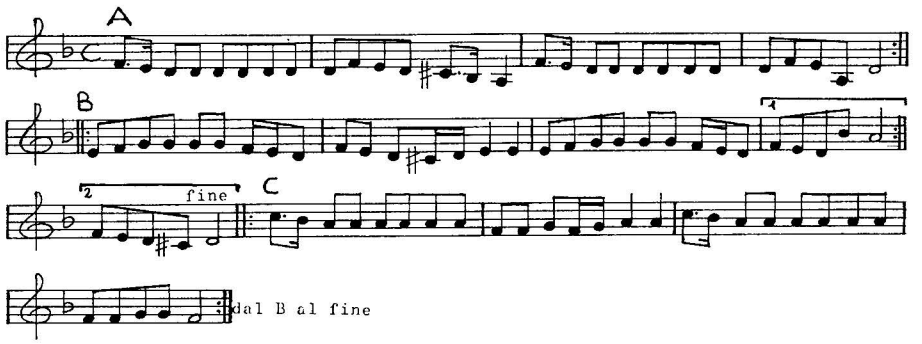

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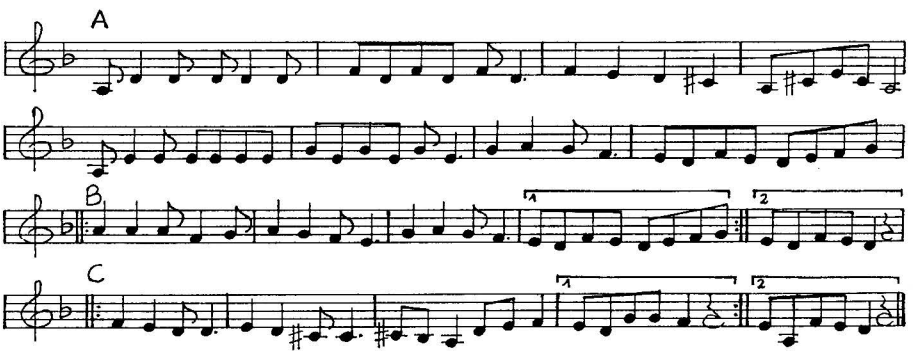
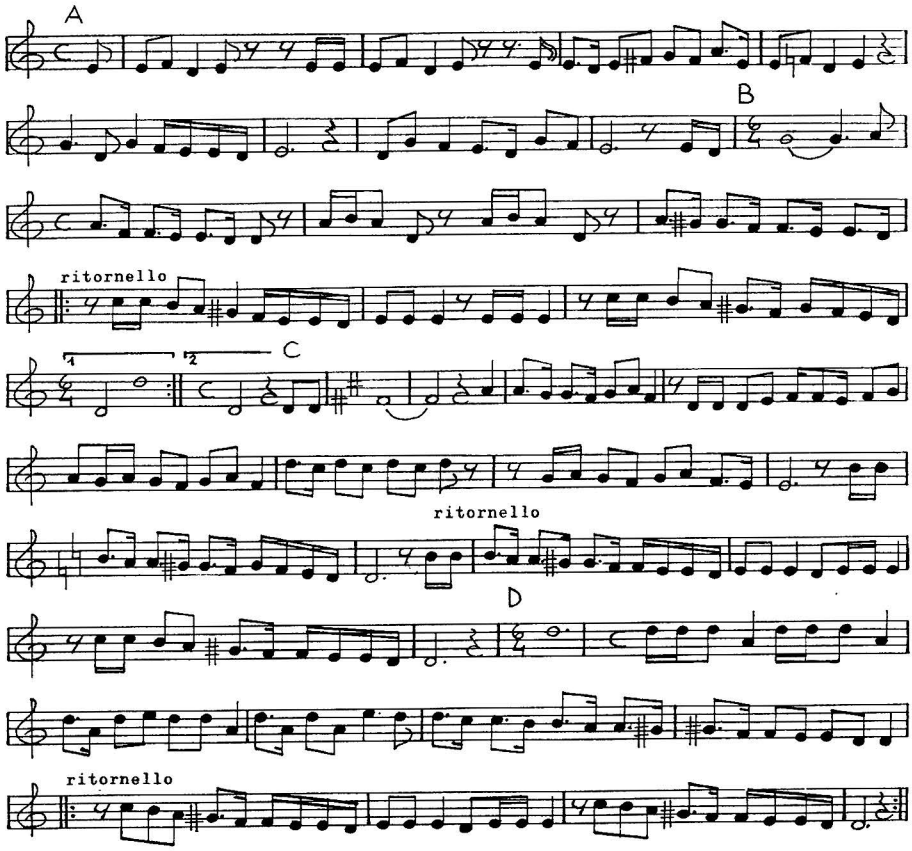


נגון רבי יוחנן הסנדלר

58



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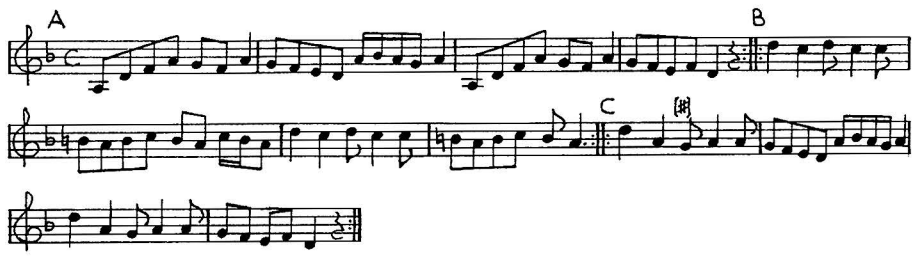

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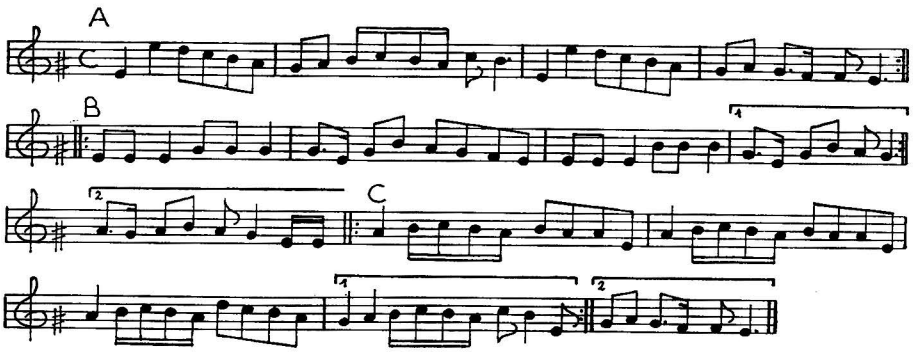
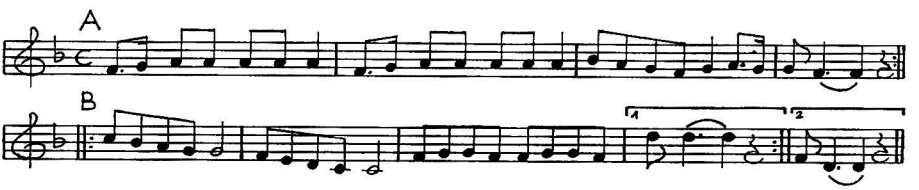


"ובכן צדיקים"

61



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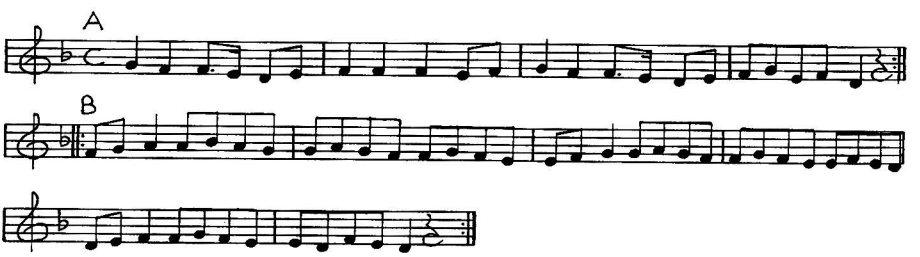

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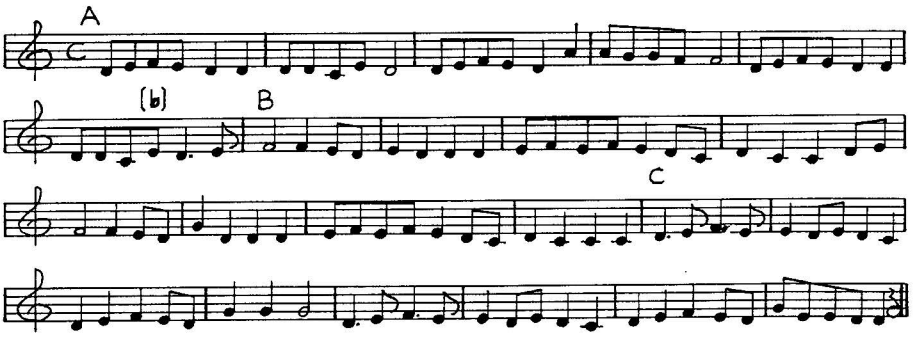

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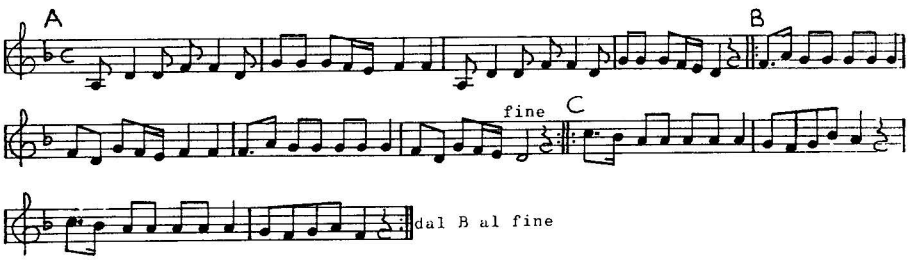

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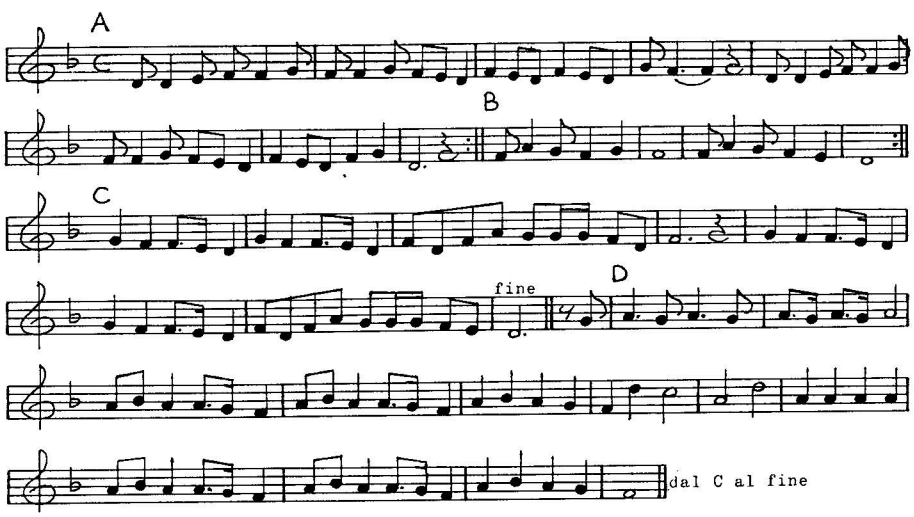

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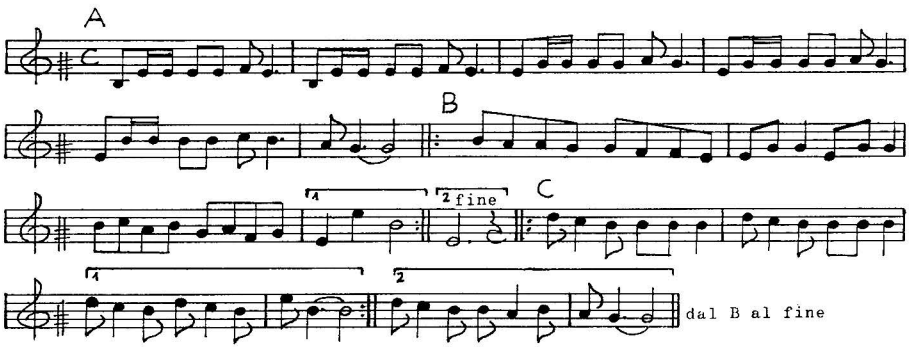

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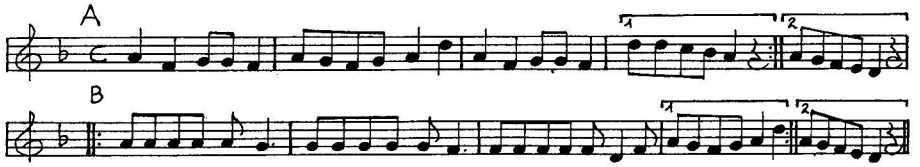

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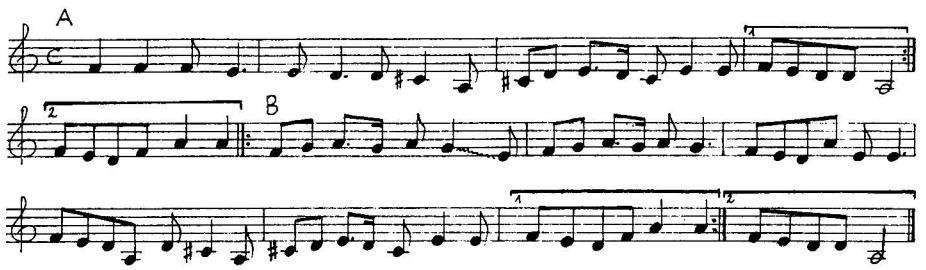

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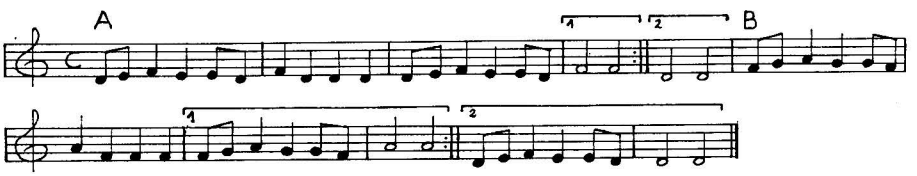

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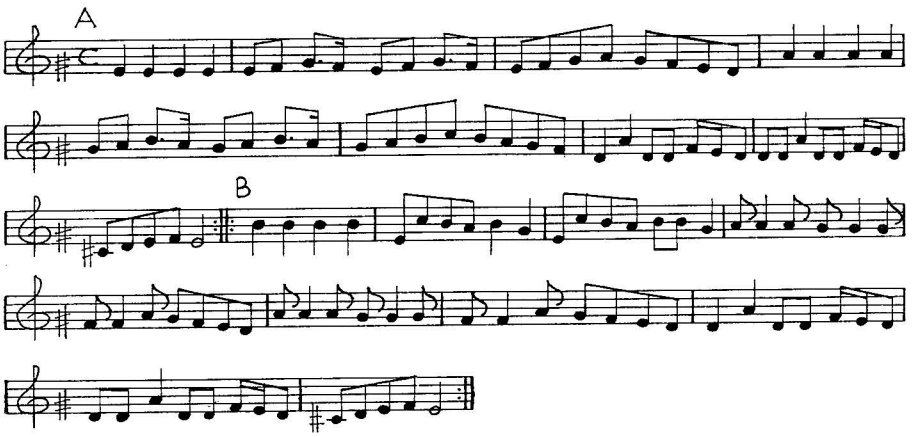

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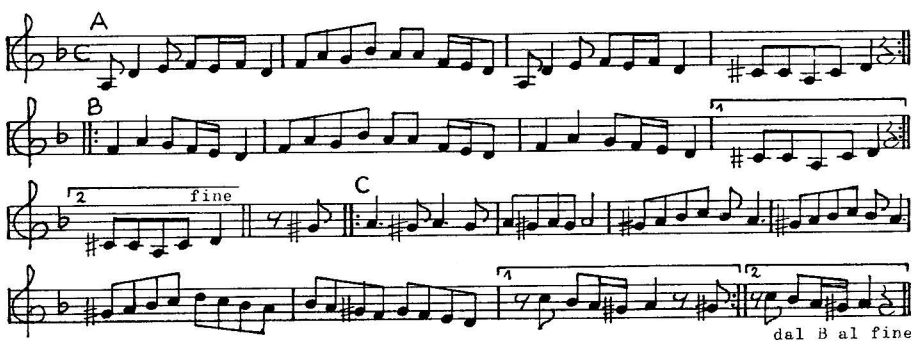

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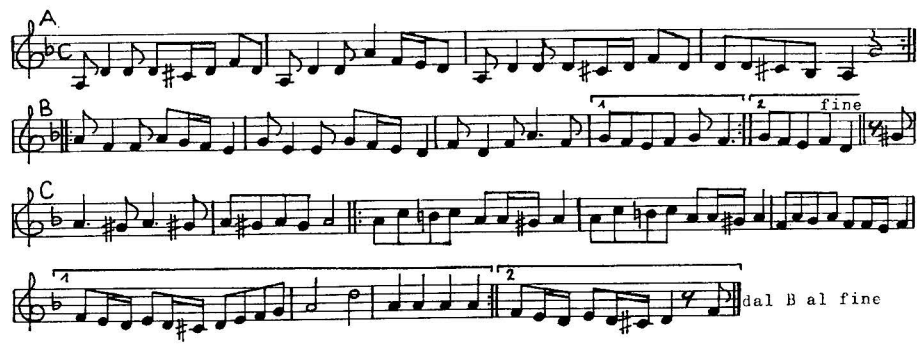

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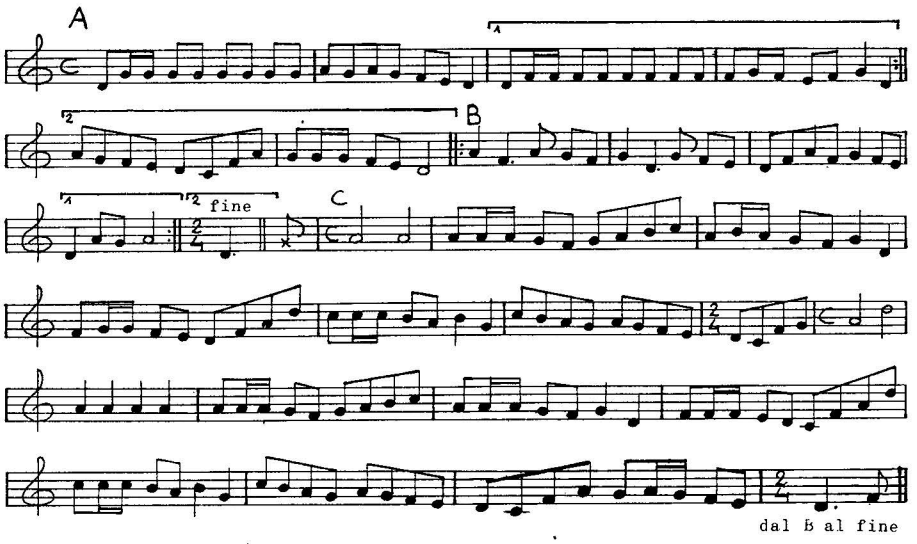

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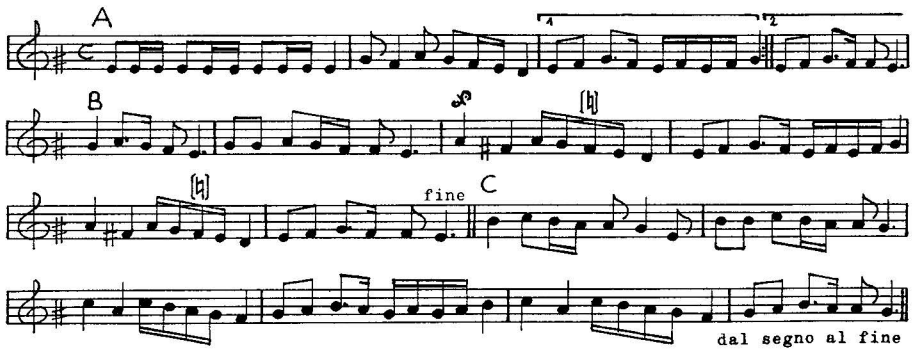

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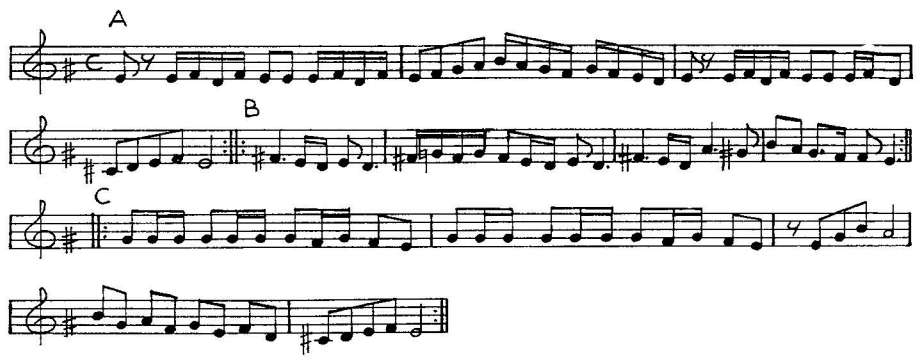

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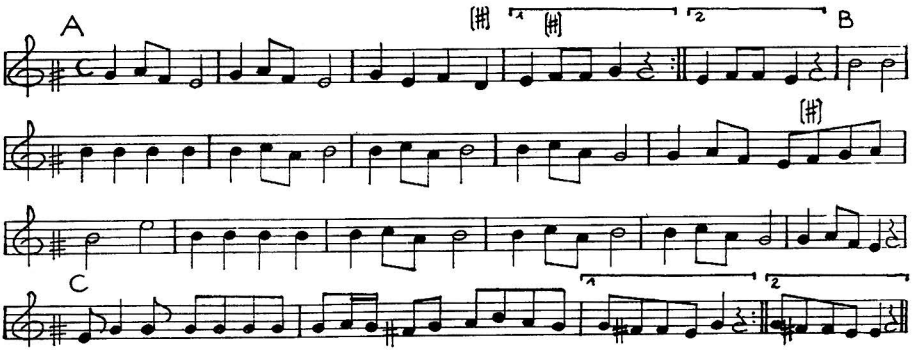
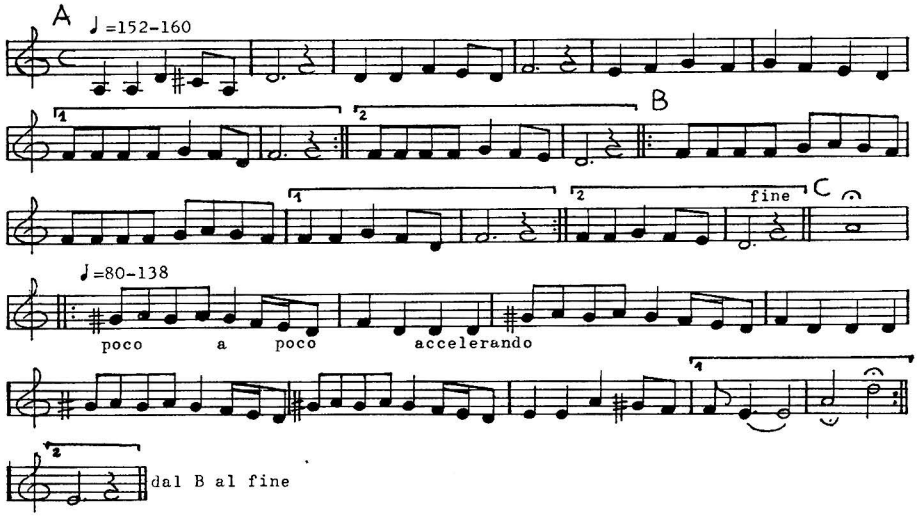
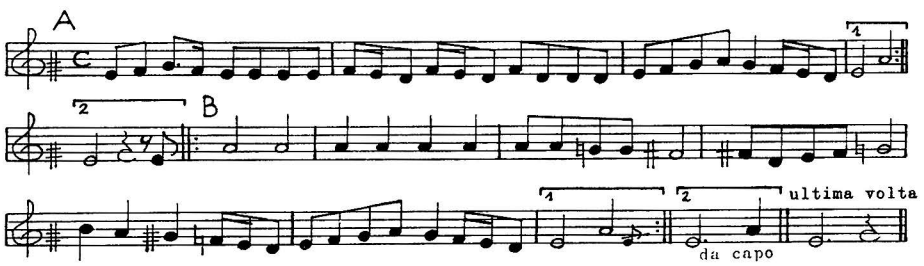

A
B
C

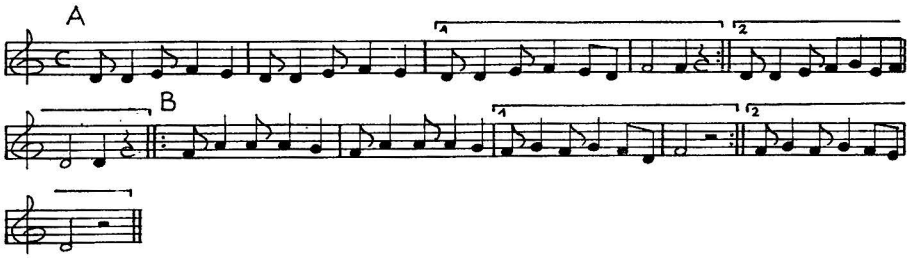
77


A
♩=152-160
B
fine
C
♩=80-138
poco a poco
accelerando
dal B al fine

78


A
B
ultima volta
da capo

79



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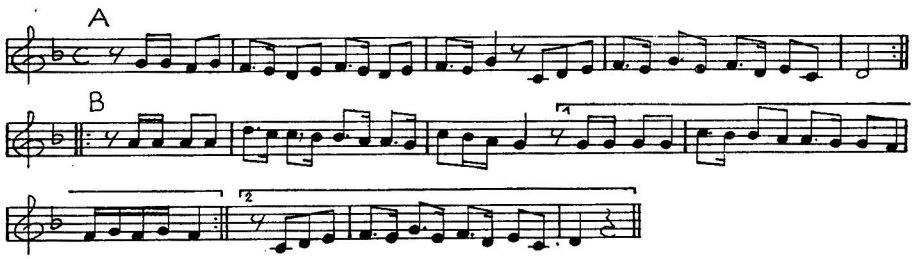

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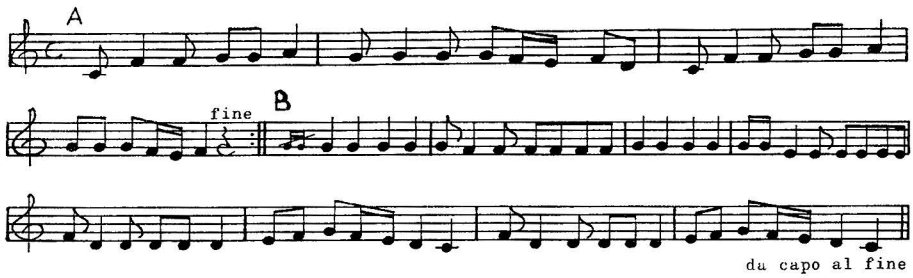

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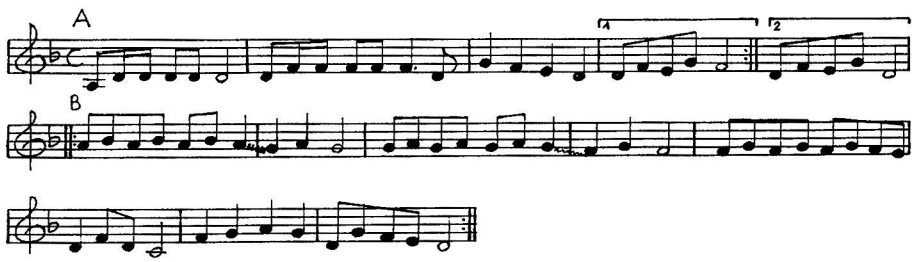
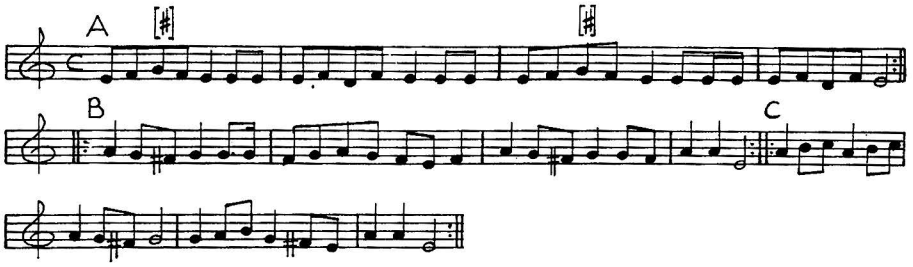
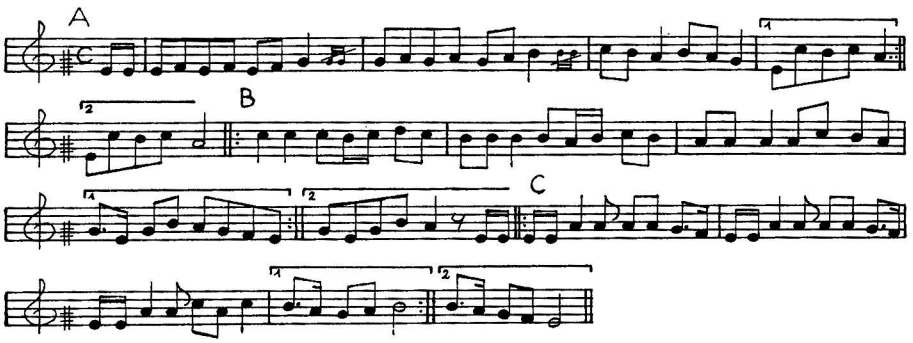


"והשיאנו"

83



84



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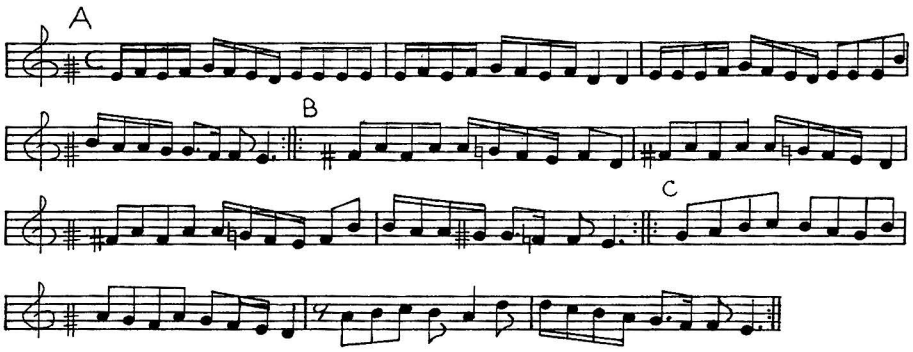

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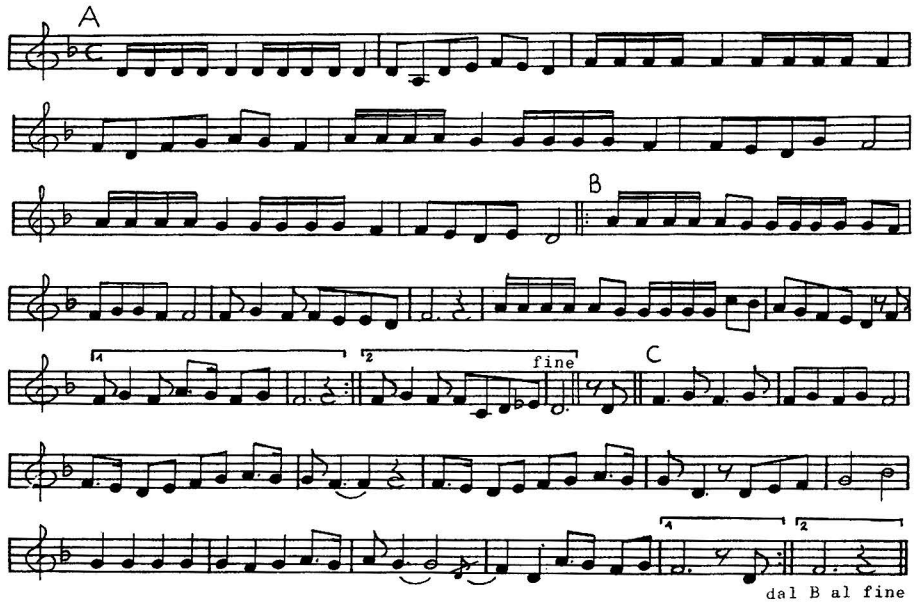

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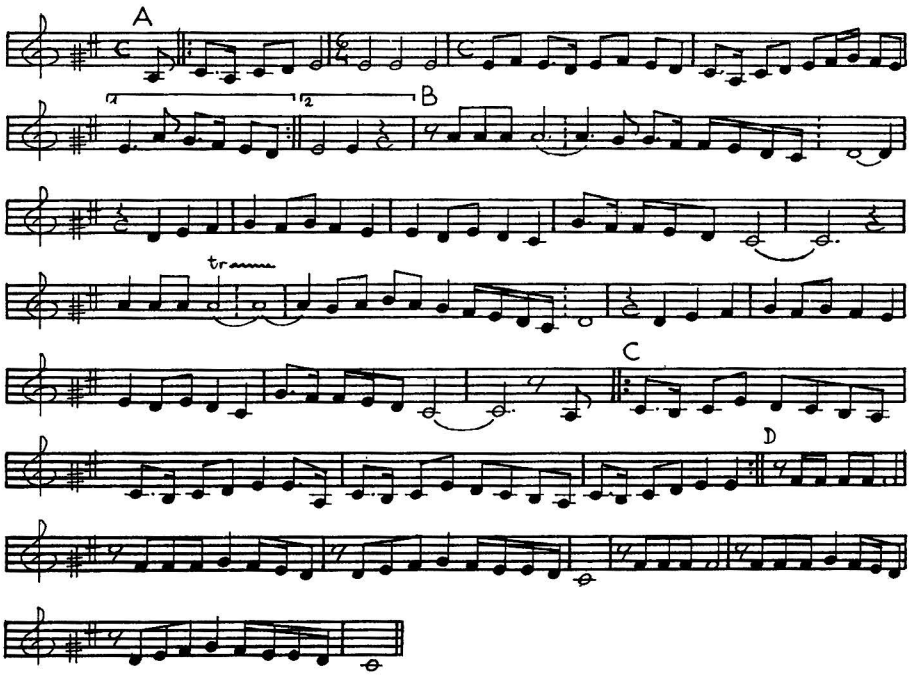

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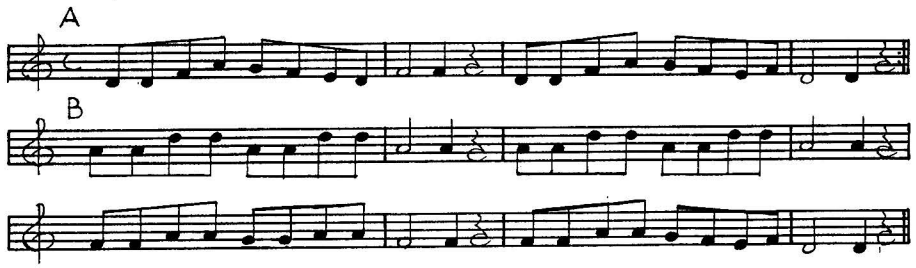
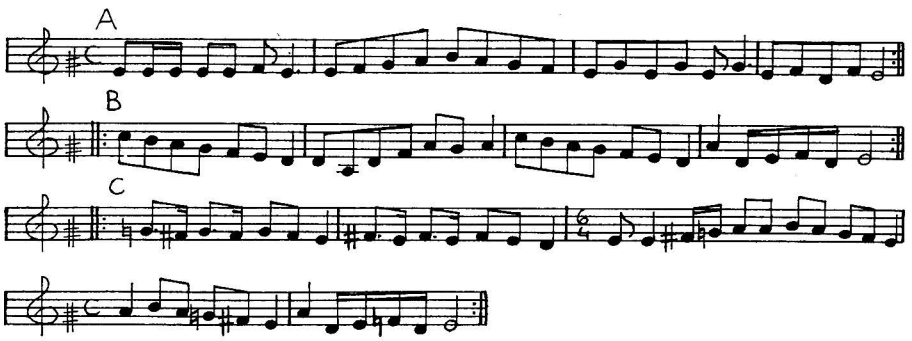


89



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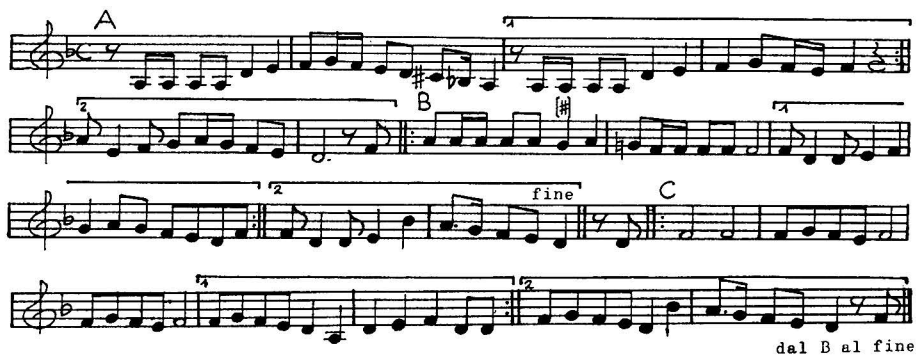
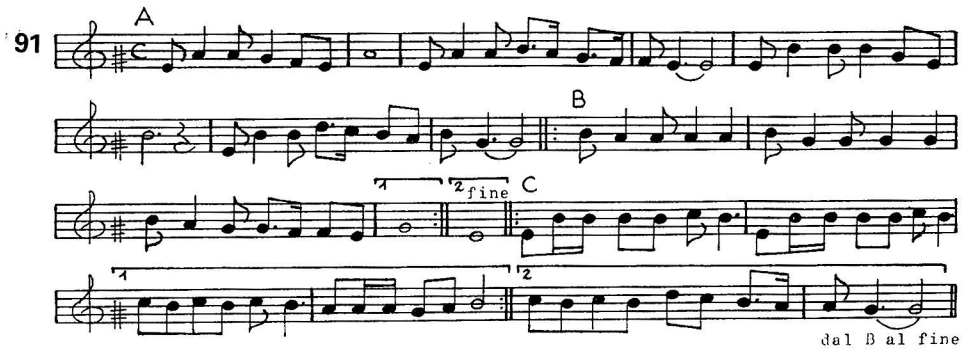
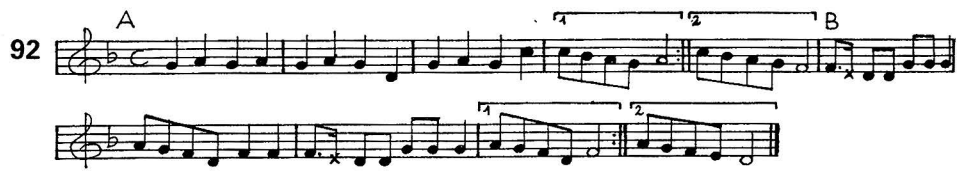
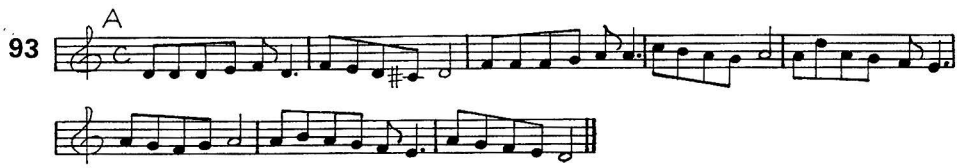



91
A
B
C
fine
dal B al fine


92
A
B


93
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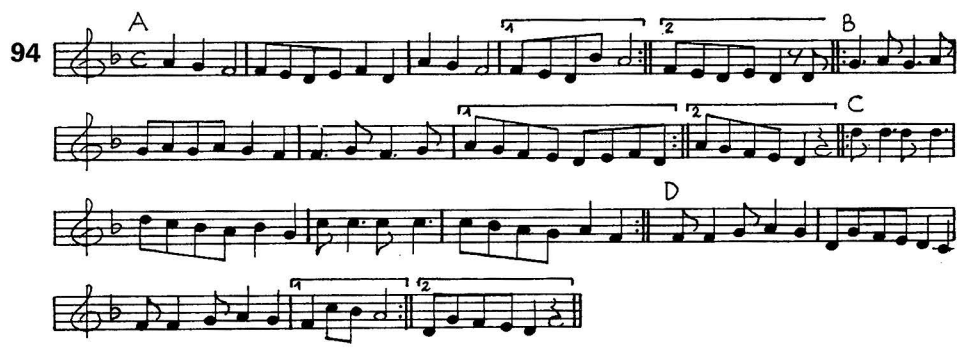
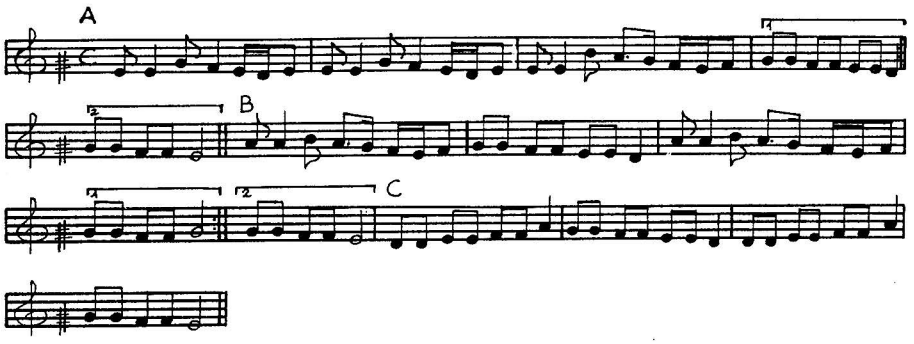

94
A
B
C
D

95



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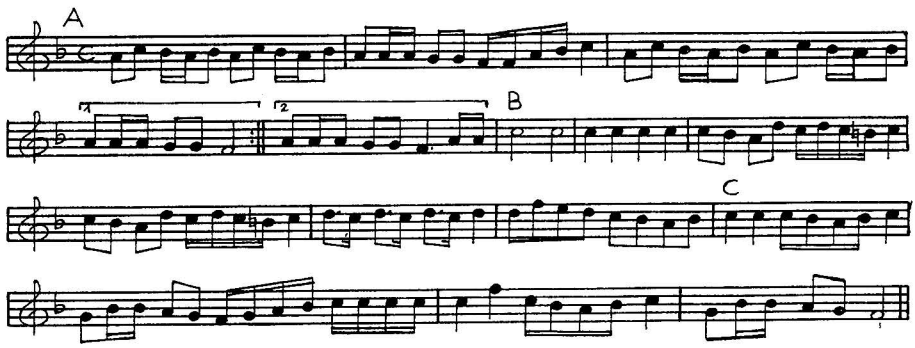

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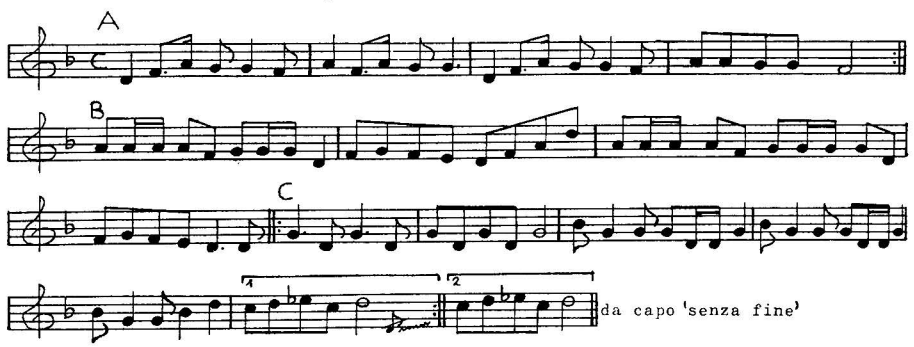

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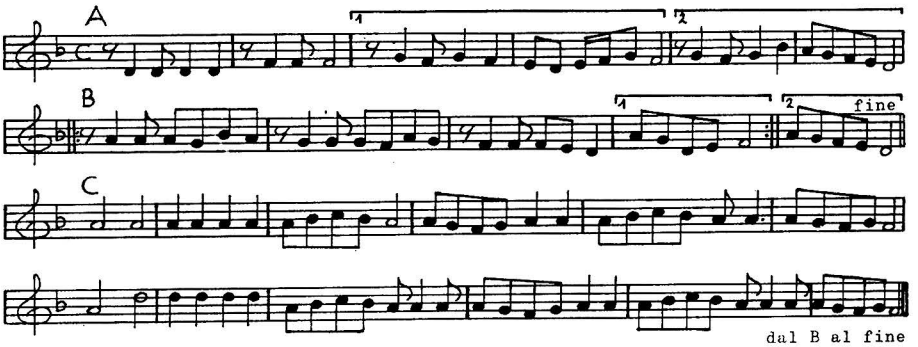

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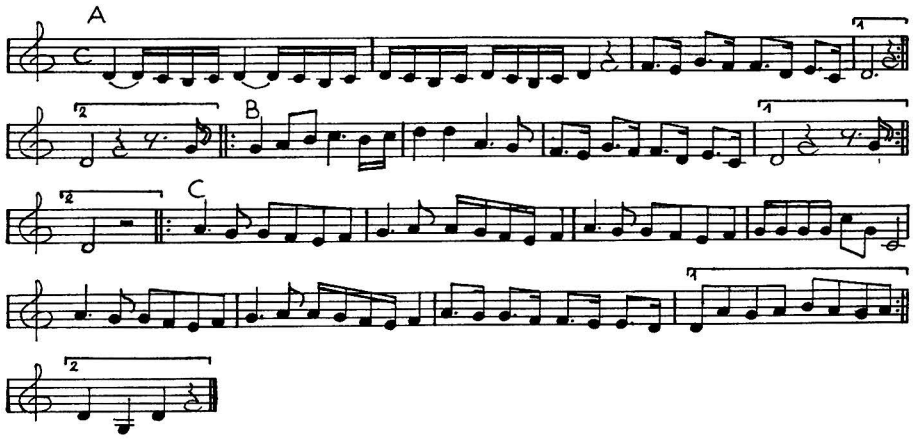

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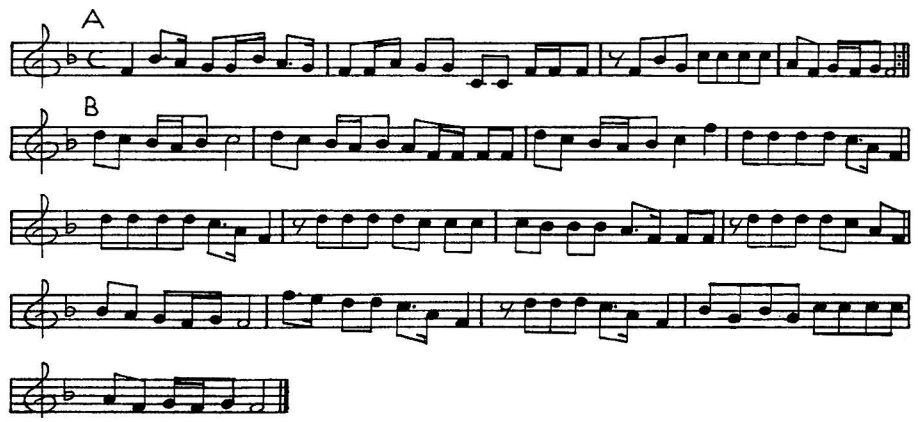

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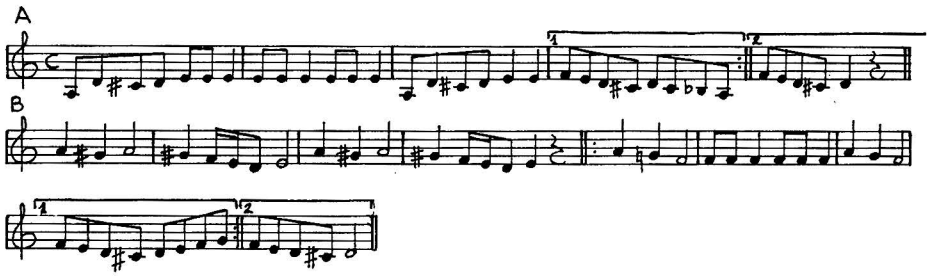

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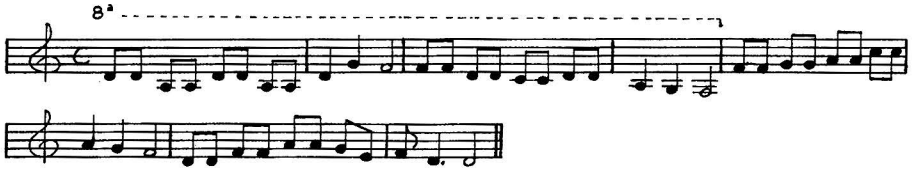

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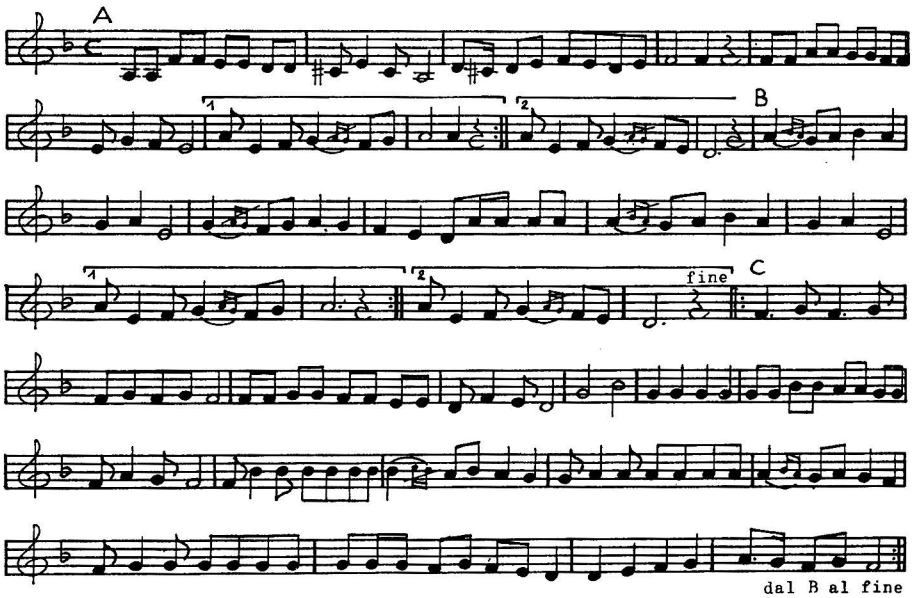

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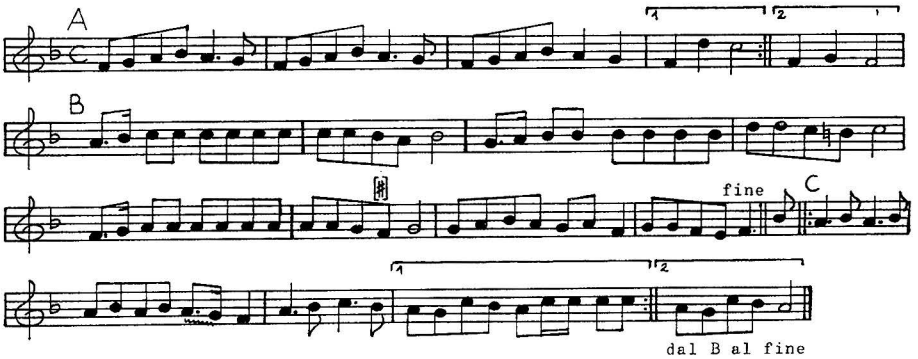
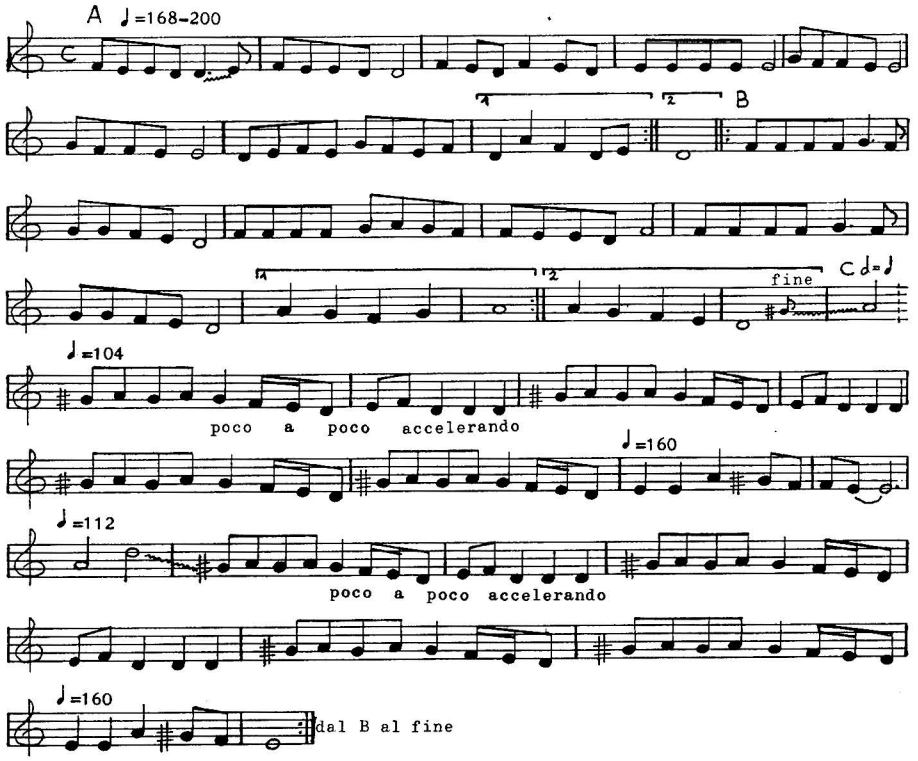
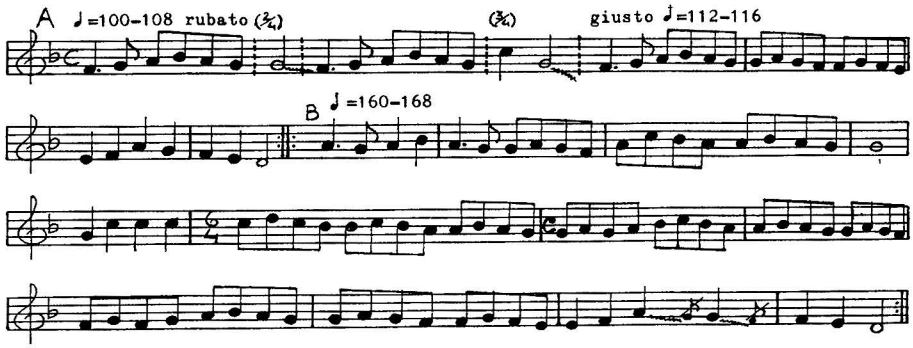

A
B
fine
C
dal B al fine

105


A ♩=168-200
B
fine
C ♩=♩
♩=104
poco a poco accelerando
♩=160
♩=112
poco a poco accelerando
♩=160
dal B al fine

106



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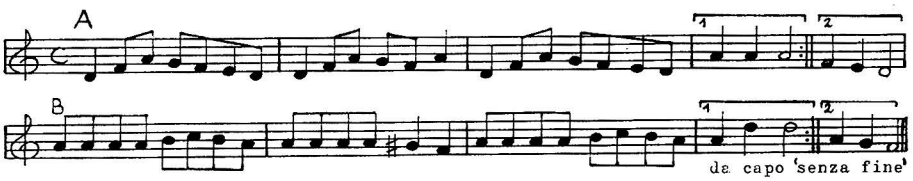

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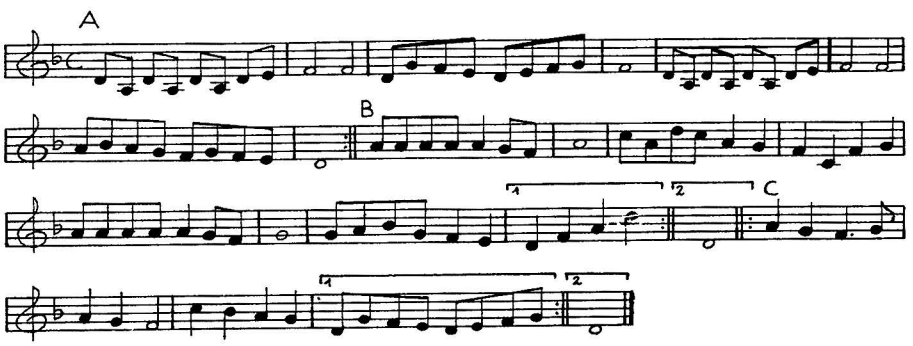

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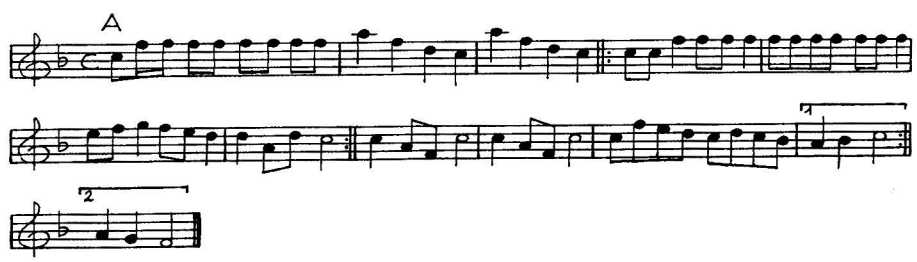

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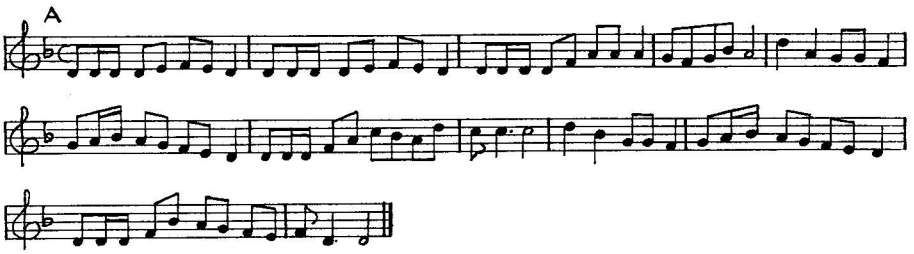

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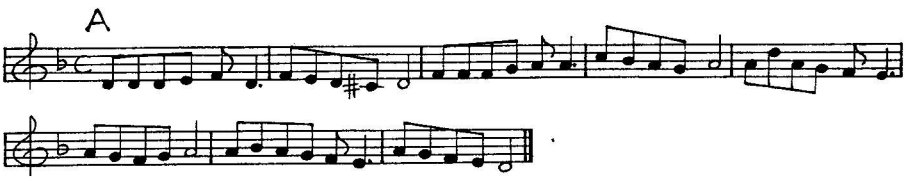

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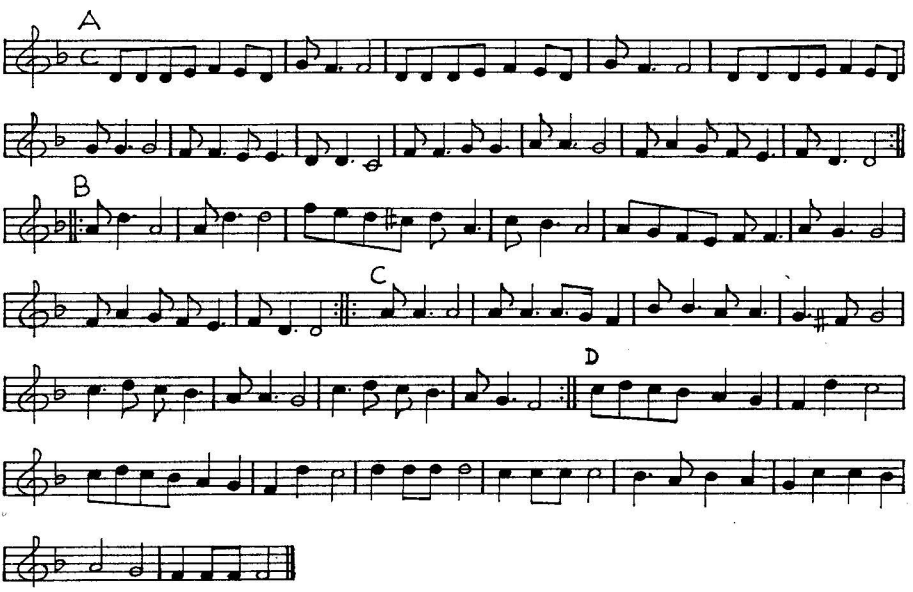
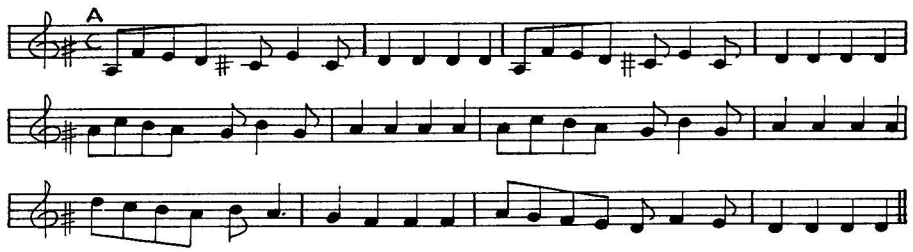


"והאר לבנו בתורתך"

113



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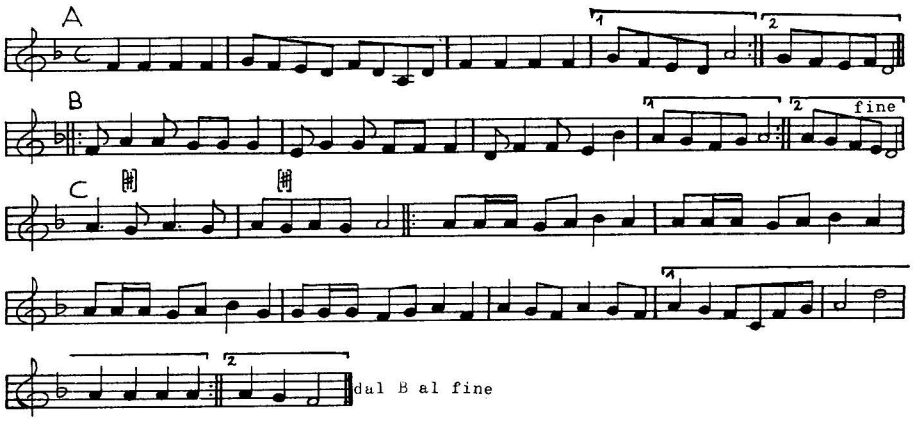
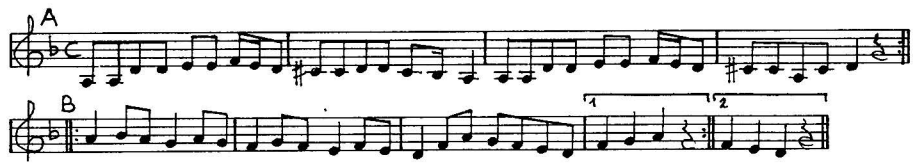


שמונה שרצים

115



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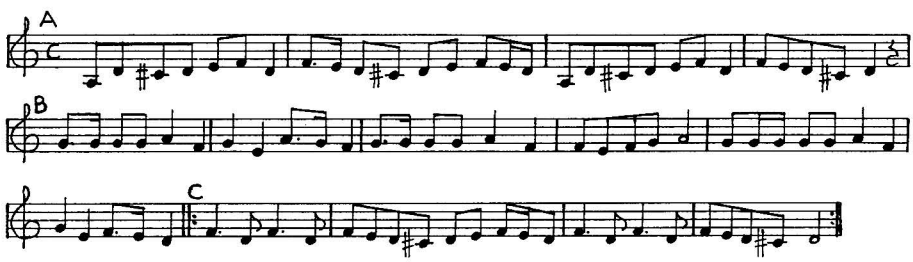

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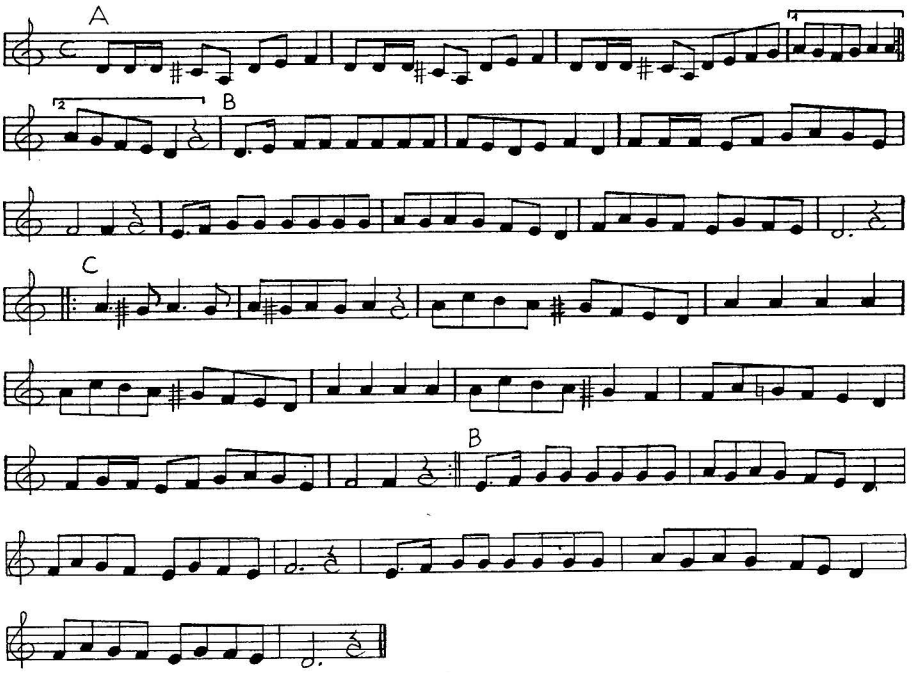

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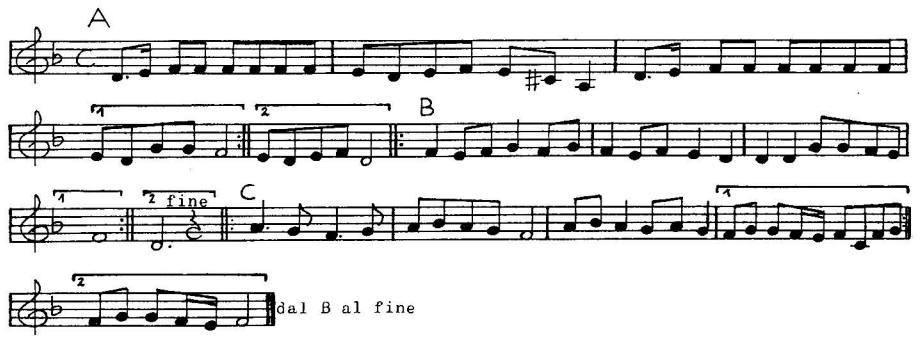

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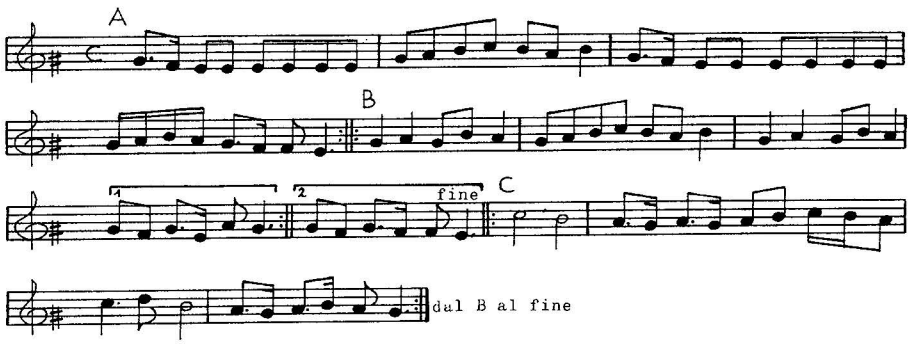
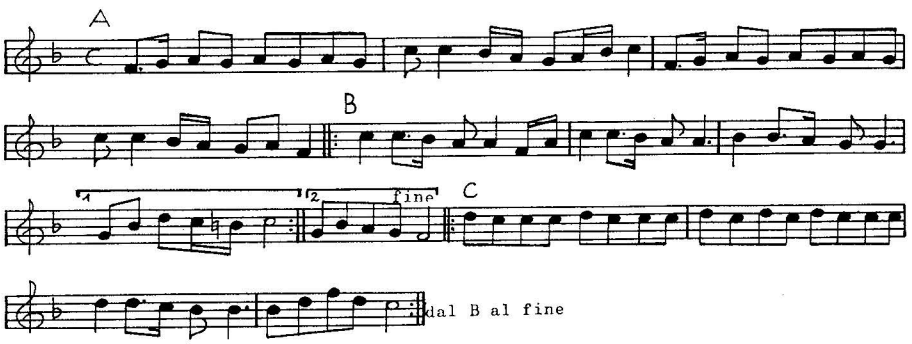
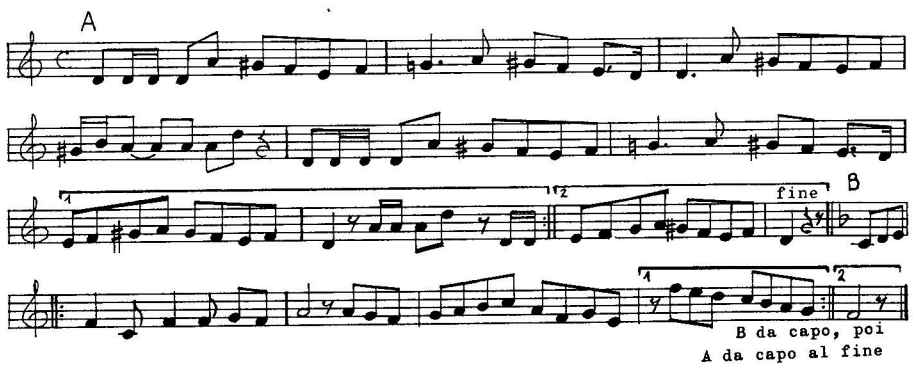

A
B
fine
C
dal B al fine

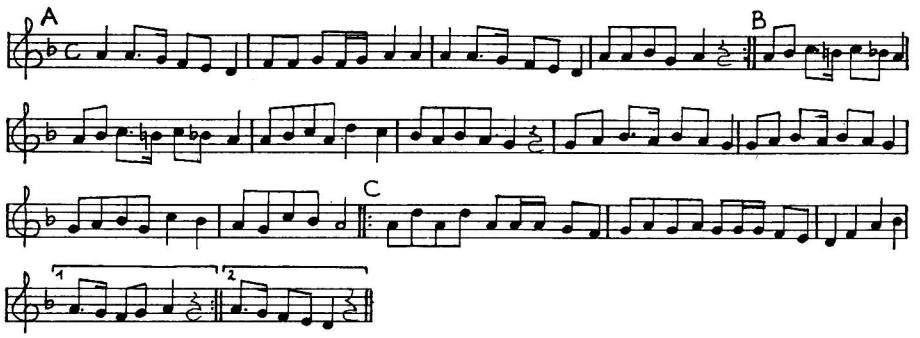
120


A
B
fine
C
dal B al fine

121


A
fine
B
B da capo, poi
A da capo al fine

122



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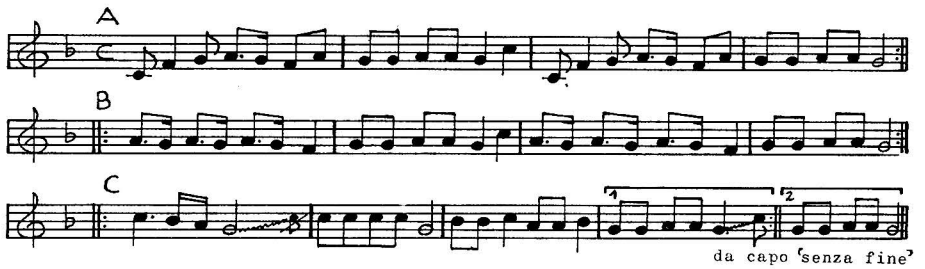
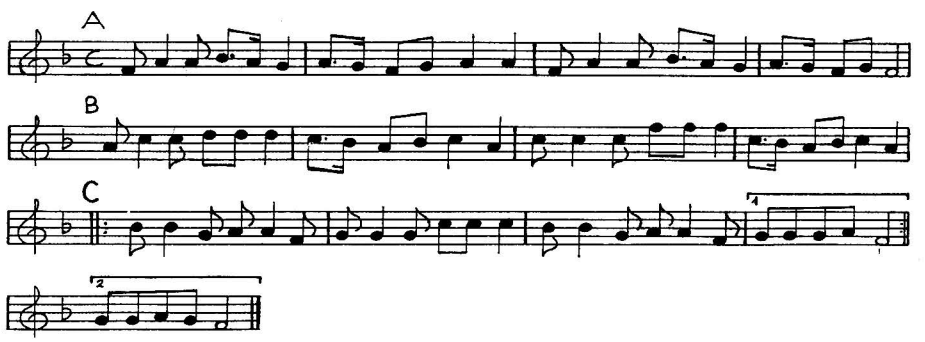


"שישו ושמחו בשמחת תורה"

124



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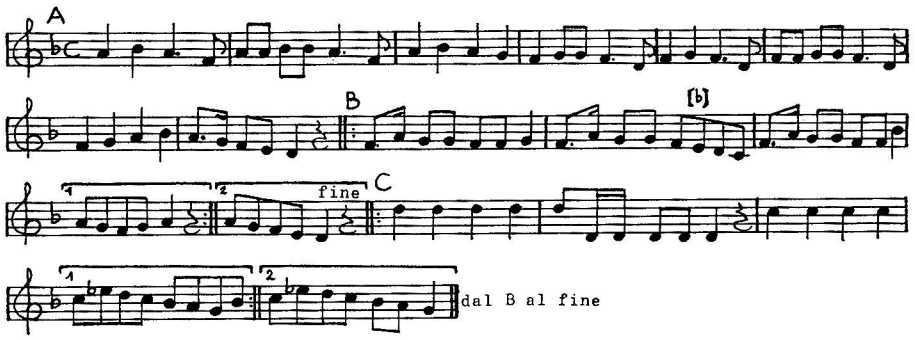

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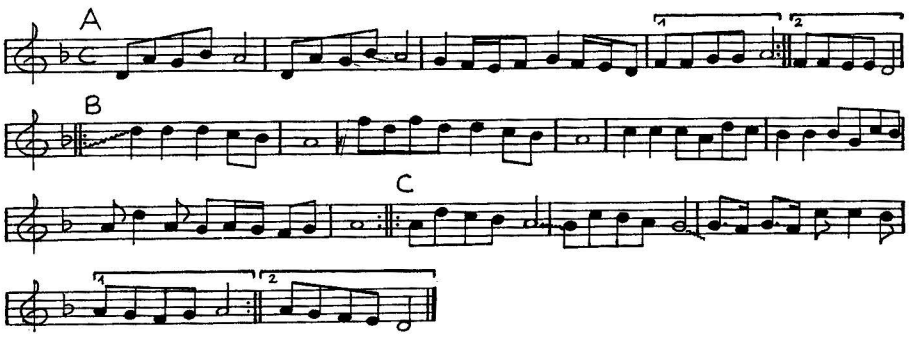

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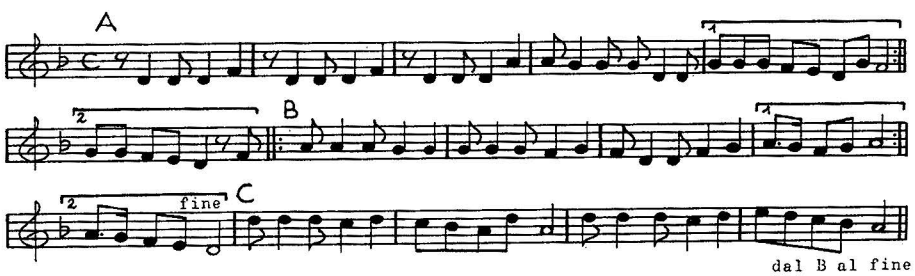

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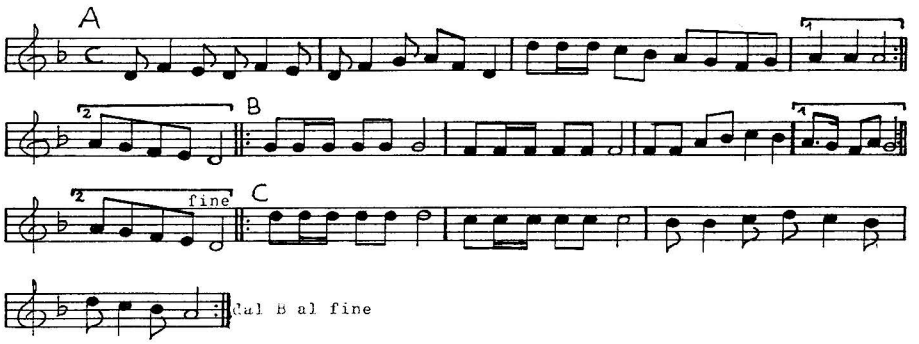

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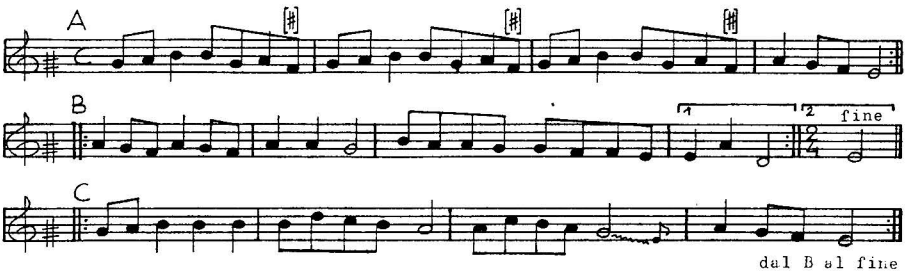

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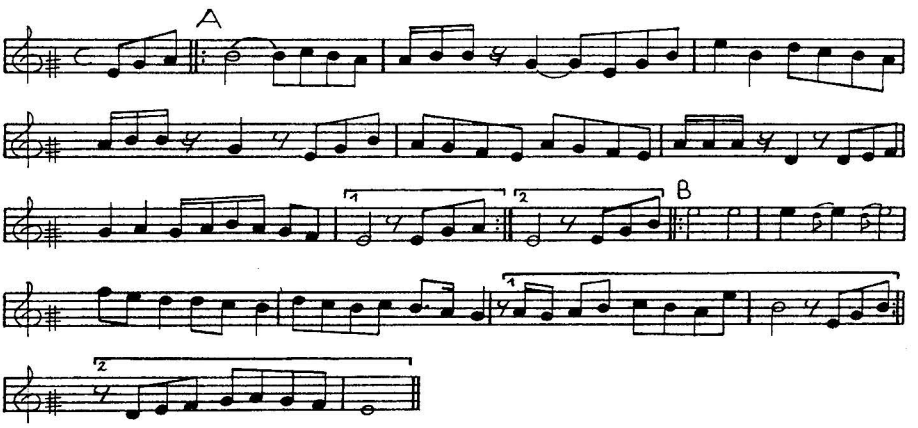

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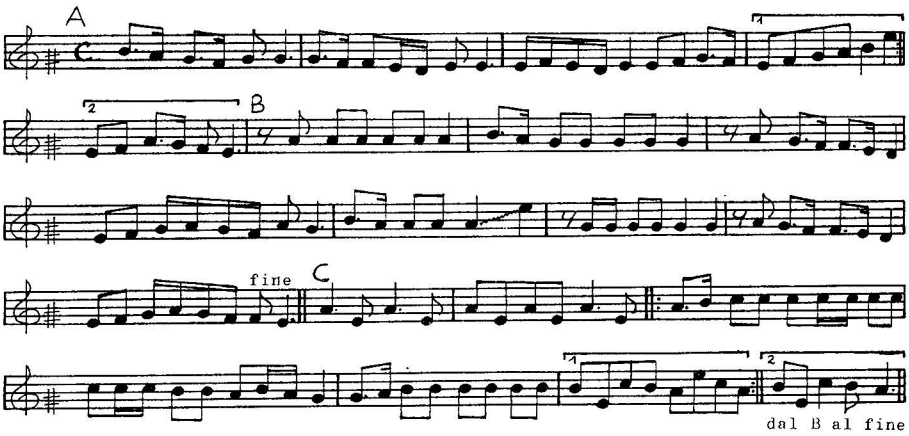

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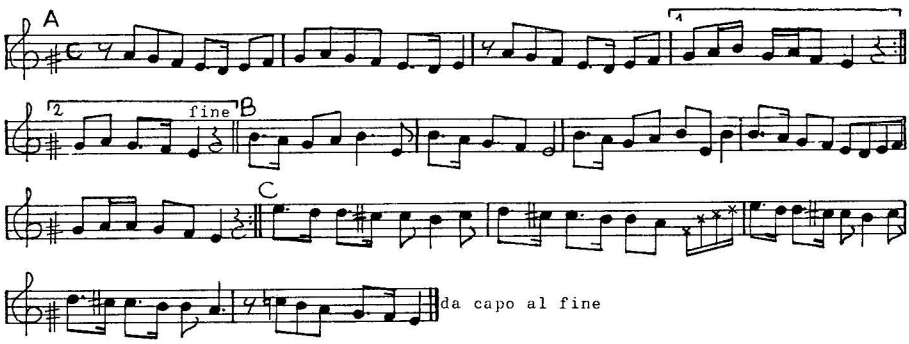

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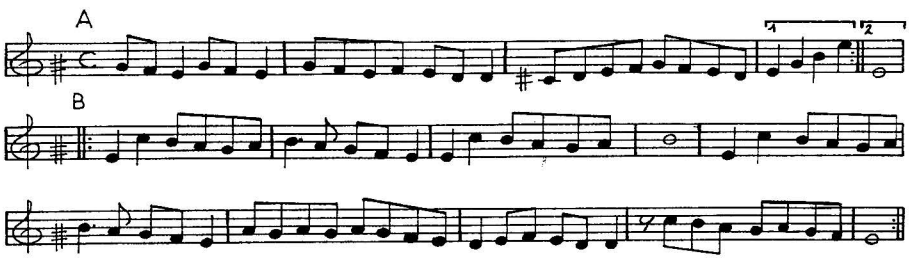

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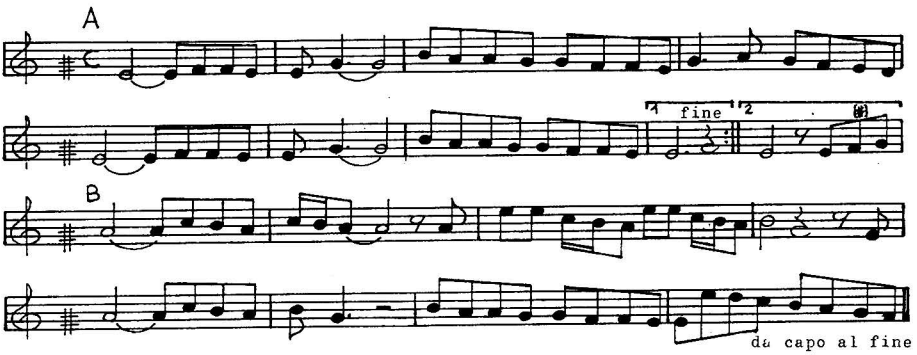

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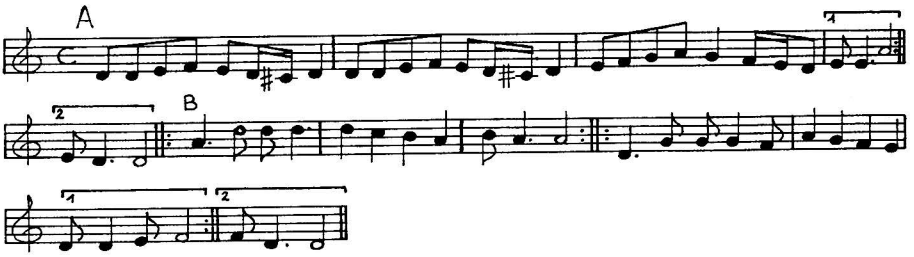

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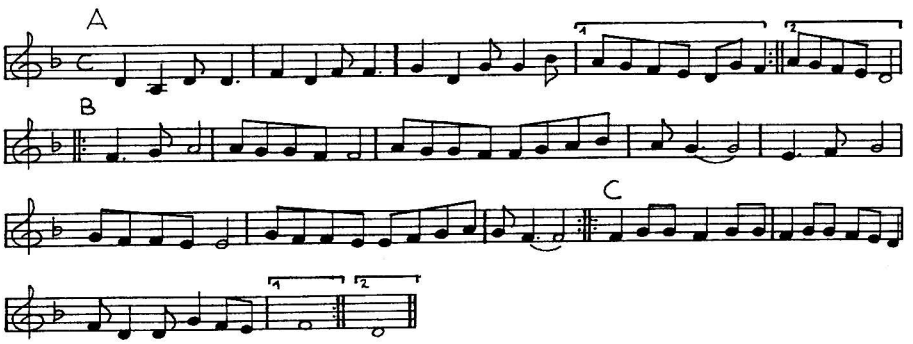

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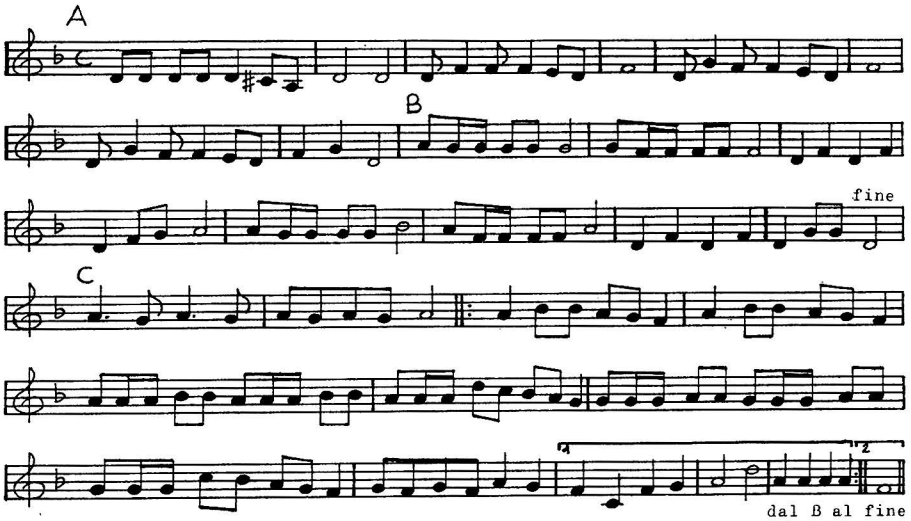
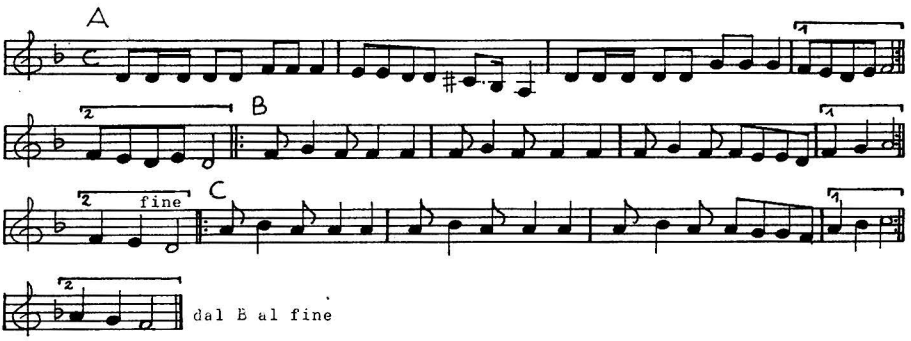


138



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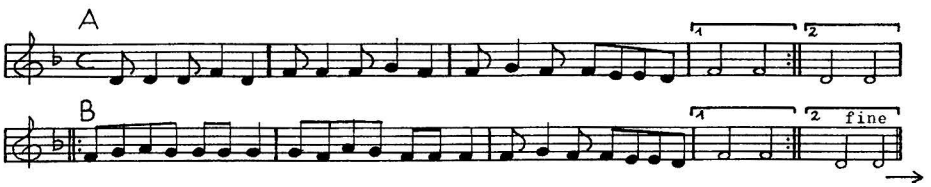

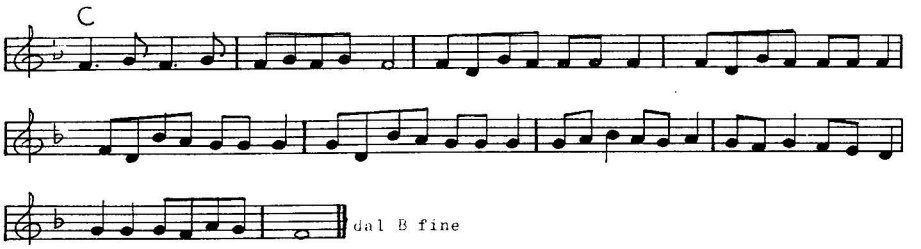

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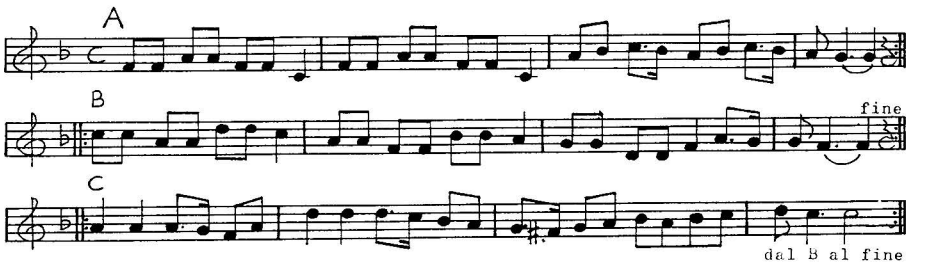
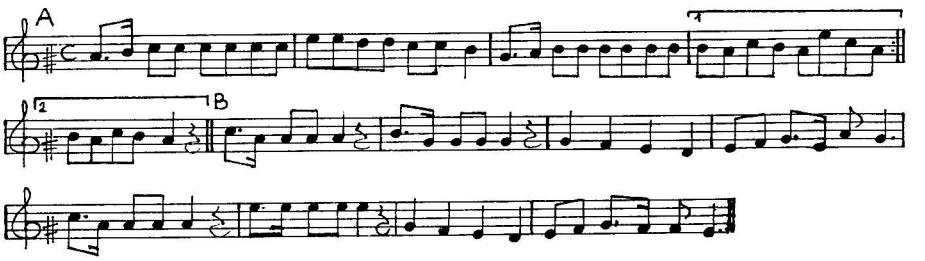


"פרזות תשב ירושלים"

141



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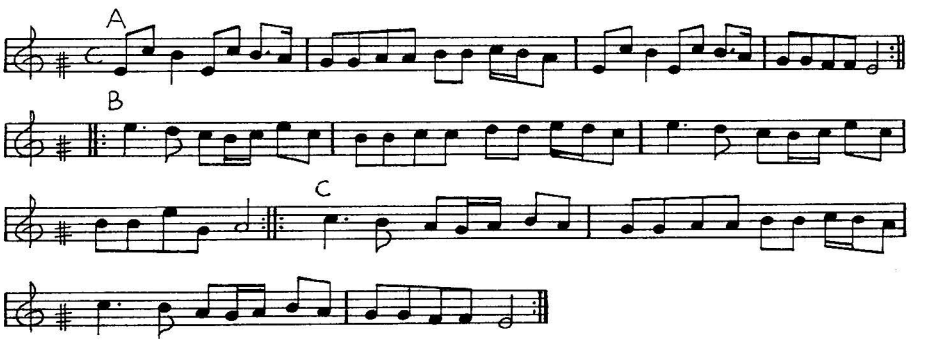
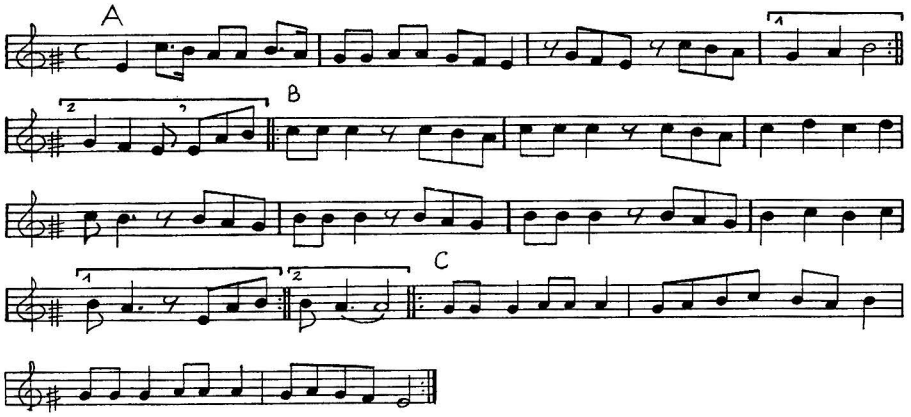


143



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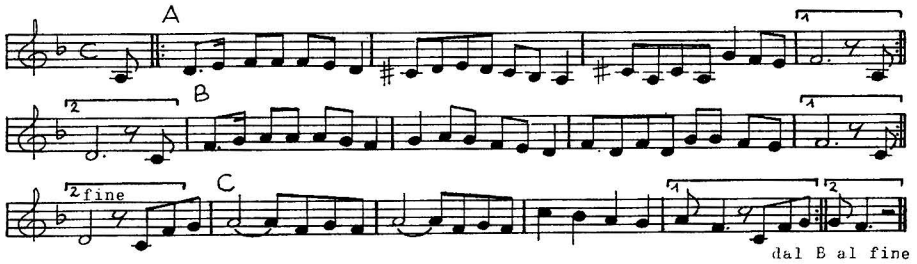

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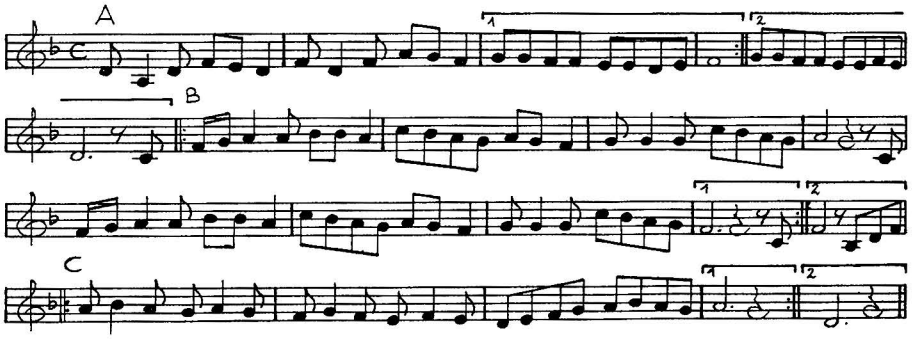

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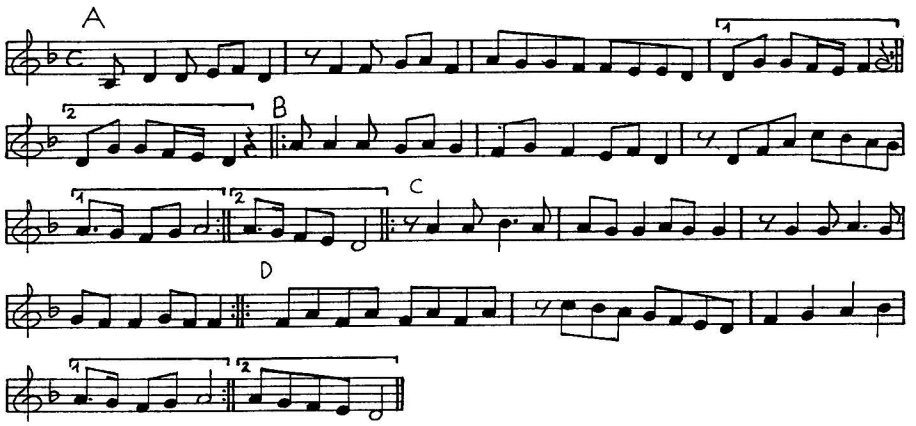

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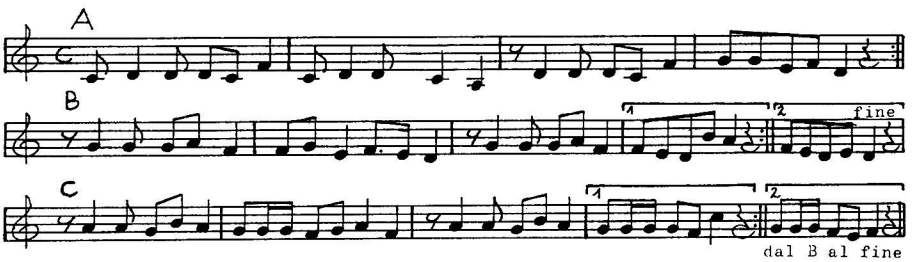

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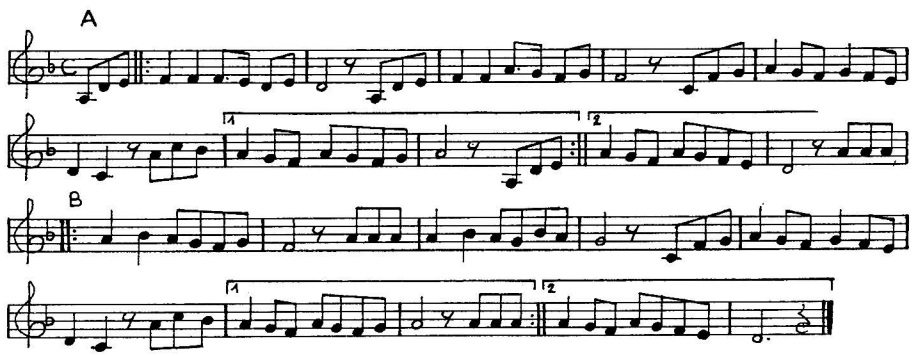

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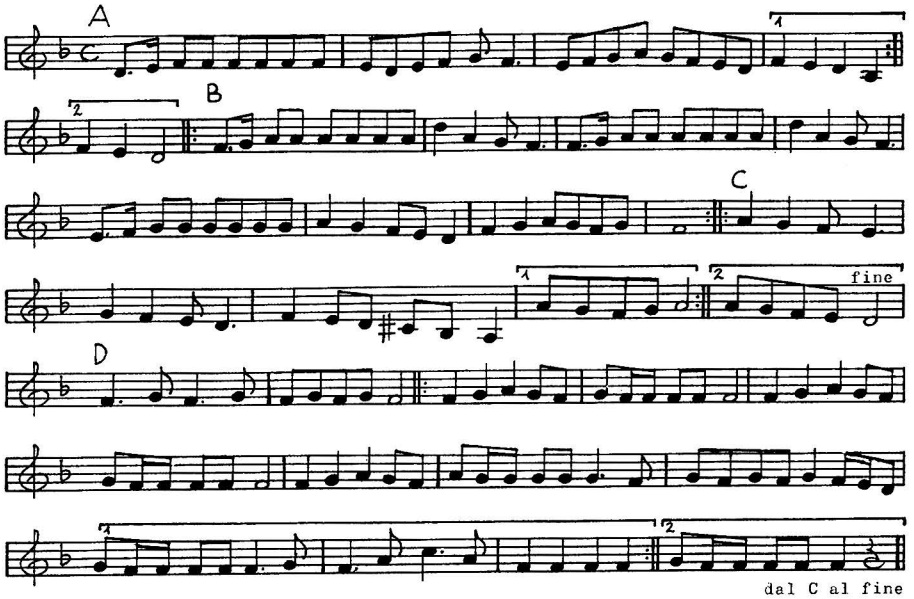

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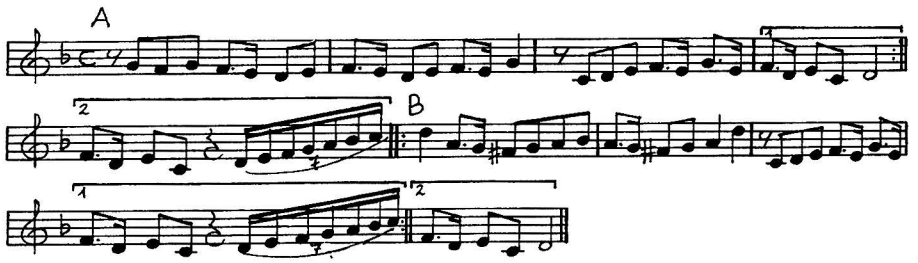

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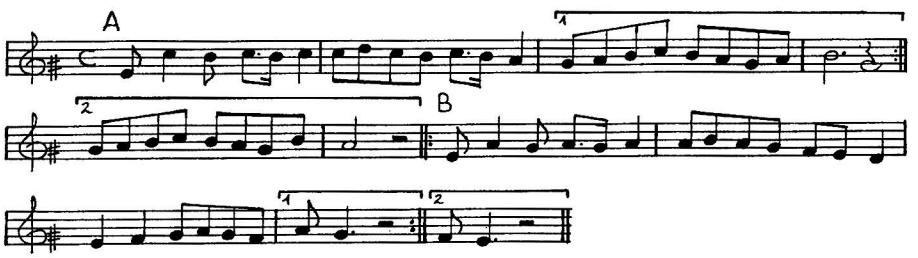

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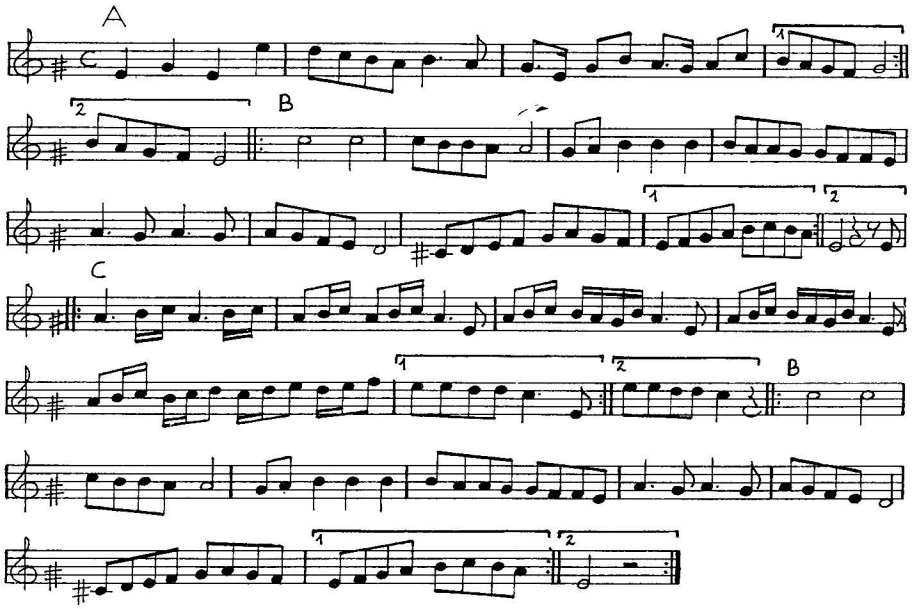

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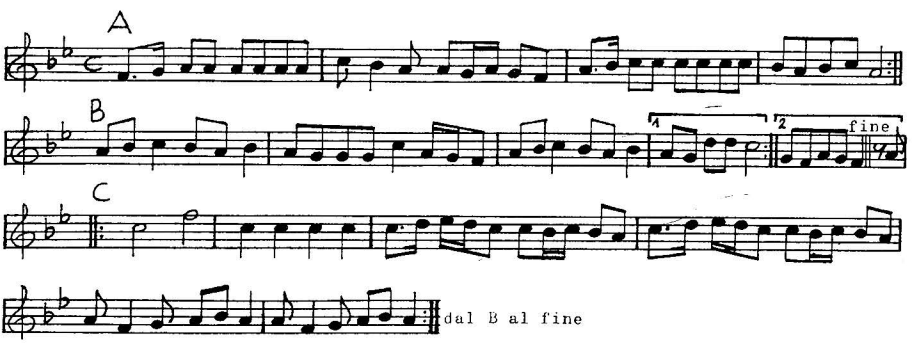

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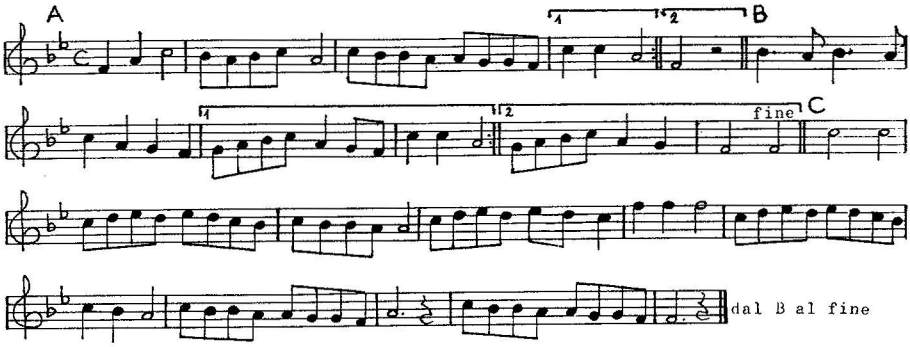
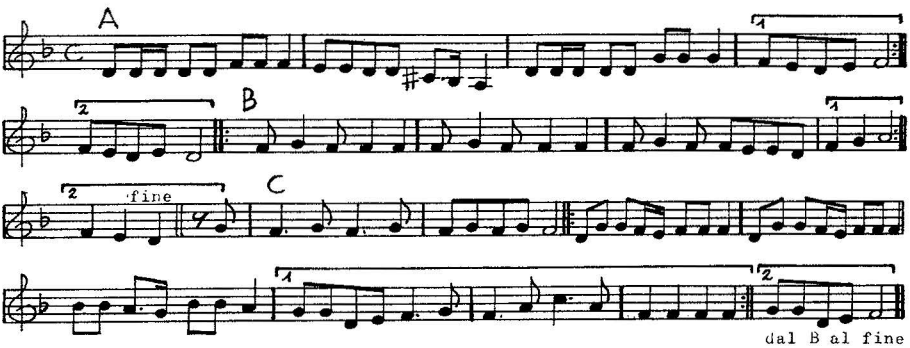
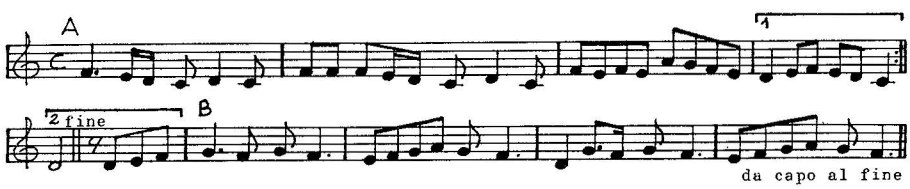

A
B
C
fine
dal B al fine

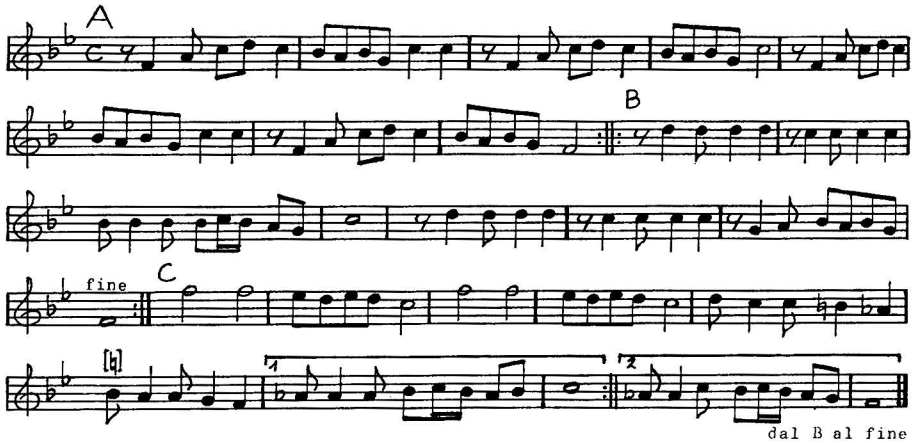
155


A
B
C
fine
dal B al fine

156


A
B
fine
da capo al fine

157



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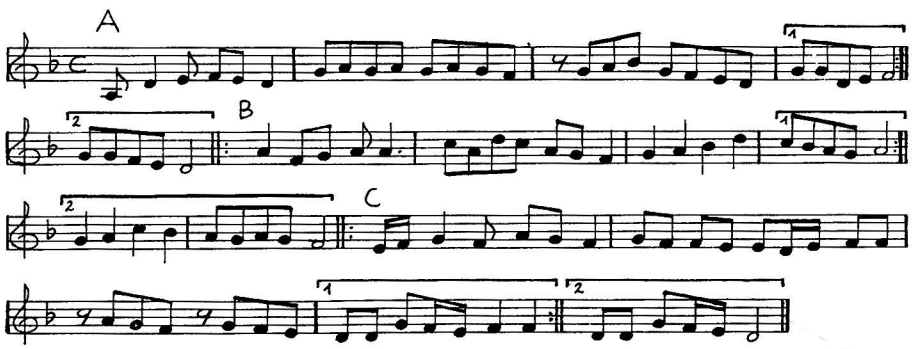

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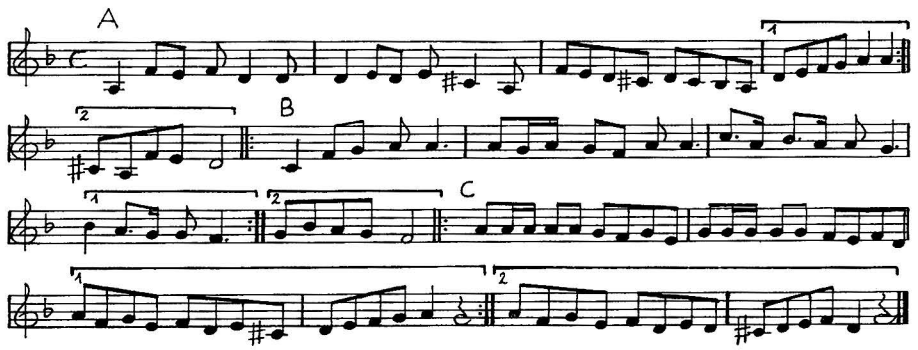
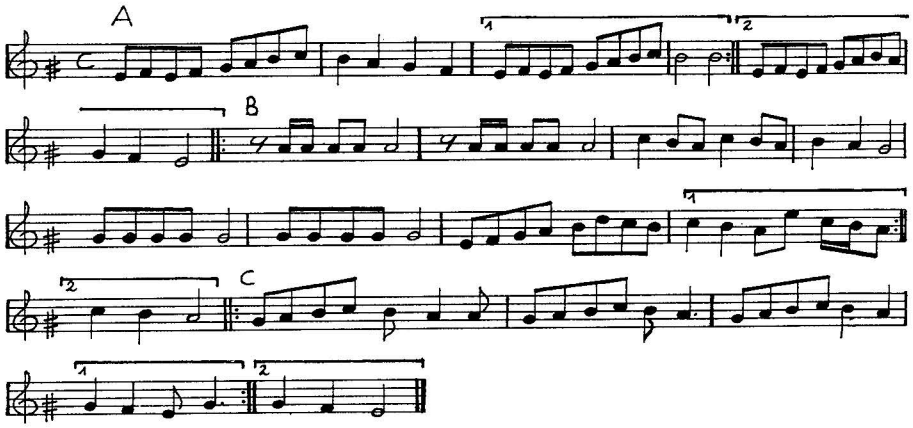
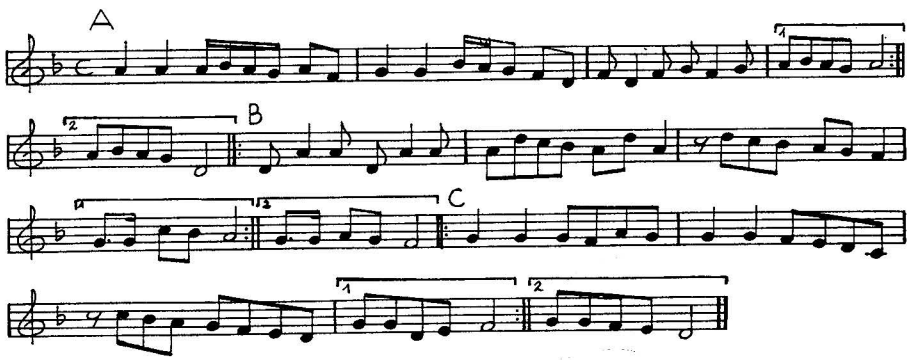


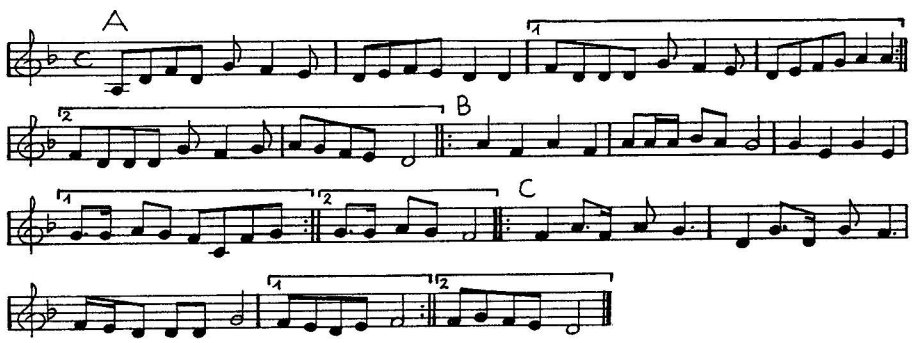
160



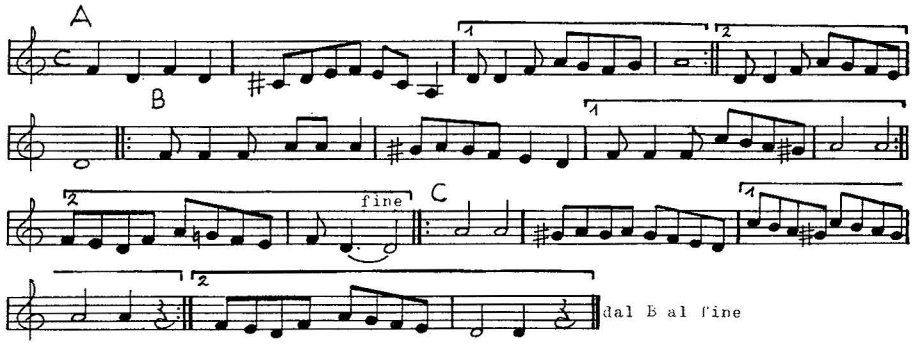
161



162



163



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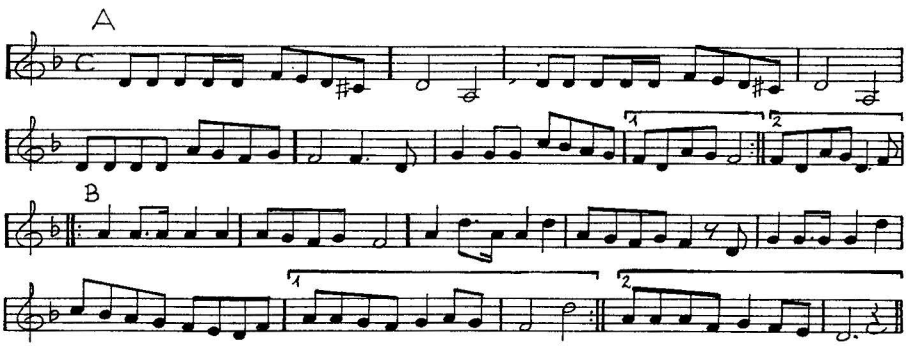

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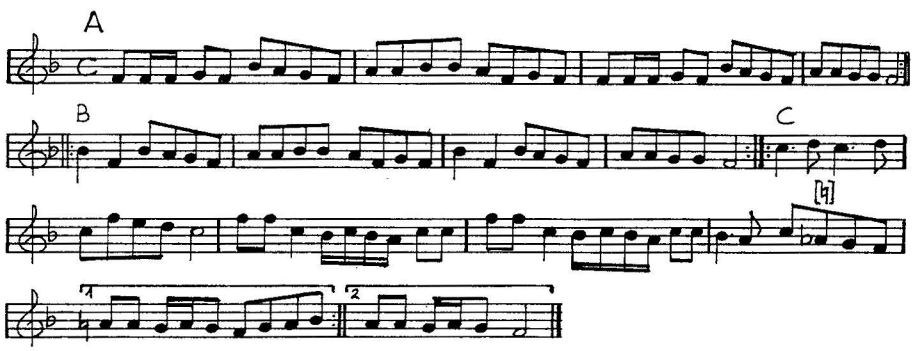
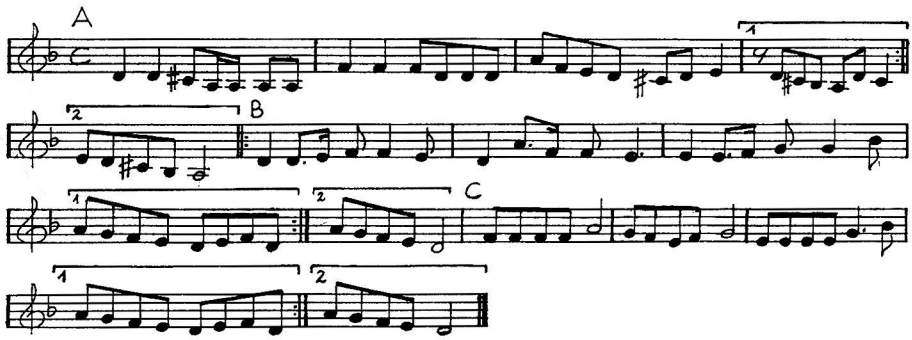
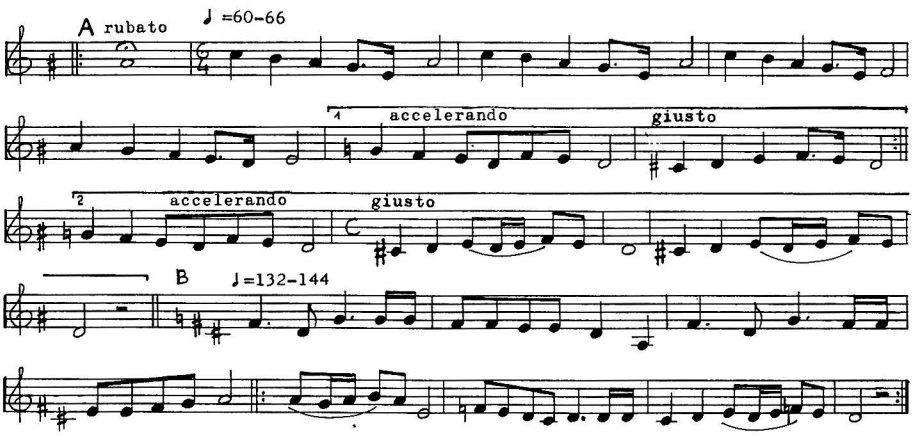


166

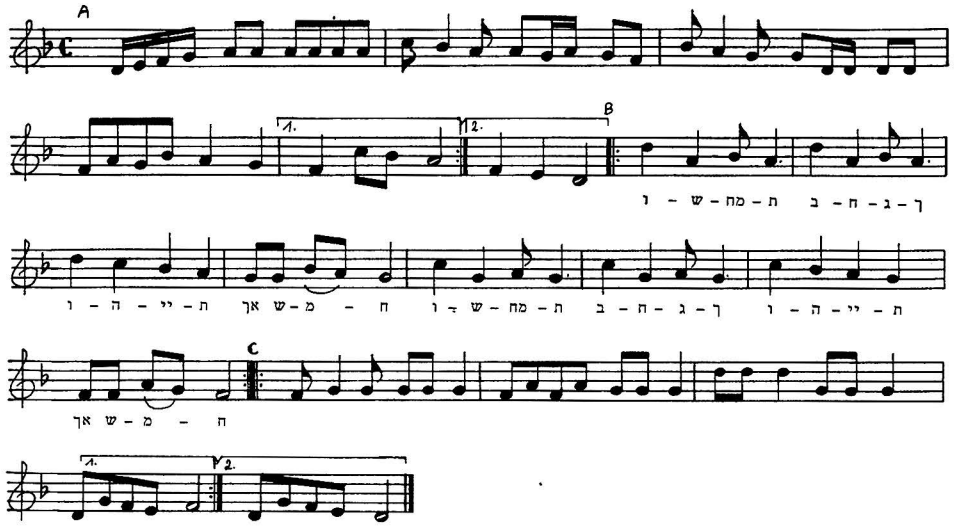

A
B
C

167


A rubato
♩=60-66
accelerando
giusto
accelerando
giusto
B
♩=132-144

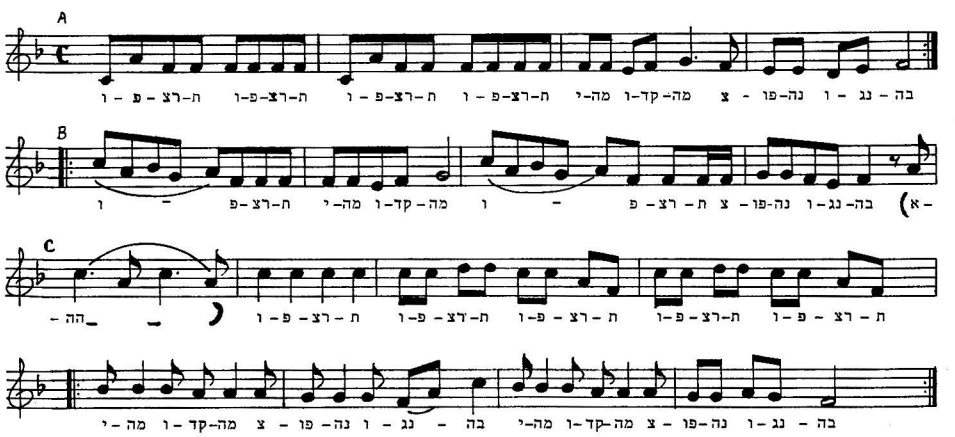
ושמחת בחגך

168



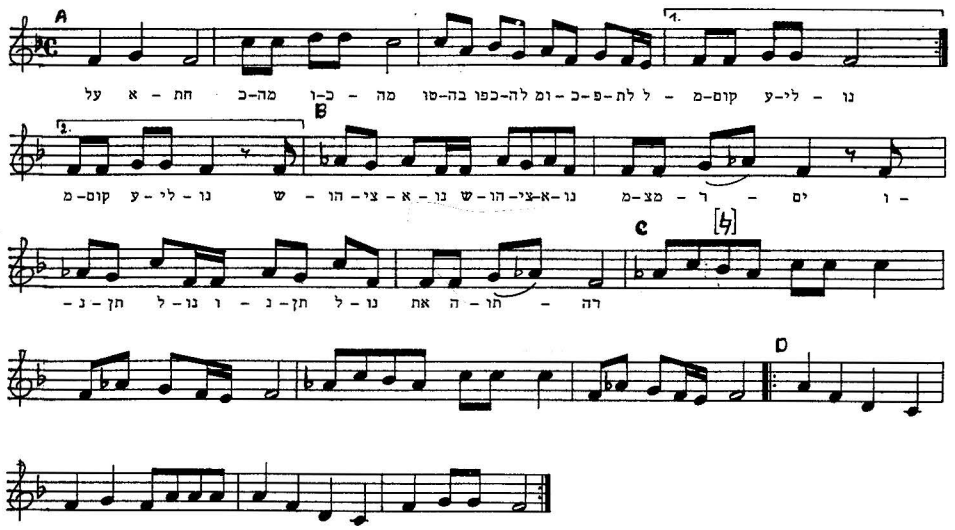
ופרצת

169



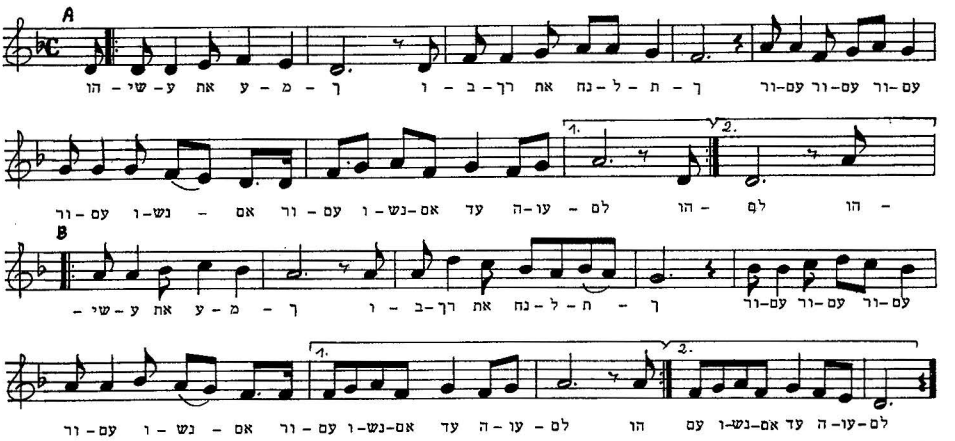
על אחת כמה וכמה

170

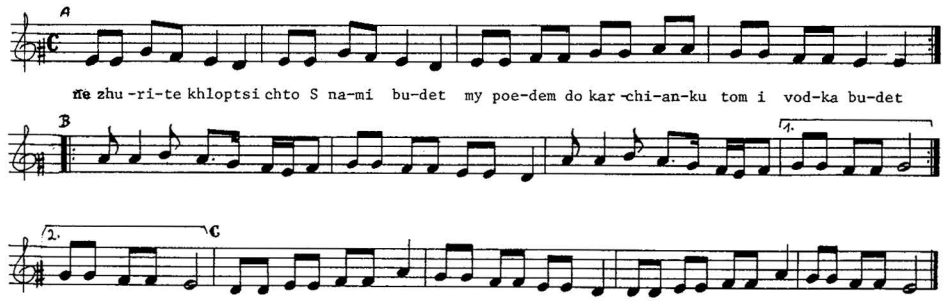


הושיע את עמך

171

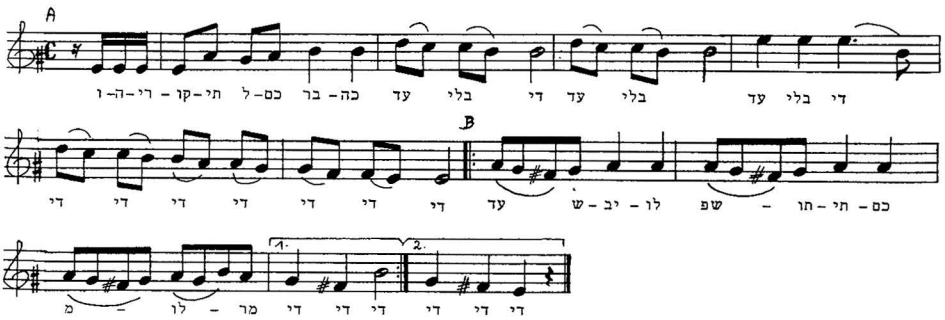


172



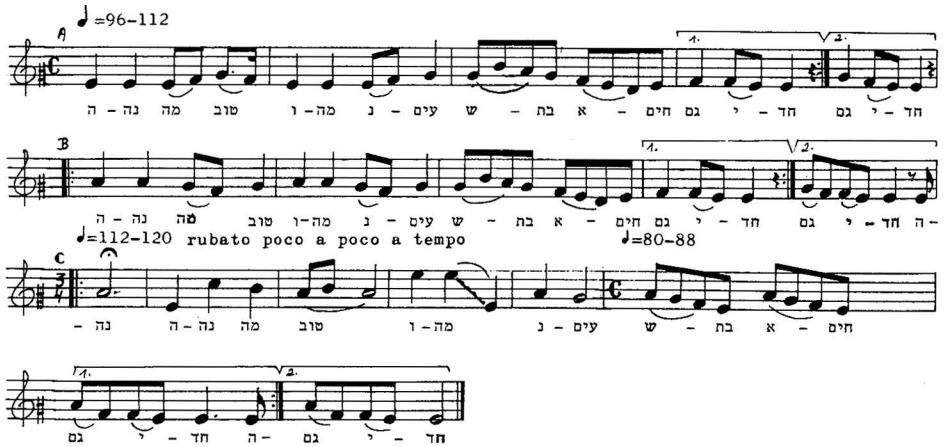
והריקותי לכם ברכה

173



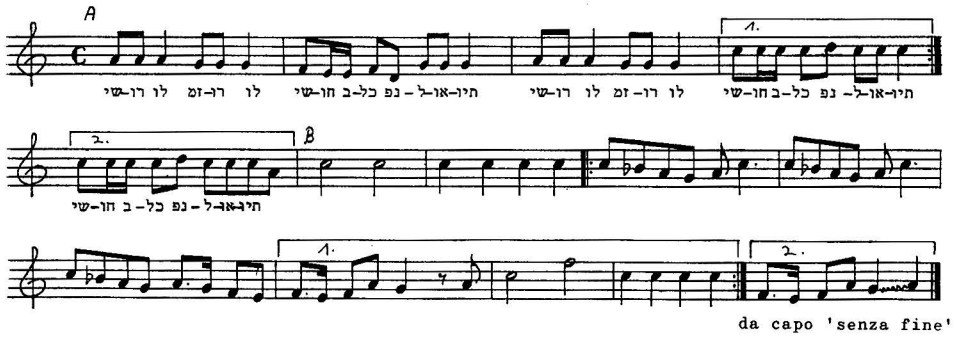
הנה מה טוב

174



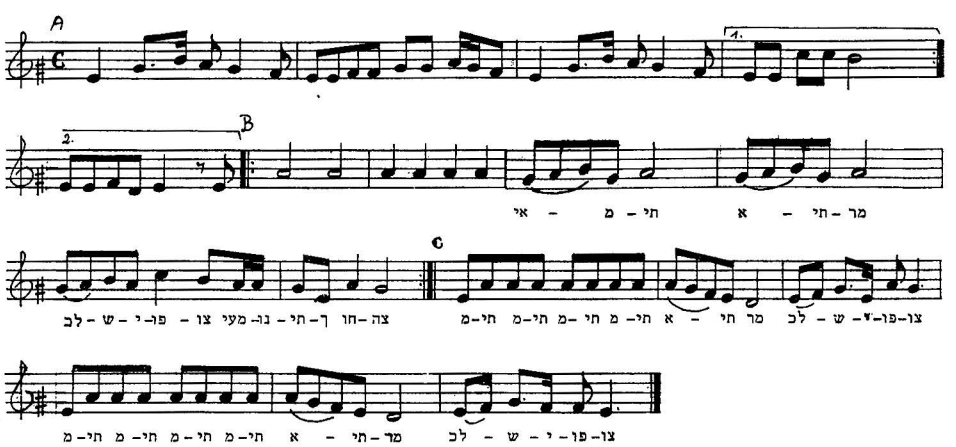
שירו לו זמרו לו

175



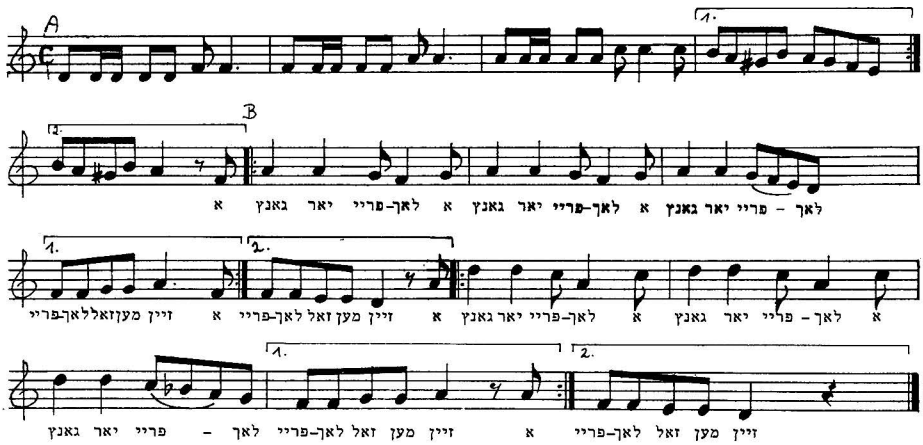
אימתי אתי מר

176



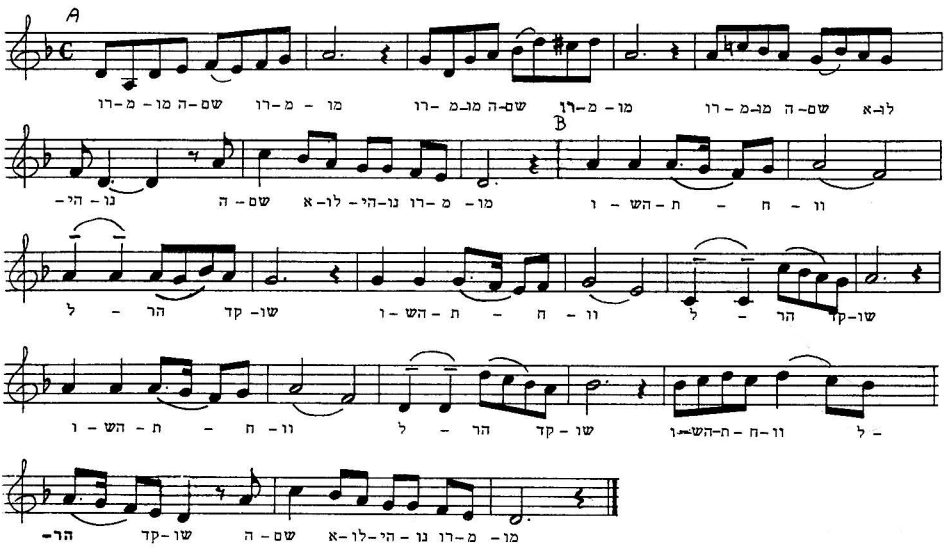
א גאנץ יאהר פרייליאך

177



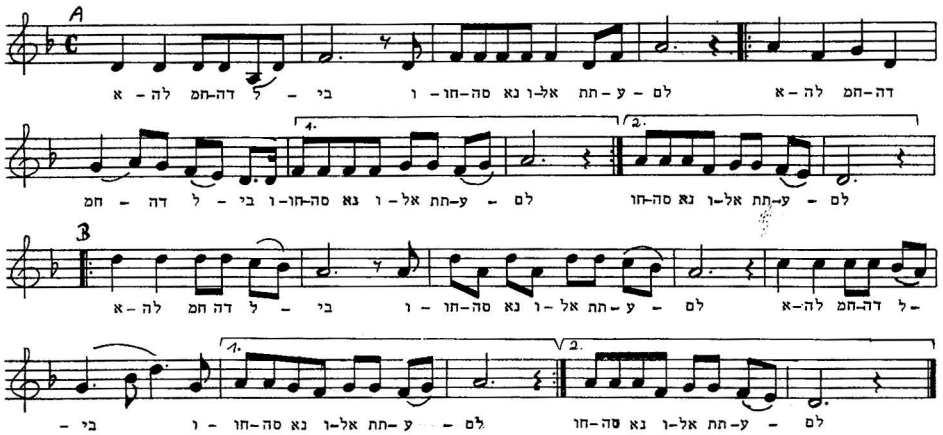
רוממו ה'

178



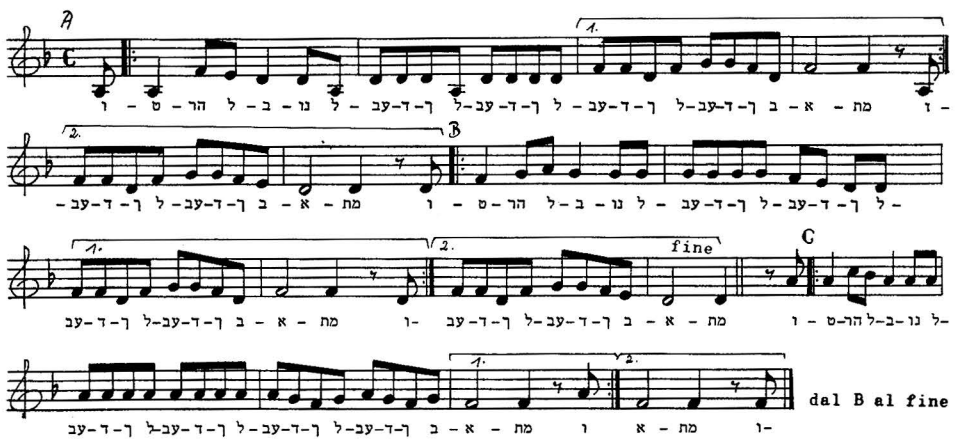
אלה חמדה לבי

179



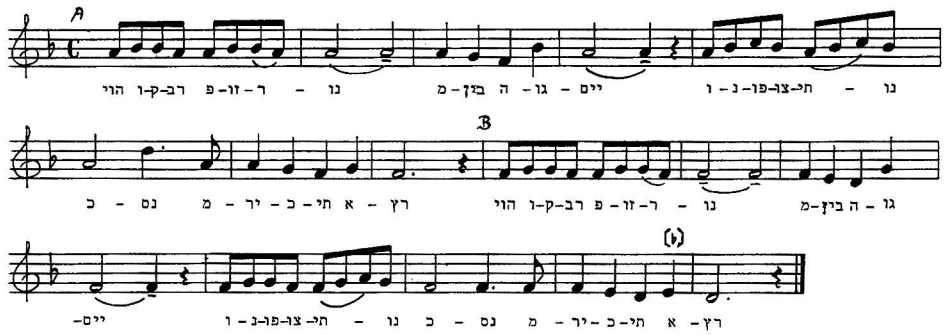
וטהר לבנו

180



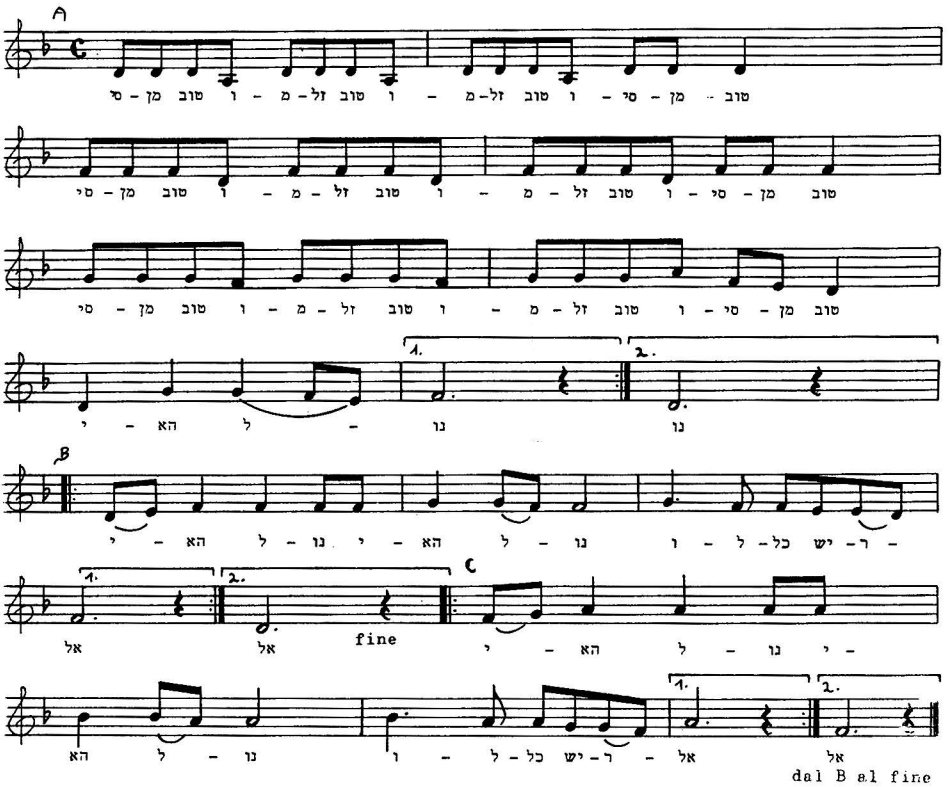
וקרב פזורנו

181



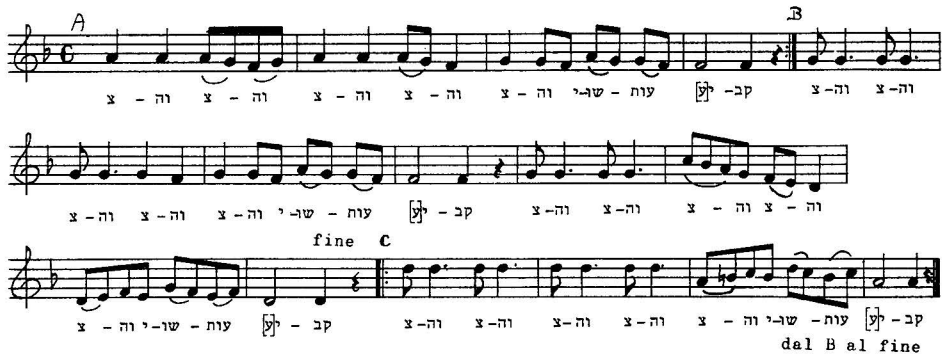
סימן טוב ומזל טוב

182



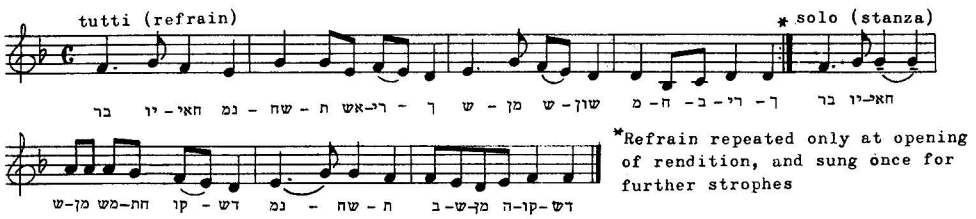
צוה ישועות יעקב

183



בר יחאי

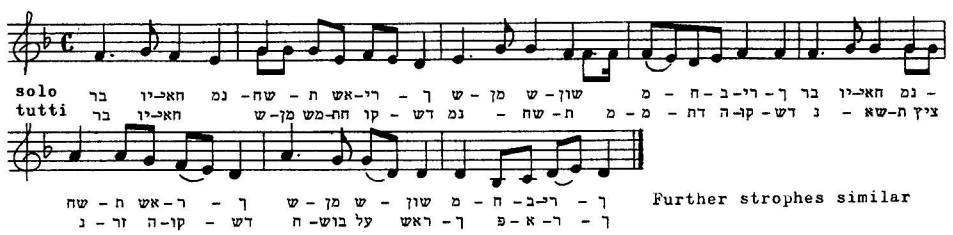
184



*Refrain repeated only at opening of rendition, and sung once for further strophes

בר יחאי

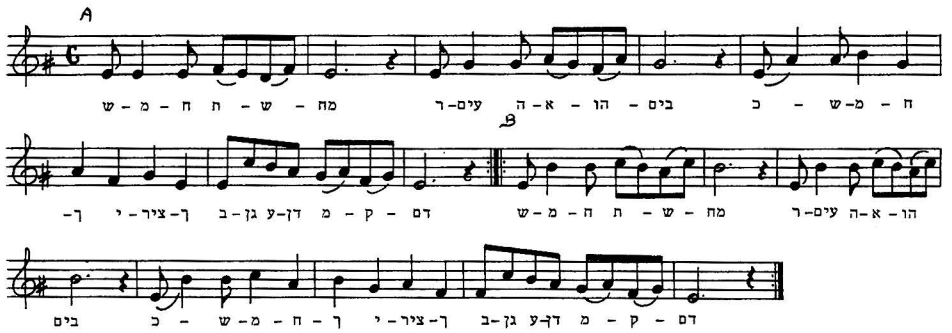
185



Further strophes similar

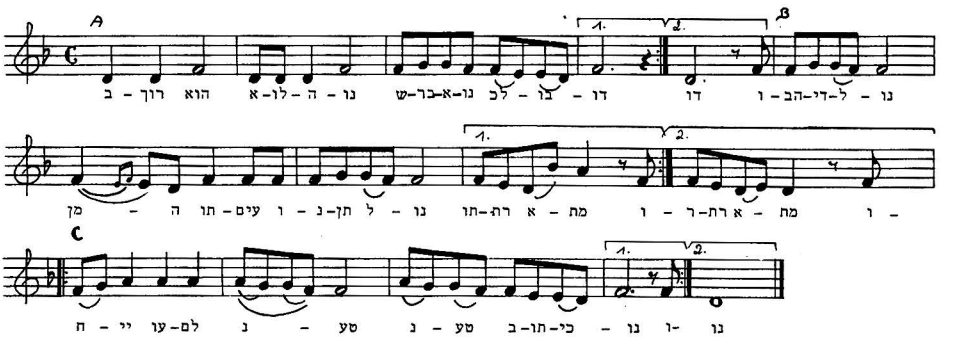
שמח תשמח

186



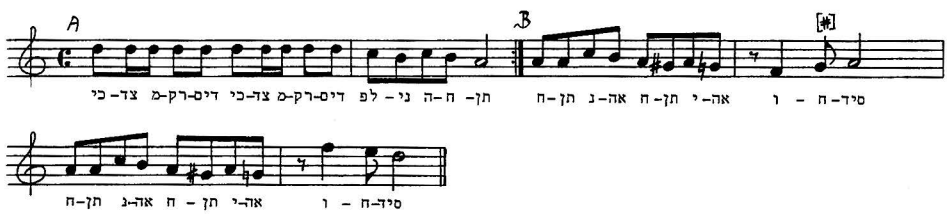
ברוך הוא אלוהינו

187



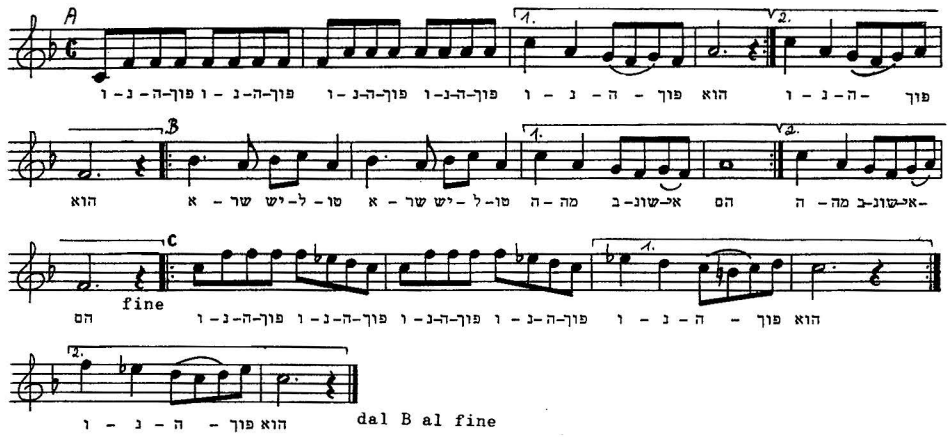
כיצד מרקדין

188



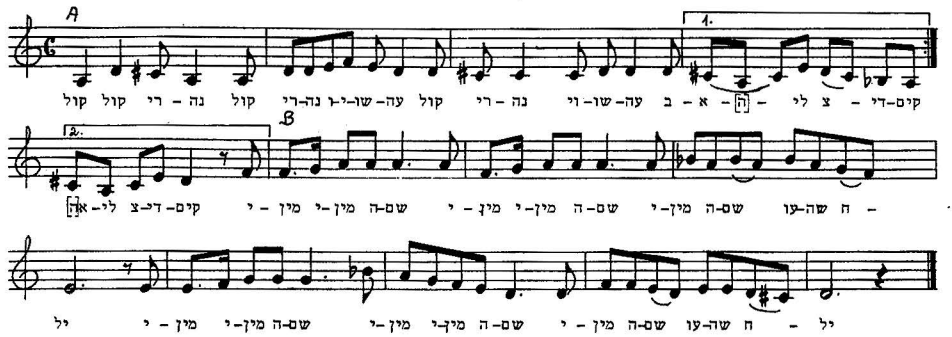
ונהפוך הוא

189



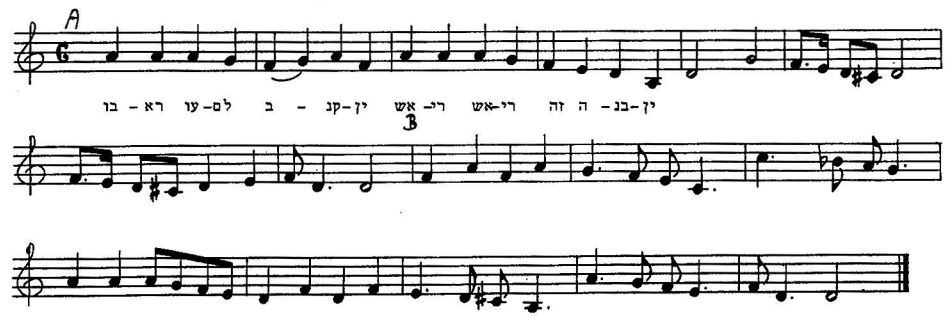
קול רנה

190



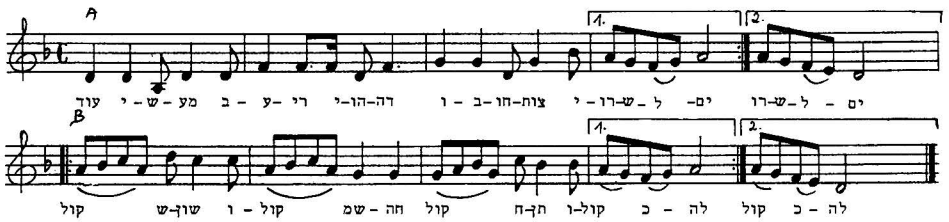
בורא עולם בקנין

191



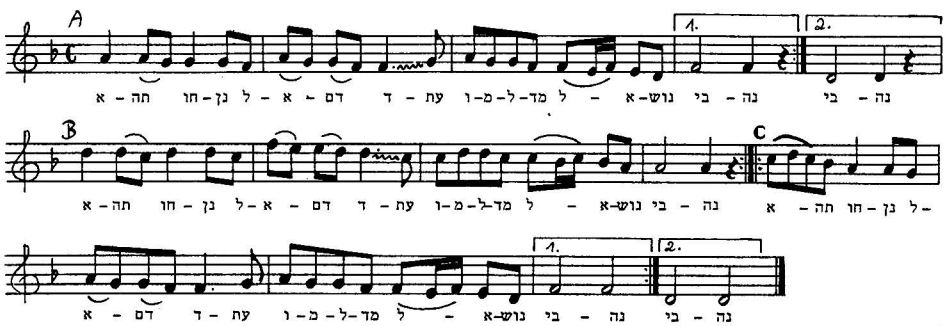
עוד ישמע

192



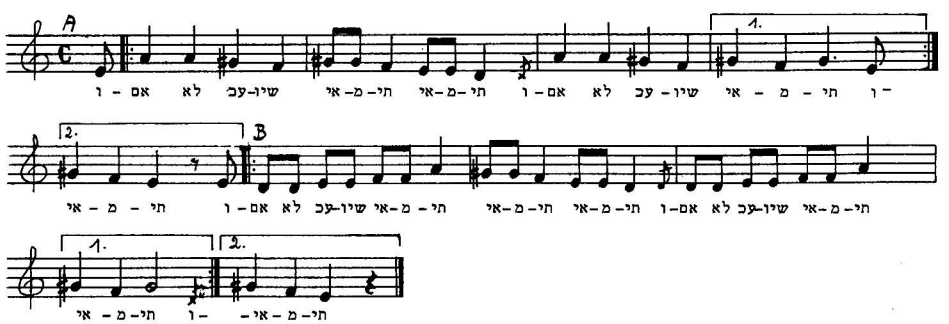
אתה חונן לאדם דעת

193

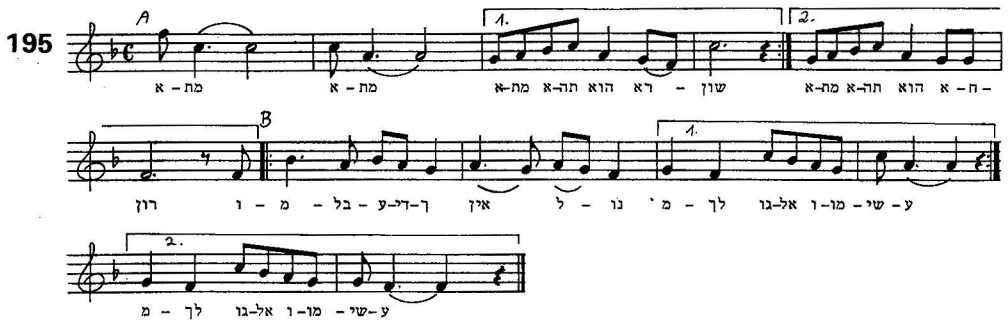


ואם לא עכשיו אימתי

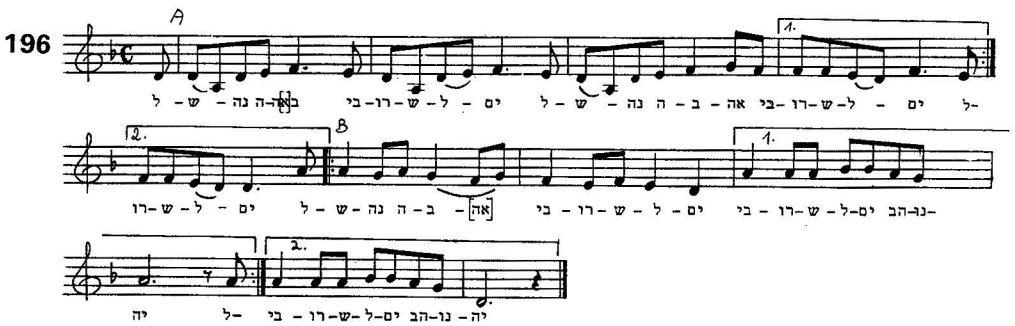
194



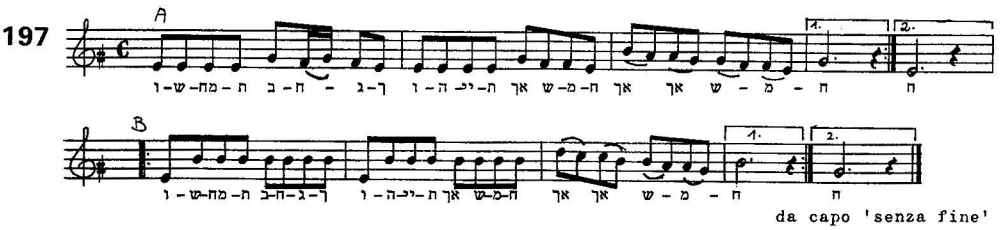
אמת אתה הוא ראשון



לשנה הבאה בירושלים

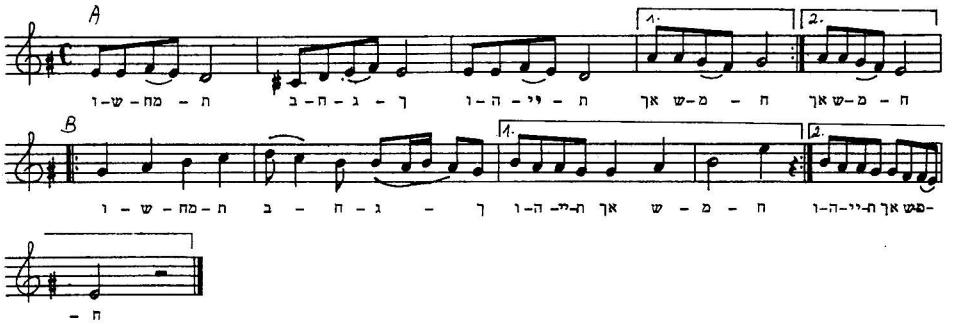


ושמחת בחגך



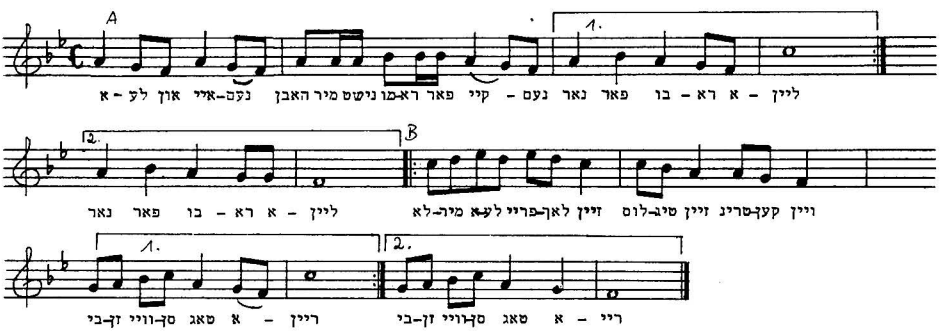
ושמחת בחגך

198



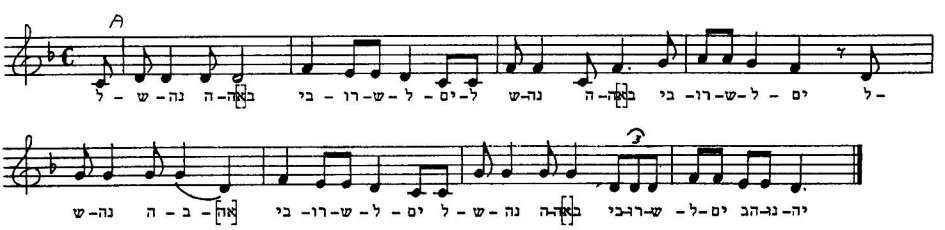
אלע און איינעם

199



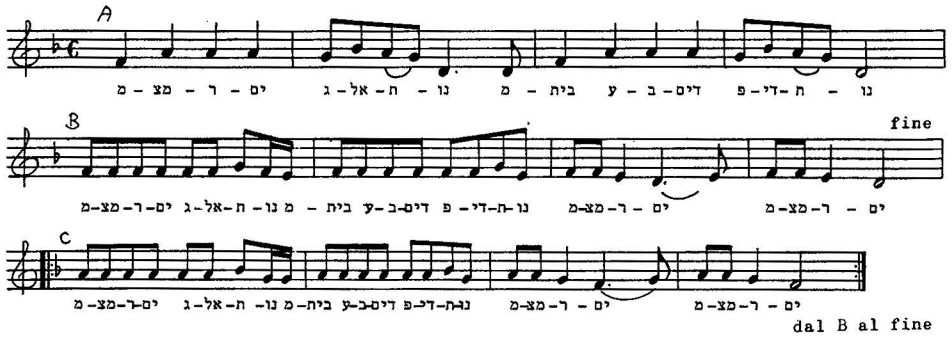
לשנה הבאה בירושלים

200



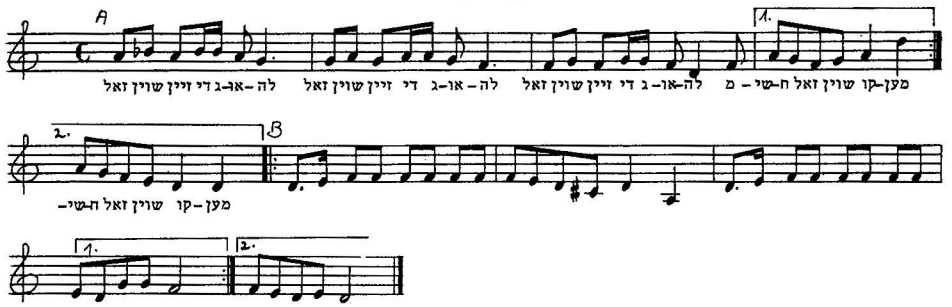
ממצרים גאלתנו

201



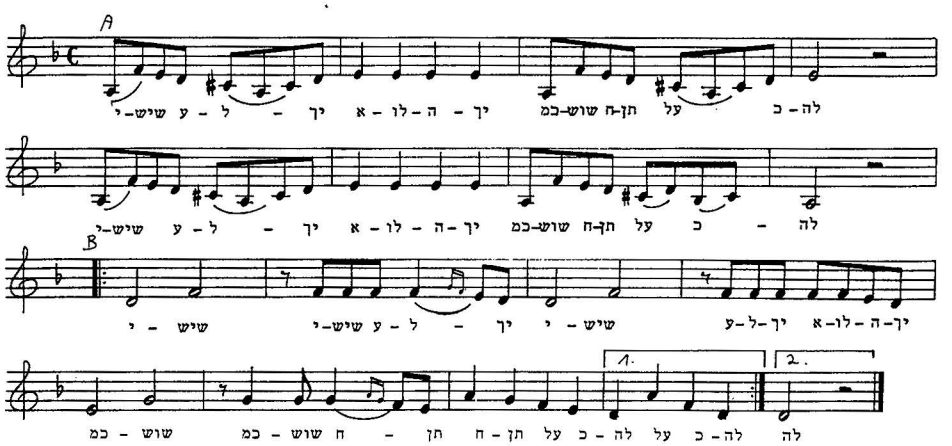
זאל שוין זיין די גאולה

202



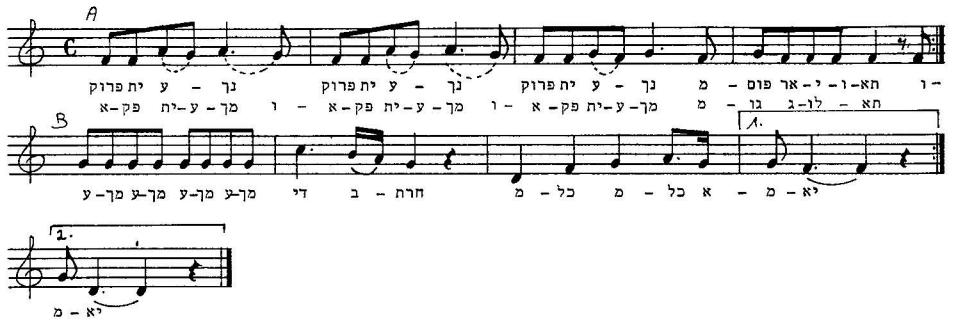
ישיש עליך אלוהיך

203



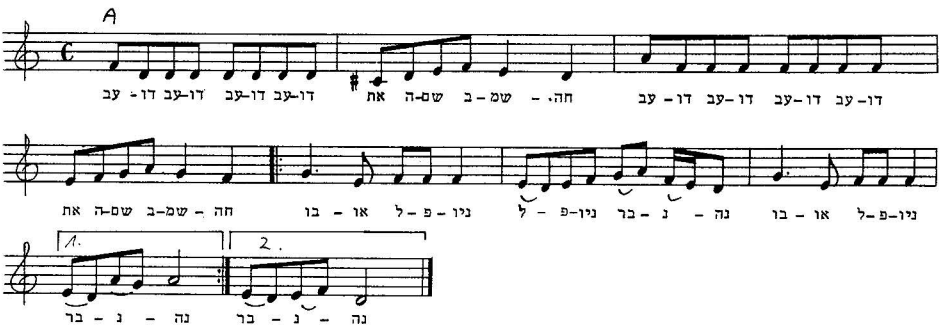
פרוק ית ענך

204



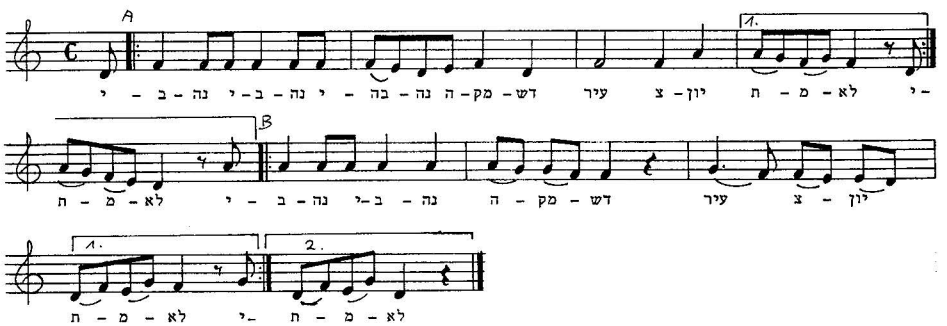
עבדו את ה' בשמחה

205



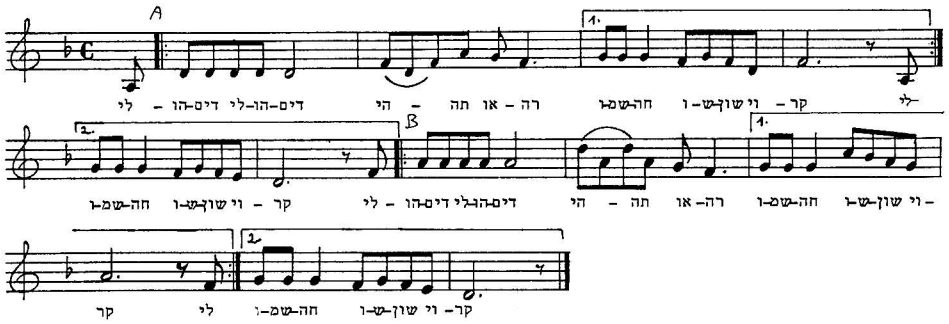
יבנה המקדש

206



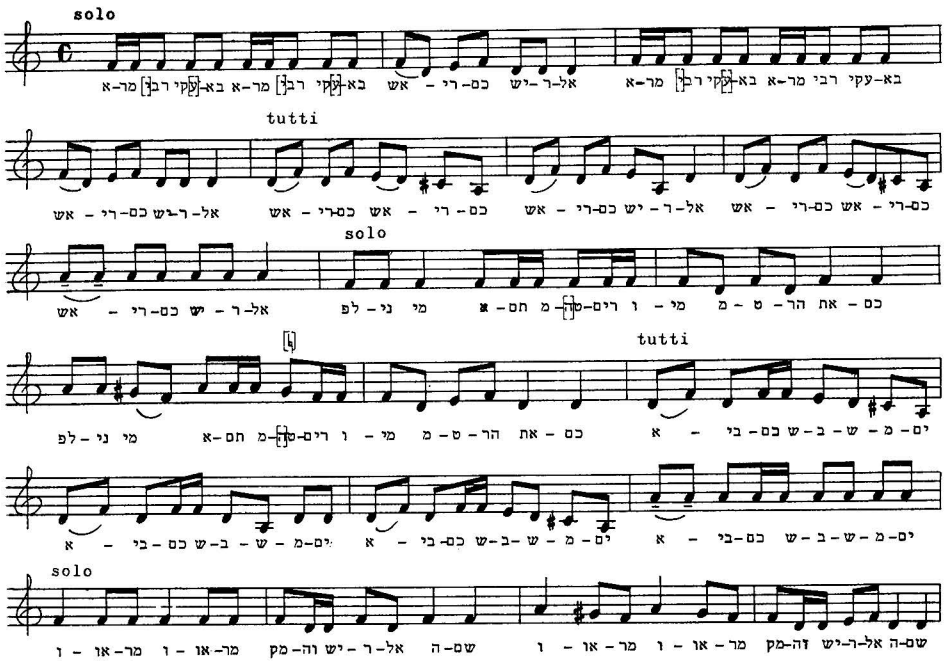
ליהודים היתה אורה

207



אמר רבי עקיבא

208



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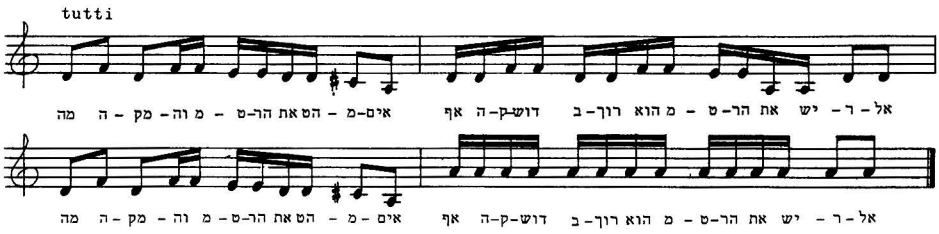
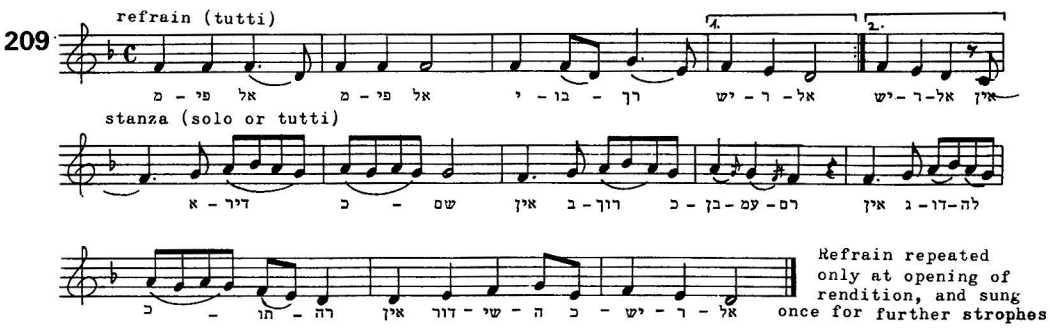
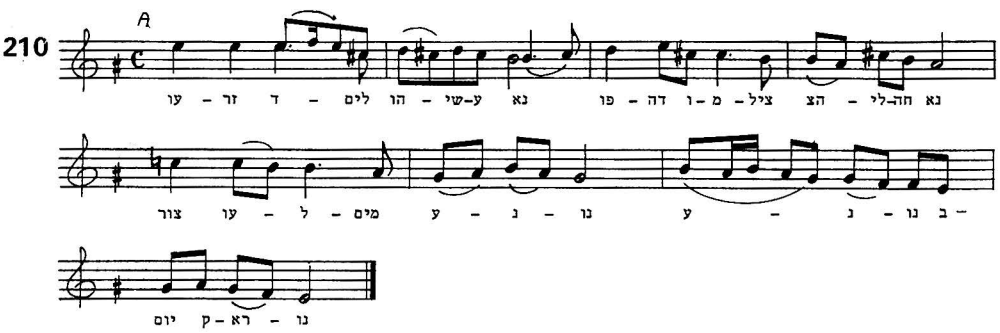


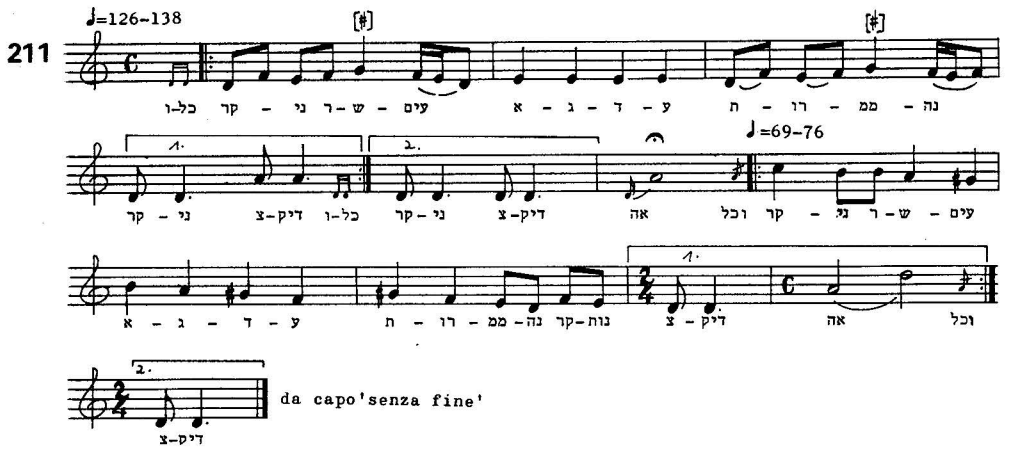
מפי אל



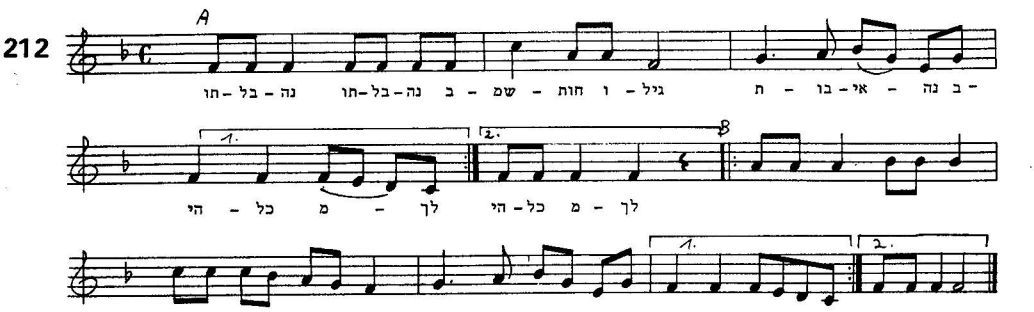
עוזר דלים הושיע נא



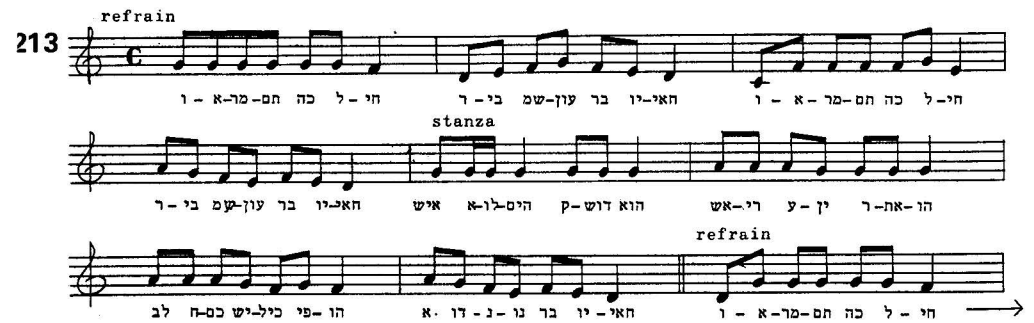
וכל קרני רשעים

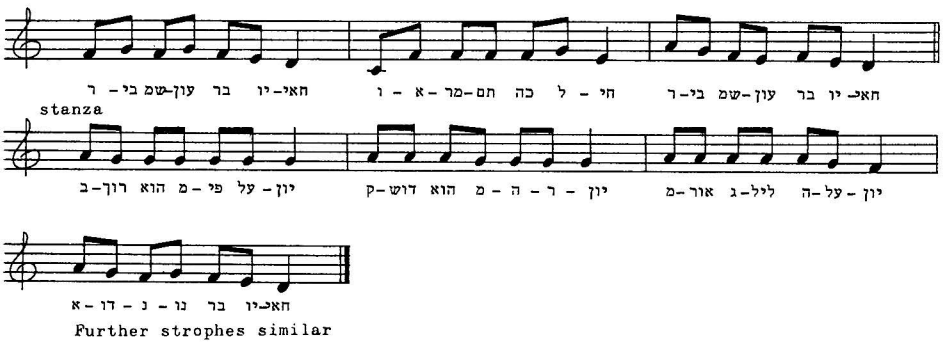


תובלנה בשמחות וגיל

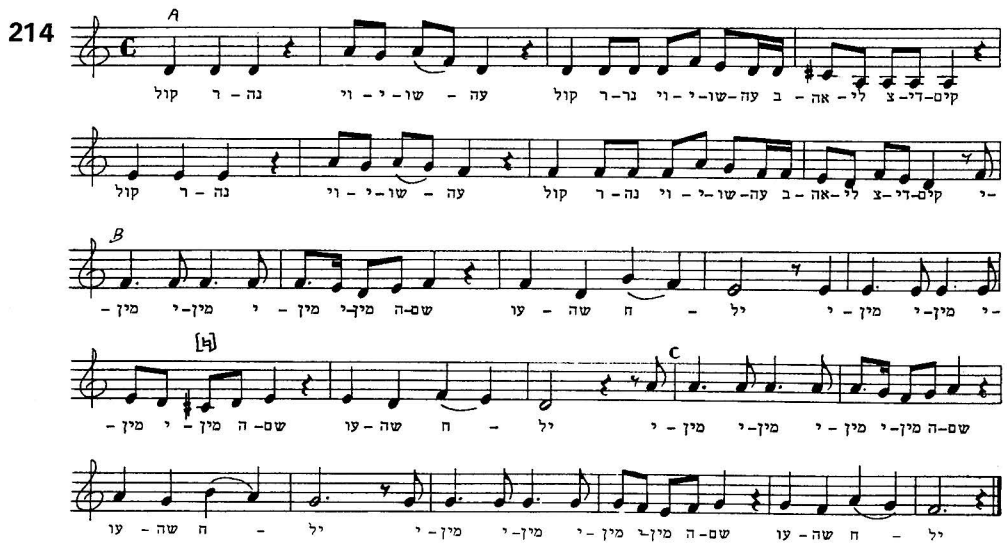


ואמרתם כה לחי

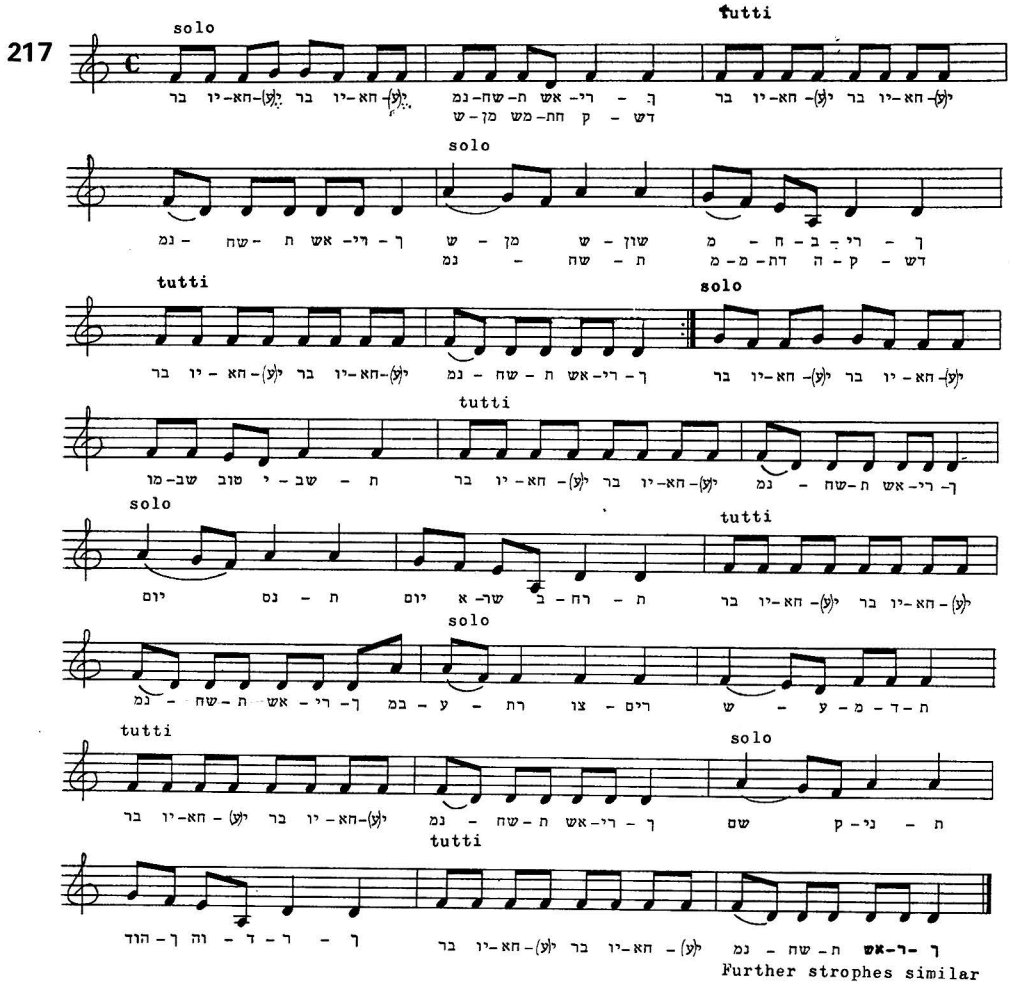




קול רנה



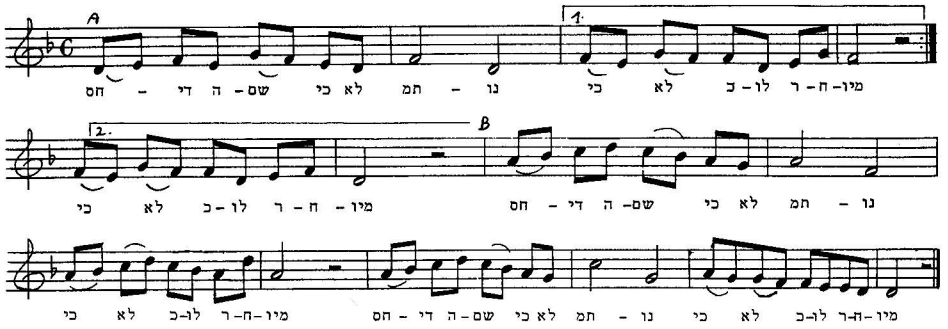
בר יחאי



Further strophes similar

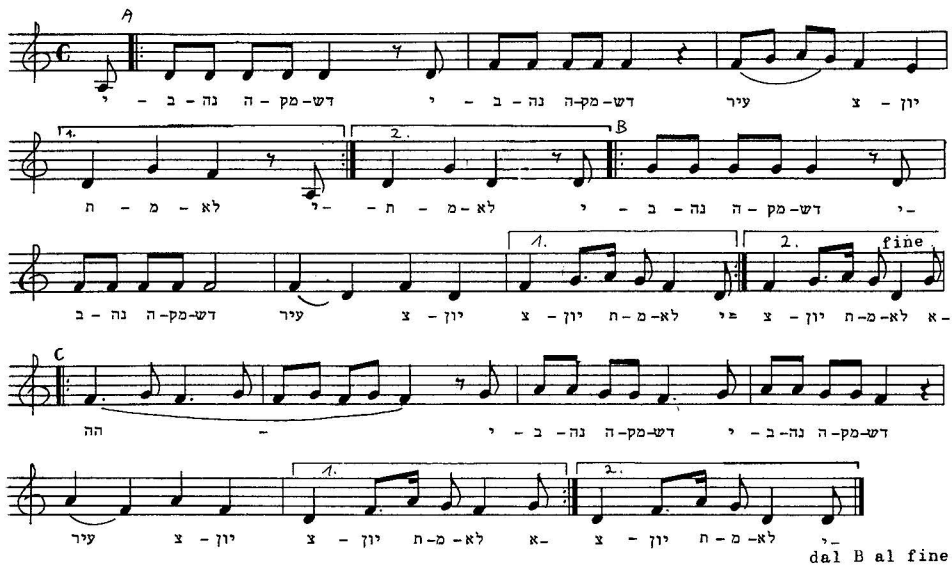
חסדי ה' כי לא תמנו

218



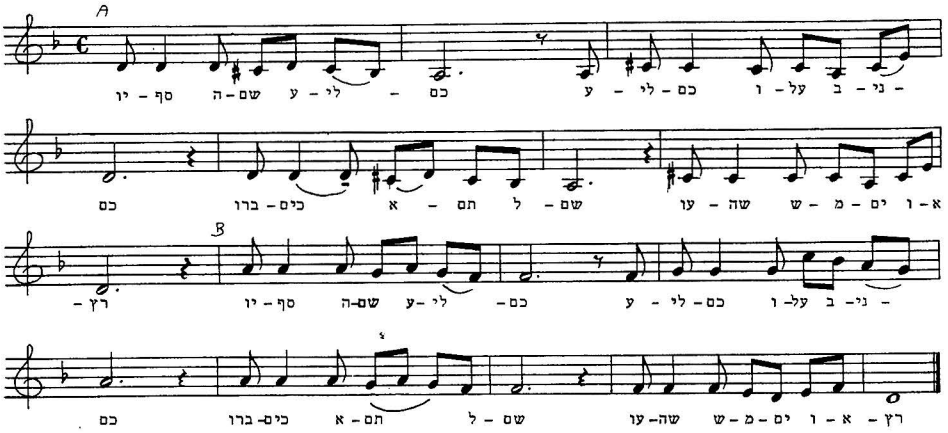
יבנה המקדש

219



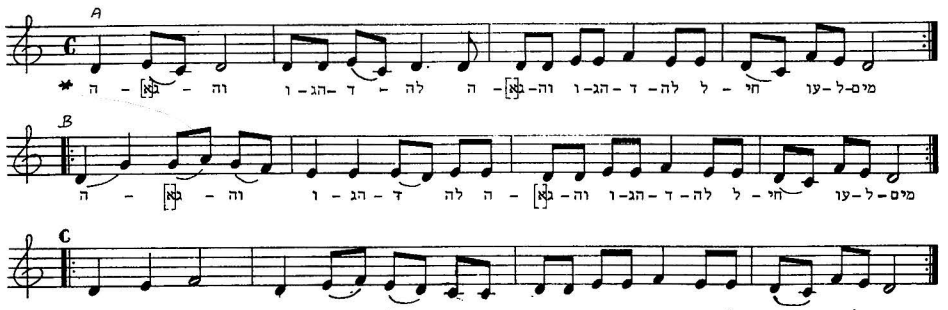
יוסף ה' עליכם

220



האדרת והאמונה

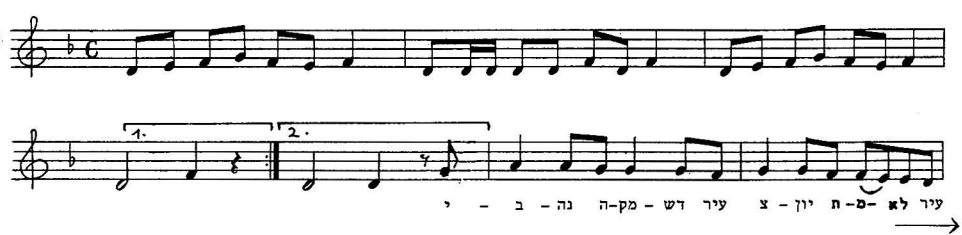
221

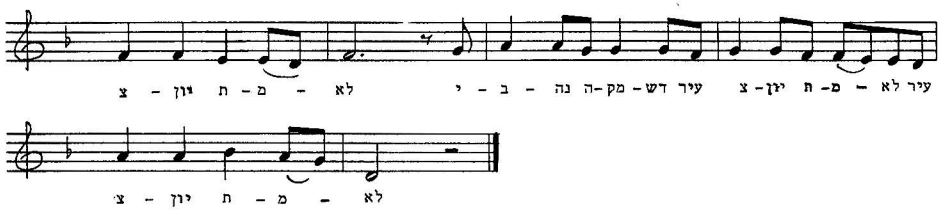


* Transcribed from the third line of the text onwards, because of unclearness of recording at the beginning

יבנה המקדש

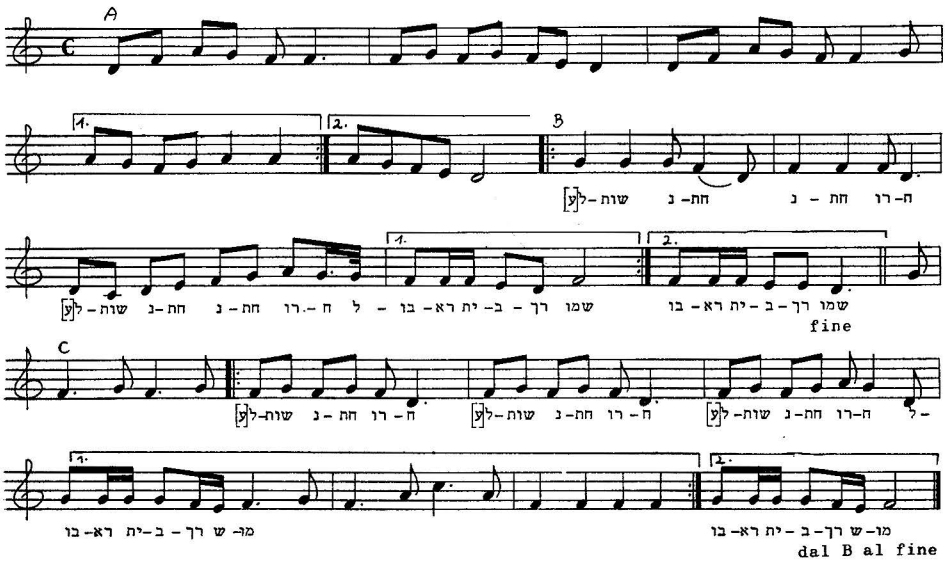
222





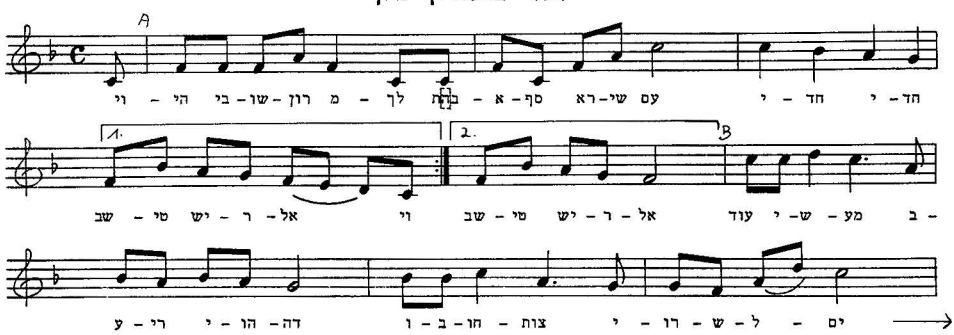
לעשות נחת רוח

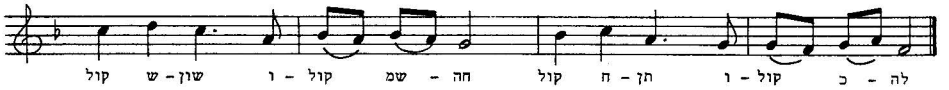
223



ויהי בישורון מלך

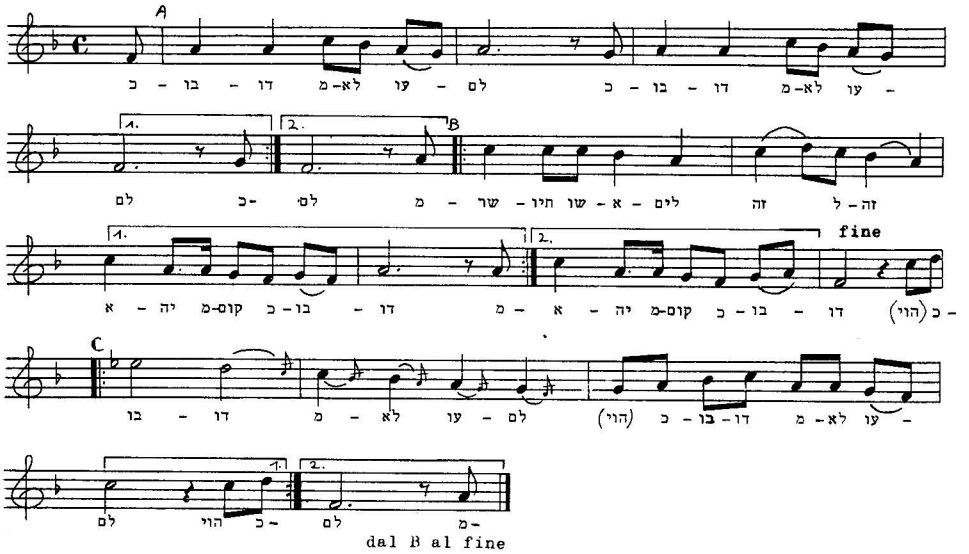
224





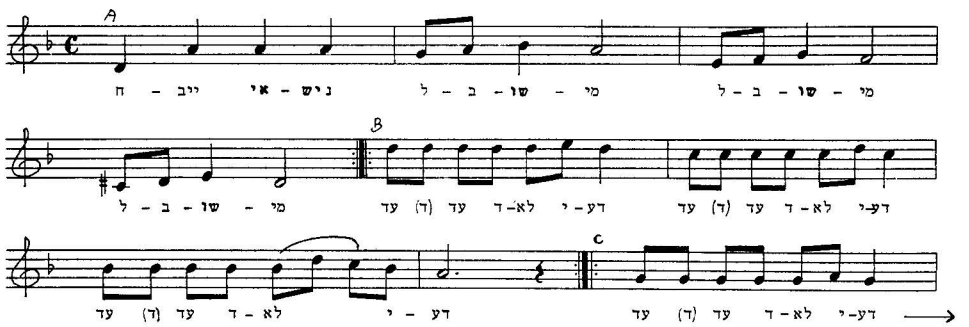
כבודו מלא עולם

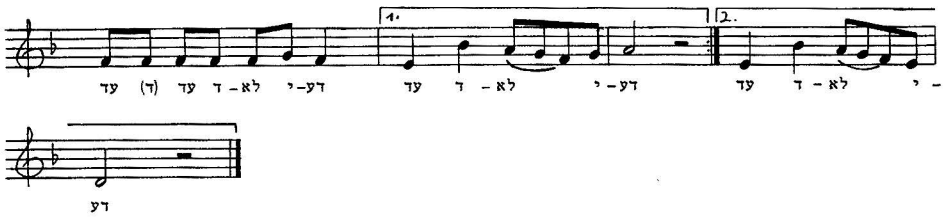
225



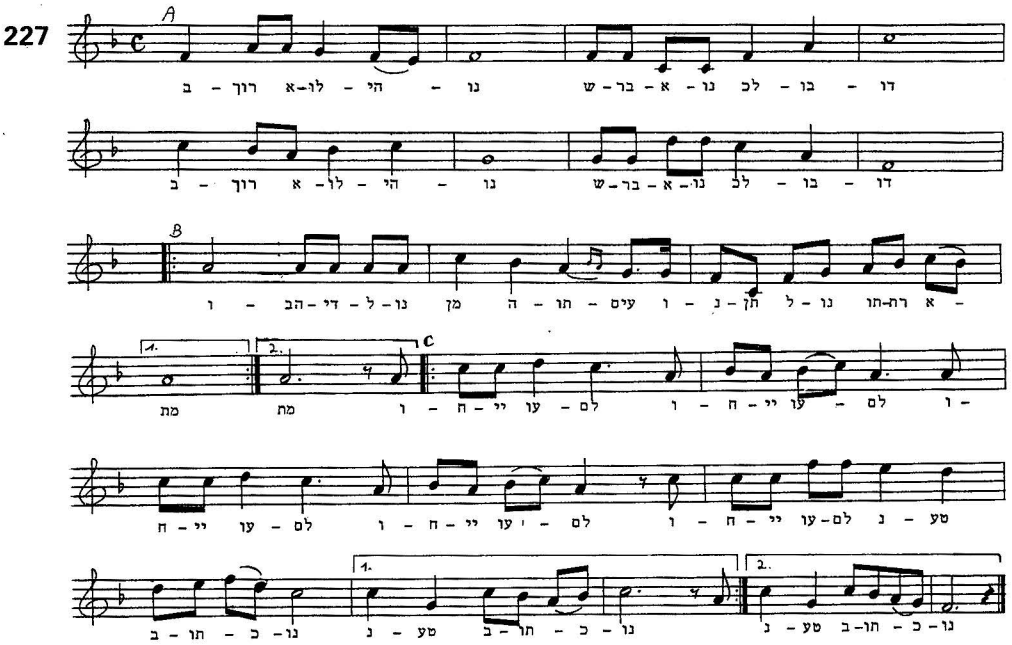
חייב אינייש לבשומי

226

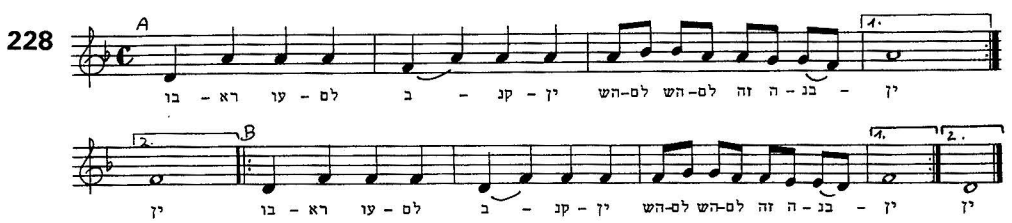




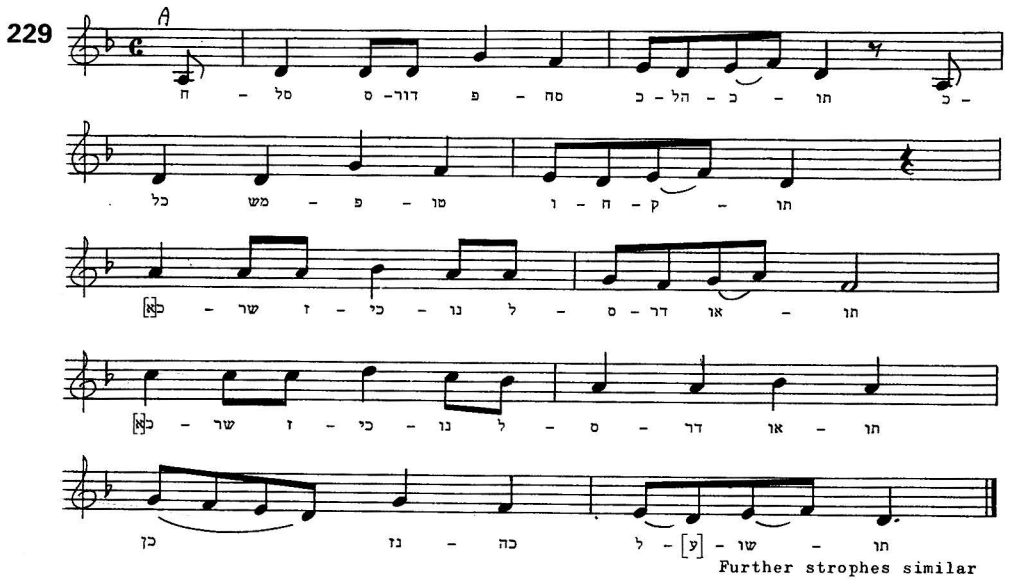
ברוך הוא אלוהינו



בורא עולם בקנין

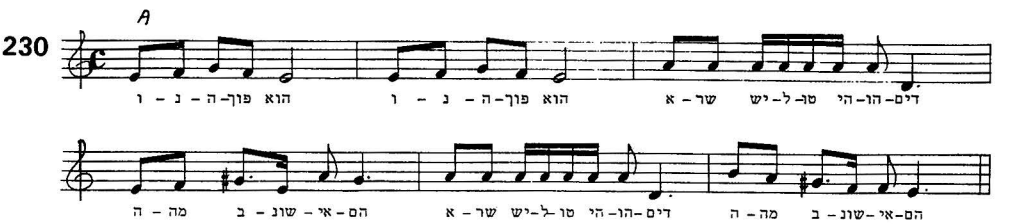


חסל סדור פסח

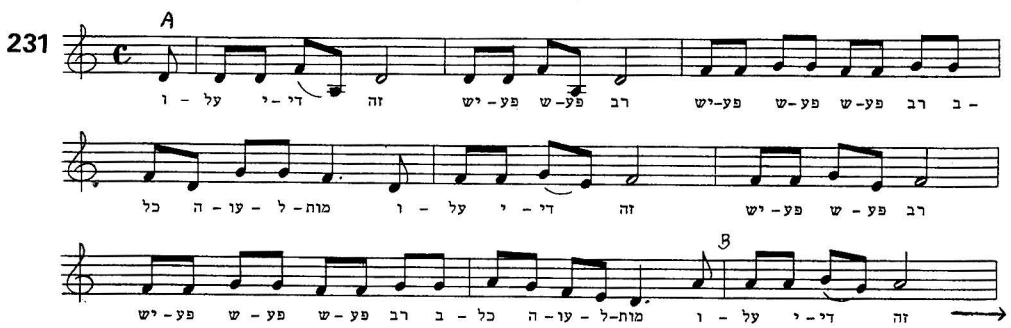


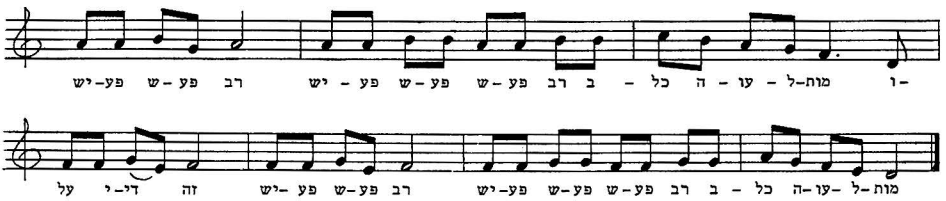
Further strophes similar

ונהפוך הוא

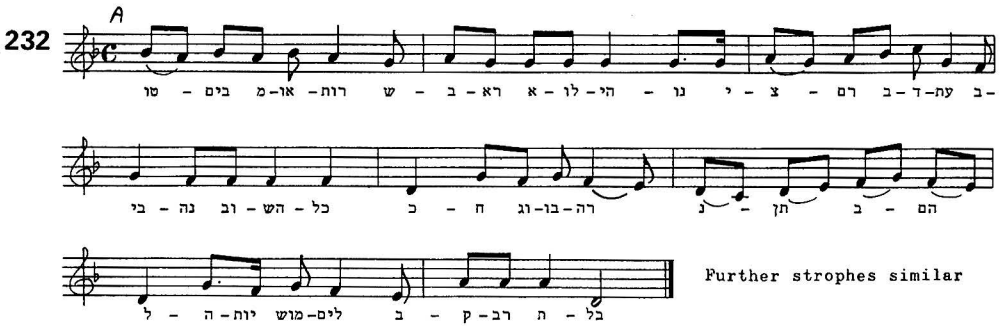


ועל ידי זה

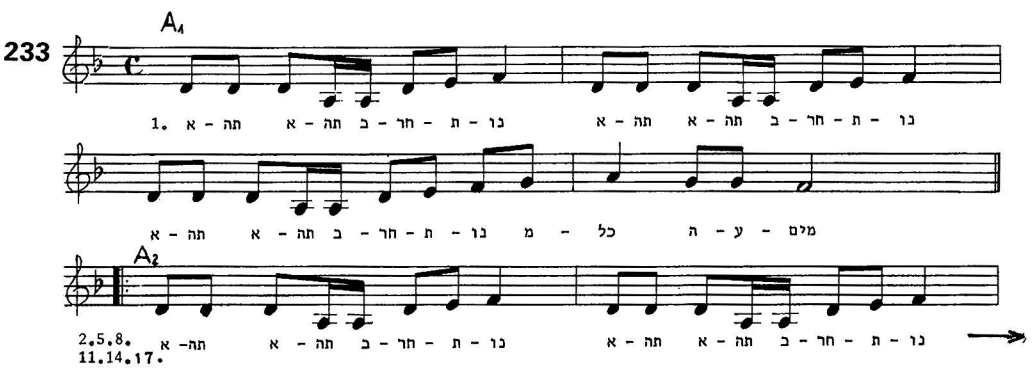


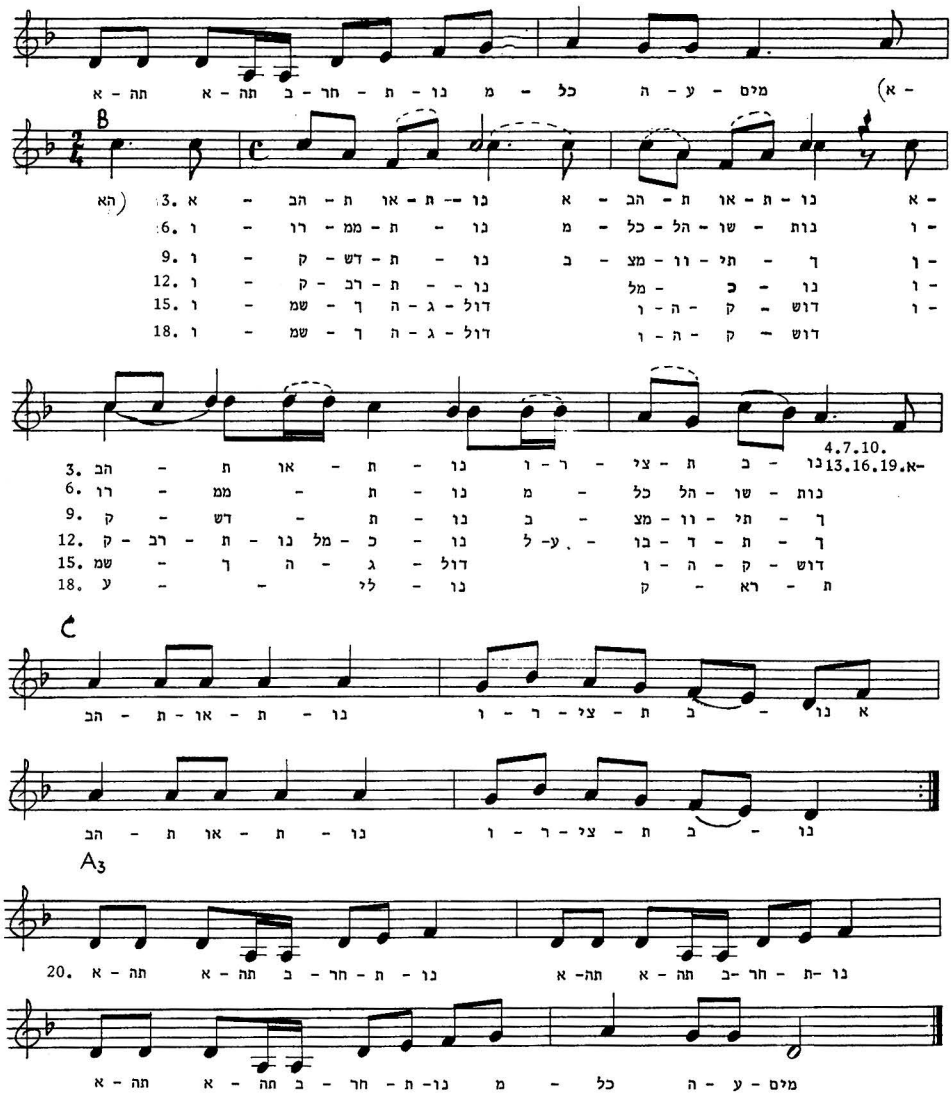


טובים מאורות



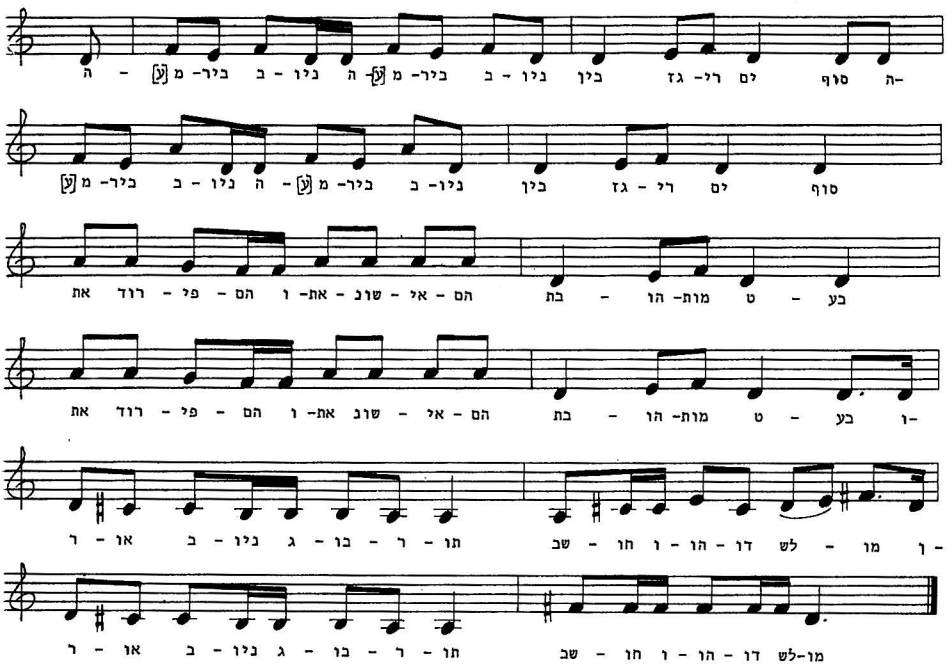
אתה בחרתנו




מים - ע - ה כל - מ נו - ת - חר - ב תה - א תה - א
B
נו - ת - או - ת - הב - א
נות - שו - הל - כל - מ נו - ת - ממ - רו - ו
ך - תי - וו - מצ - ב נו - ת - דש - ק - ו
נו - כ - מל נו - - ת - רב - ק - ו
דוש - ק - ה - ו דול - ג - ה ך - שמ - ו
דוש - ק - ה - ו דול - ג - ה ך - שמ - ו
4.7.10.
13.16.19.
נו - ב ת - צי - ר - ו
נות - שו - הל כל - מ נו - ת - ממ - רו
ך - תי - וו - מצ - ב נו - ת - דש - ק
ך - ת - ד - בו - ע- ל נו - כ - מל נו - ת - רב - ק
דוש - ק - ה - ו דול - ג - ה ך - שמ
ת - רא - ק נו - לי - ע
C
א נו - ב ת - צי - ר - ו נו - ת - או - ת - הב
נו - ב ת - צי - ר - ו נו - ת - או - ת - הב
A3
20. נו - ת - חר - ב תה - א תה - א נו - ת - חר - ב תה - א
מים - ע - ה כל - מ נו - ת - חר - ב תה - א תה - א

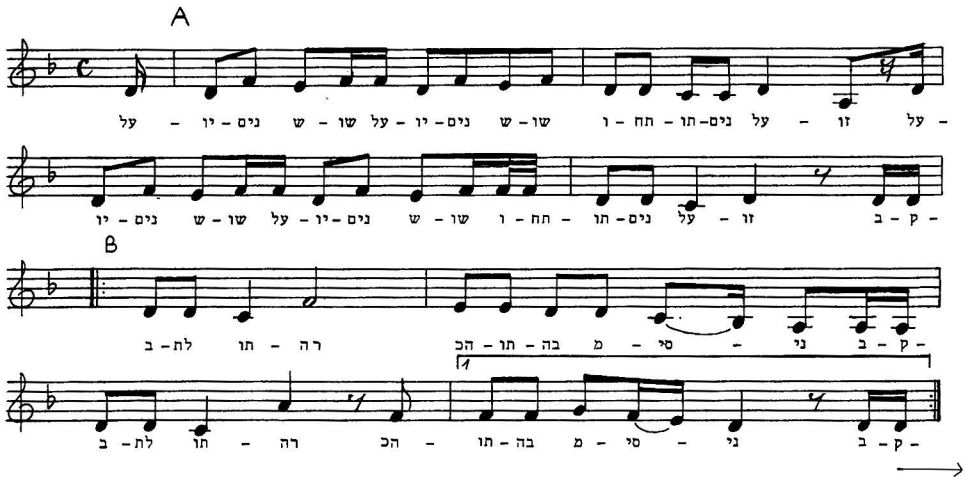
המעביר בניו

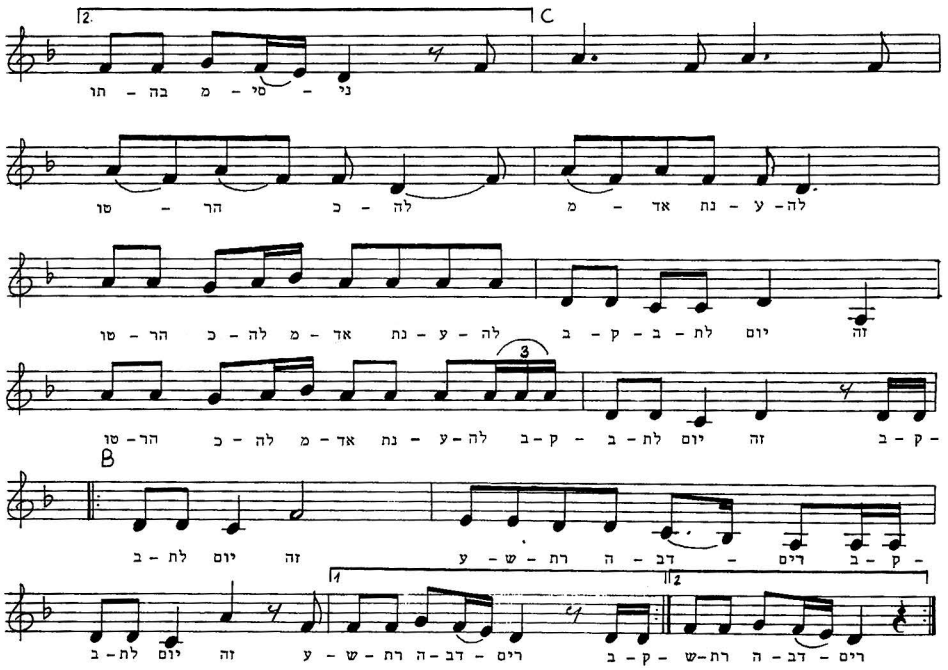
234



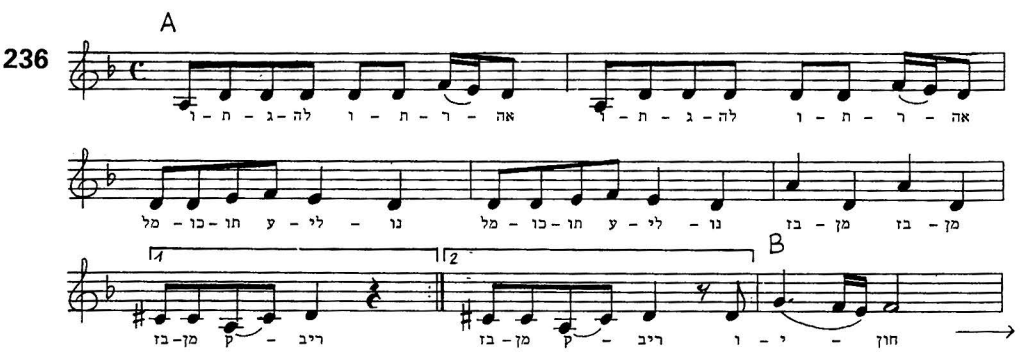
עליונים ששו

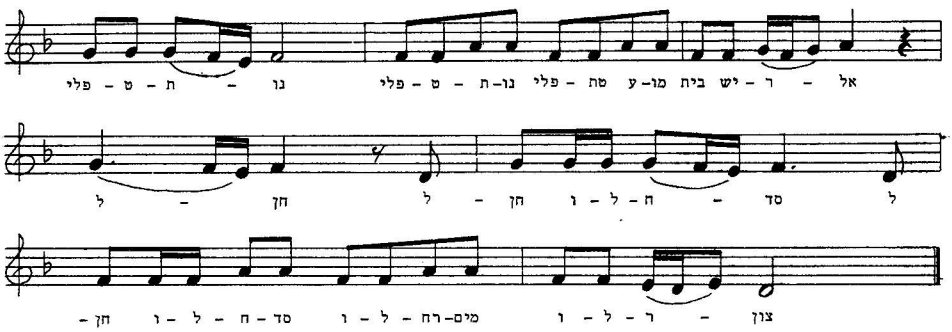
235




2.
C
ני - סי - מ בה - תו
לה - כ הר - סו
לה - ע - נת אד - מ
יום לת - ב - ק - ב לה - ע - נת אד - מ לה - כ הר - סו
זה
זה יום לת - ב - ק - ב לה - ע - נת אד - מ לה - כ הר - סו
ב - ק -
B
זה יום לת - ב
דב - ה רת - ש - ע
ב - ק - רים
1
2
זה יום לת - ב
ריס - דב - ה רת - ש - ע
ב - ק - ריס
רים - דב - ה רת - ש

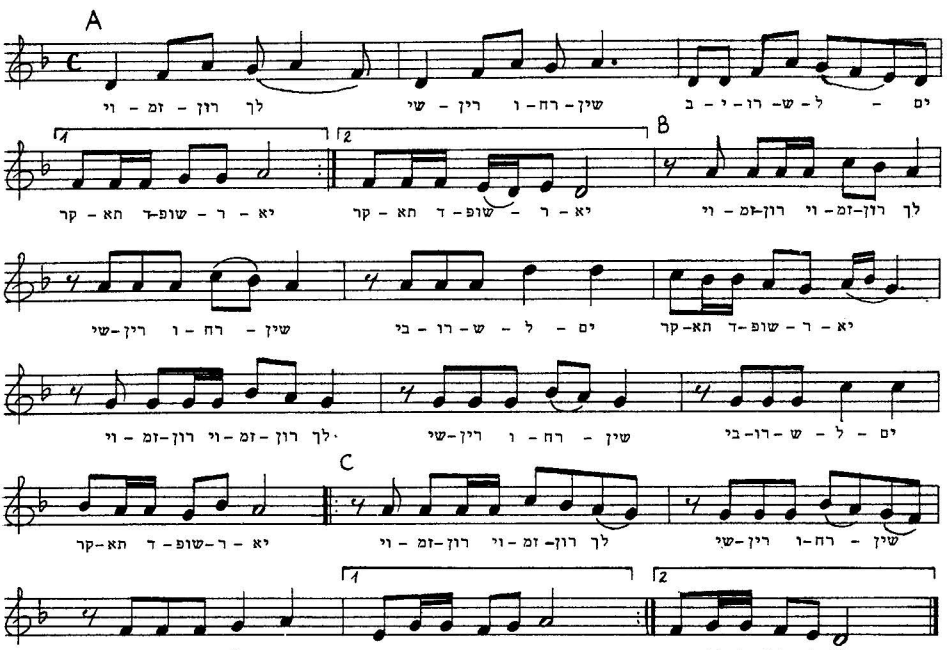
ותגלה ותראה


236
A
אה - ר - ת - ו לה - ג - ת - ו
אה - ר - ת - ו לה - ג - ת - ו
נו - לי - ע תו - כו - מל
נו - לי - ע תו - כו - מל
מן - בז מן - בז
B
1
2
מן - בז ק - ריב
מן - בז ק - ריב
חון - י - ו

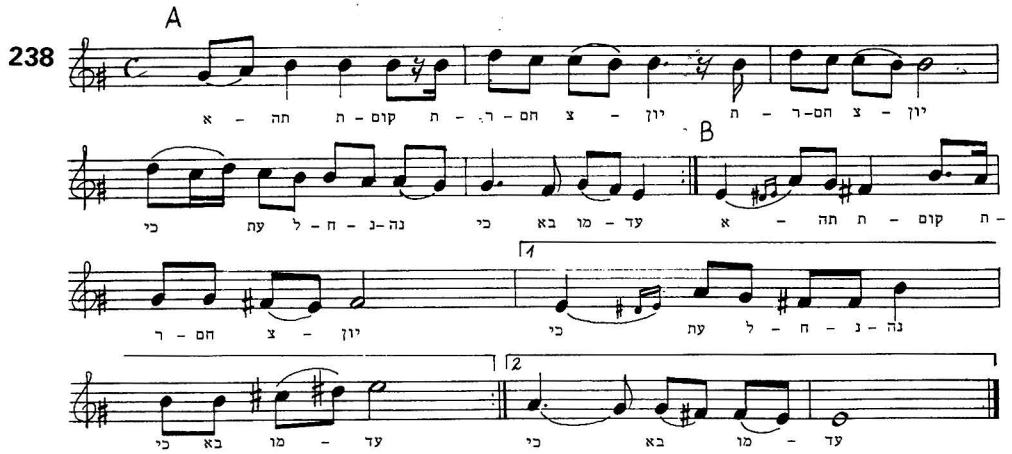


ויזמרון לך

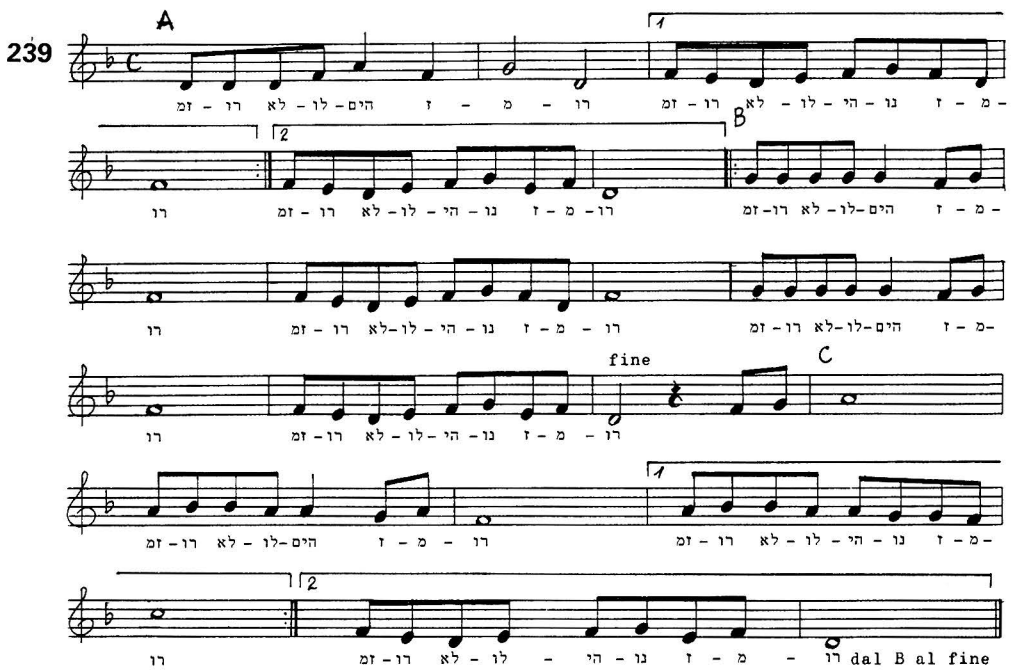
237



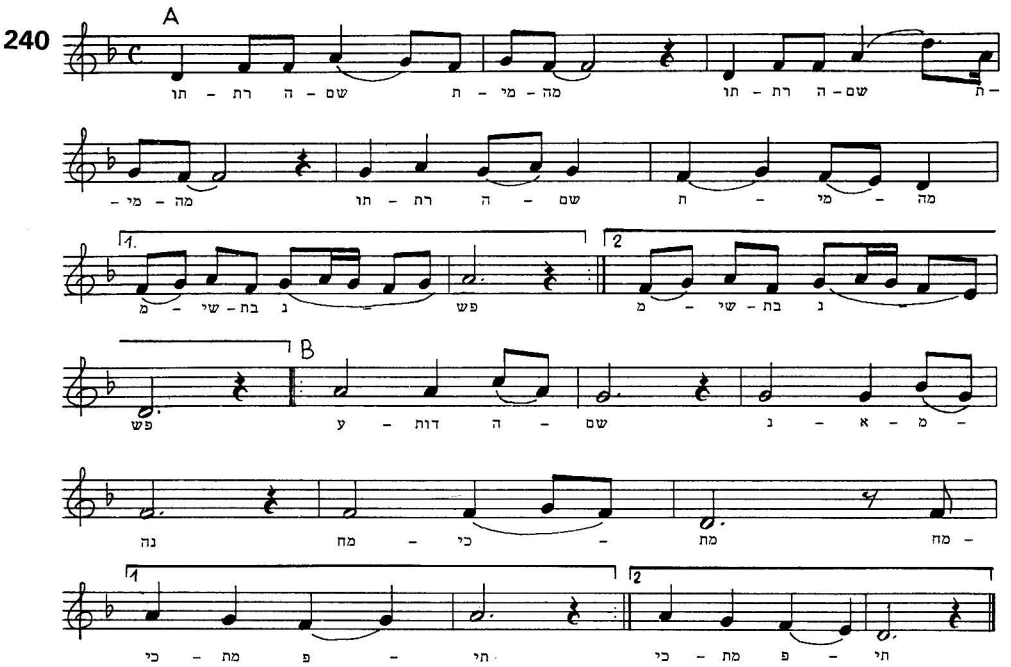
אתה תקום תרחם ציון



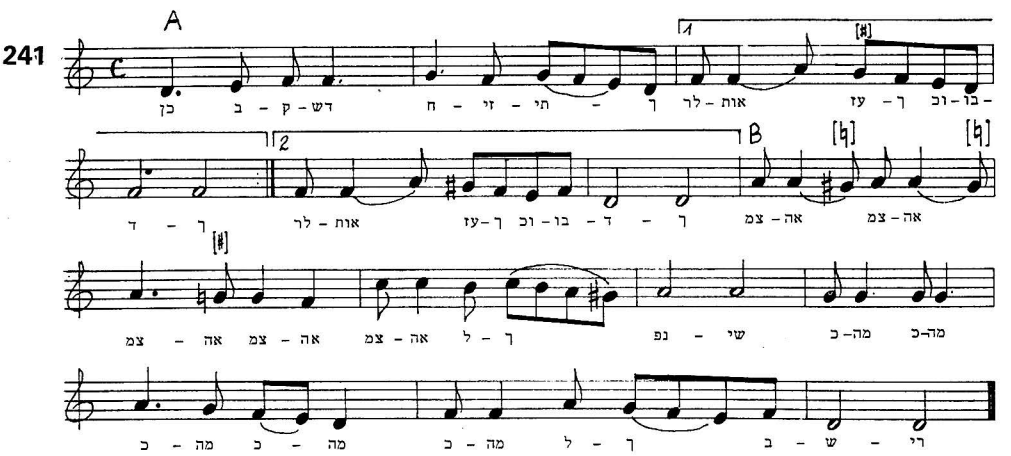
זמרו לאלוהים זמרו



תורת ה׳ תמימה

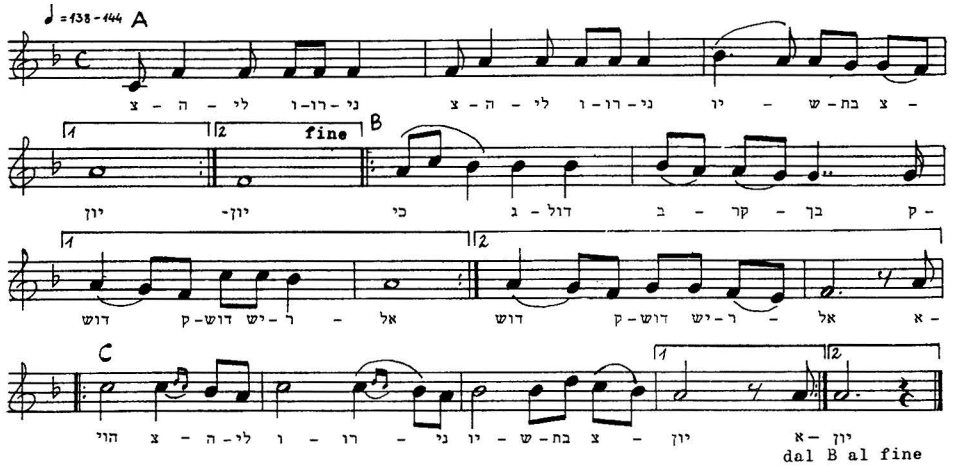


כן בקודש חזיתיך



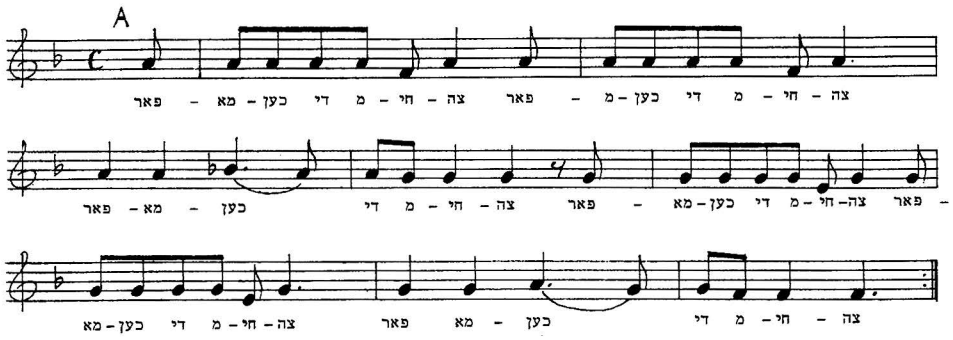
צהלי ורוני

242



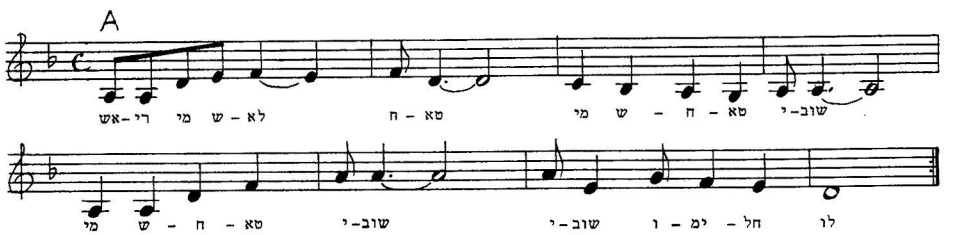
פארמאכען די מחיצה

243

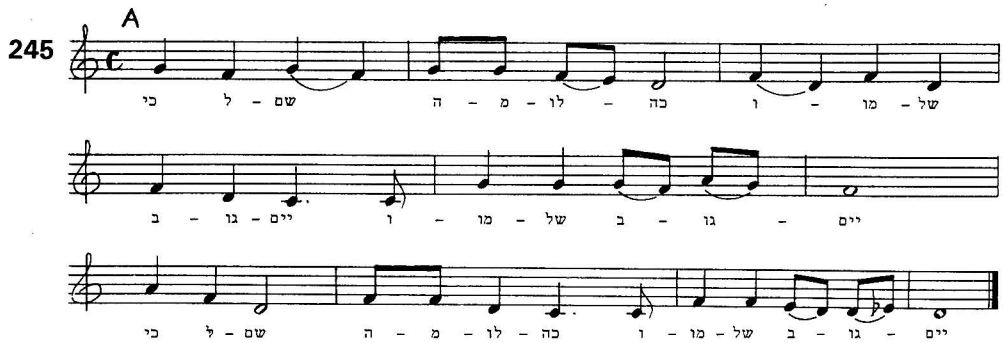


אשרי מי שלא חטא

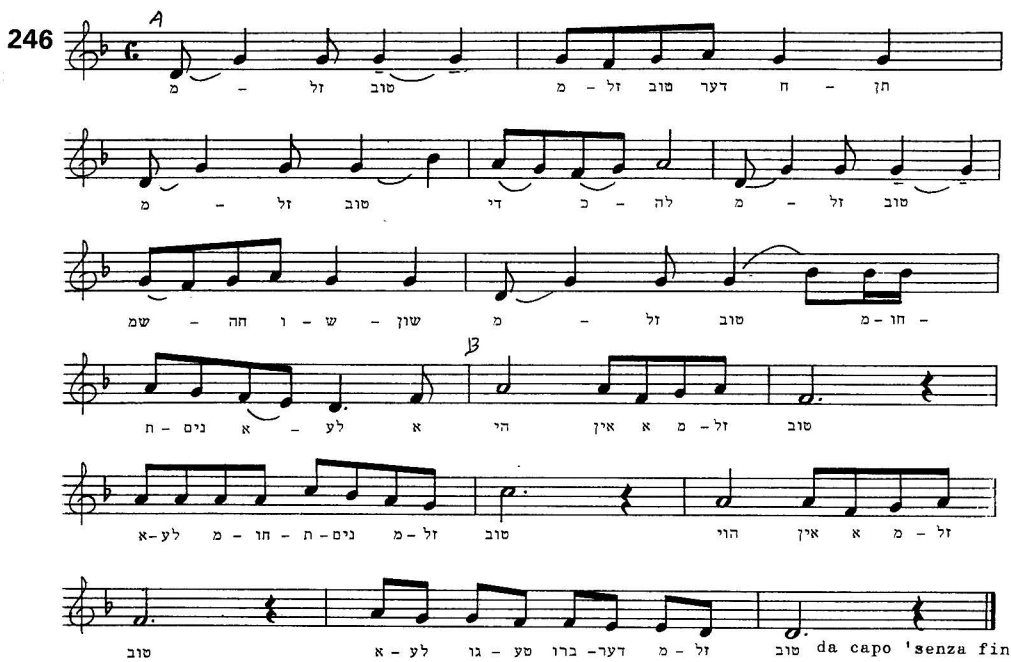
244



כי לה׳ המלוכה

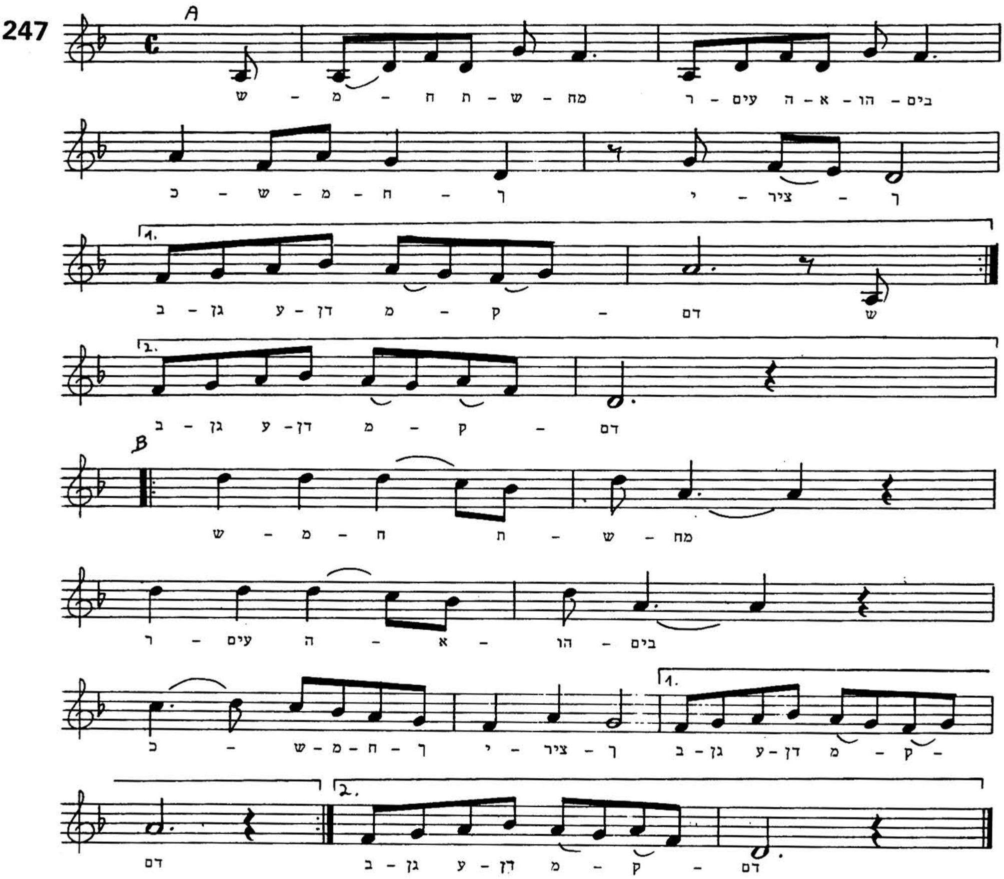


מזל טוב דער חתן

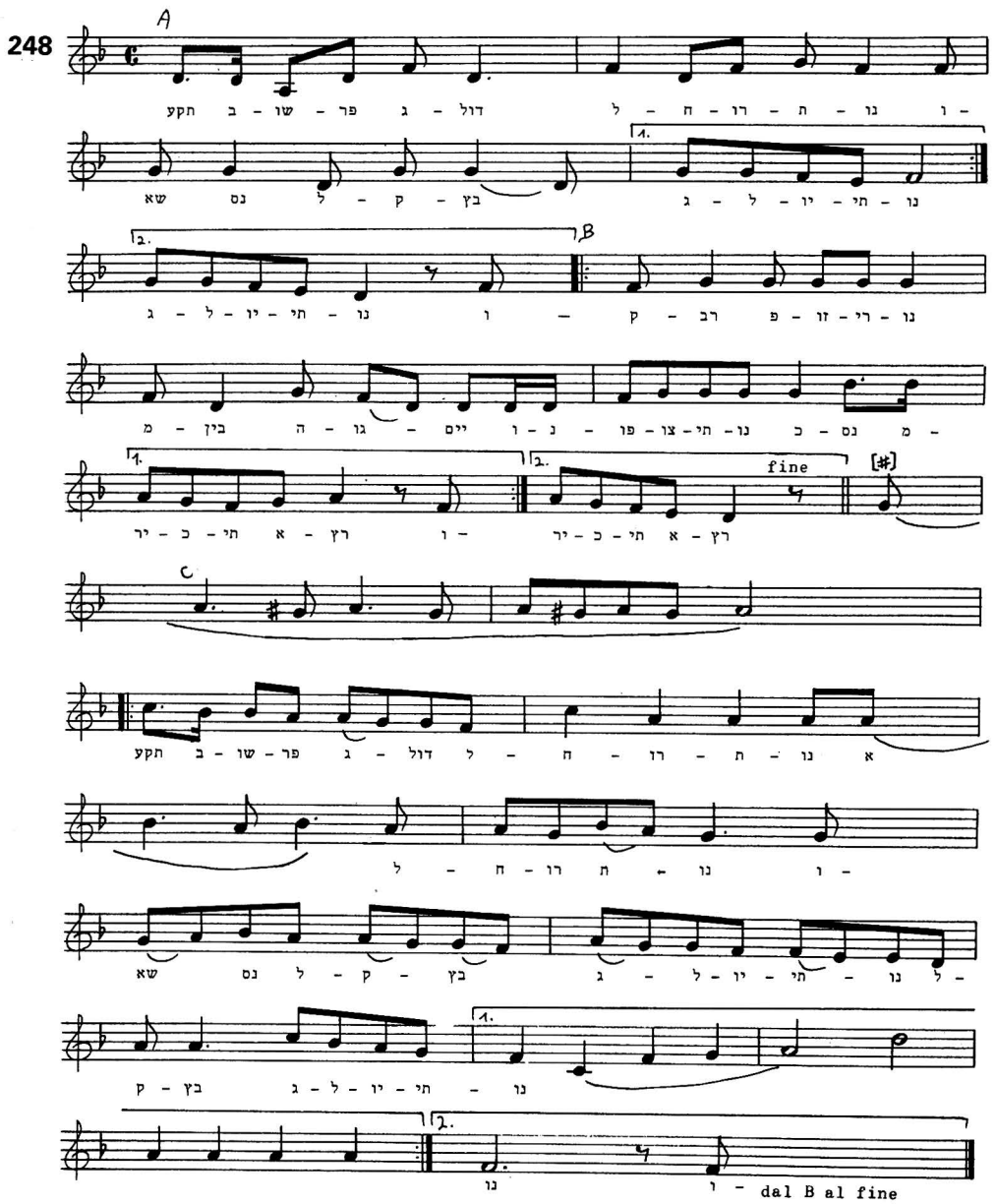


שמח תשמח

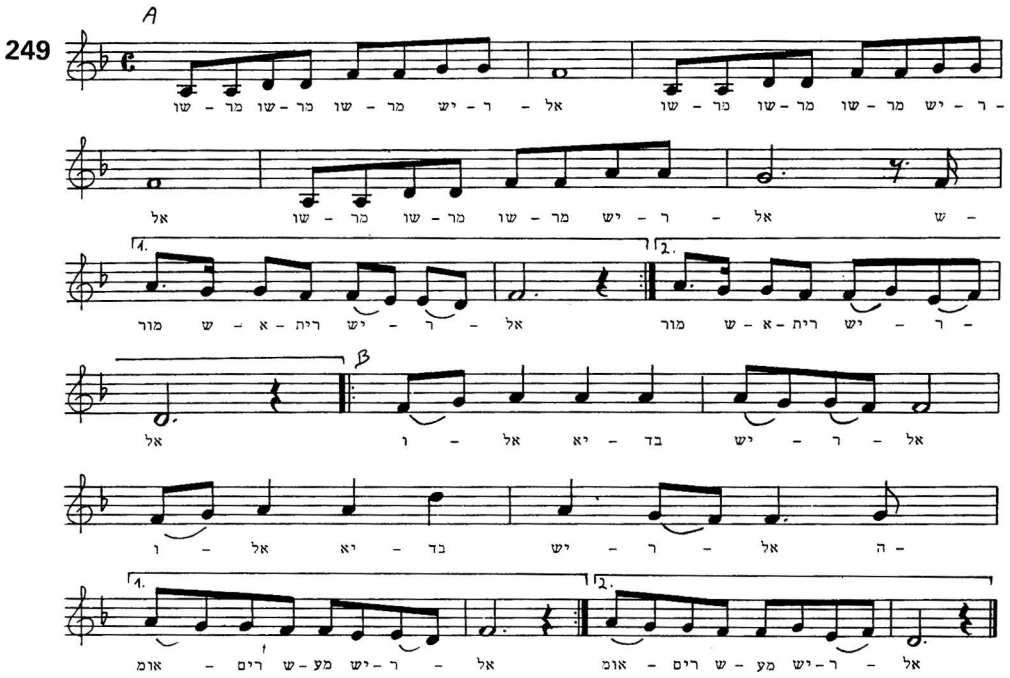
247


A
ש - מ - ח ת - ש - מח ר - עים ה - א - הו - בים
כ - ש - מ - ח - ך י - ציר - ך
1.
ב - גן ע - דן מ - ק - דם ש
2.
ב - גן ע - דן מ - ק - דם
B
ש - מ - ח ת - ש - מח
ר - עים ה - א - הו - בים
כ - ש - מ - ח - ך י - ציר - ך ב - גן ע - דן מ - ק -
דם ב - גן ע - דן מ - ק - דם

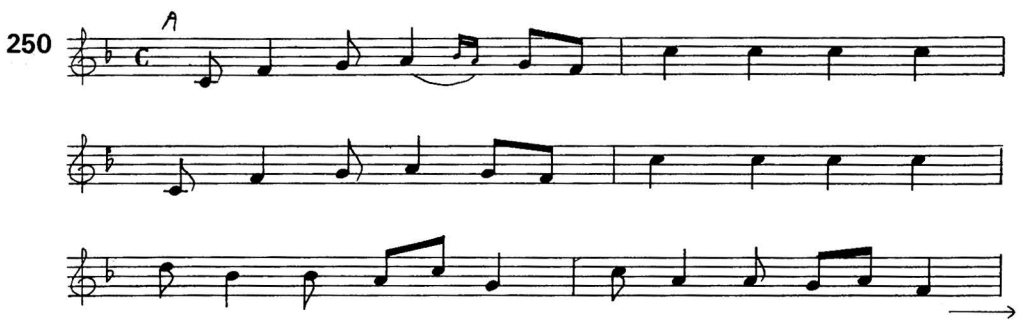
תקע בשופר גדול

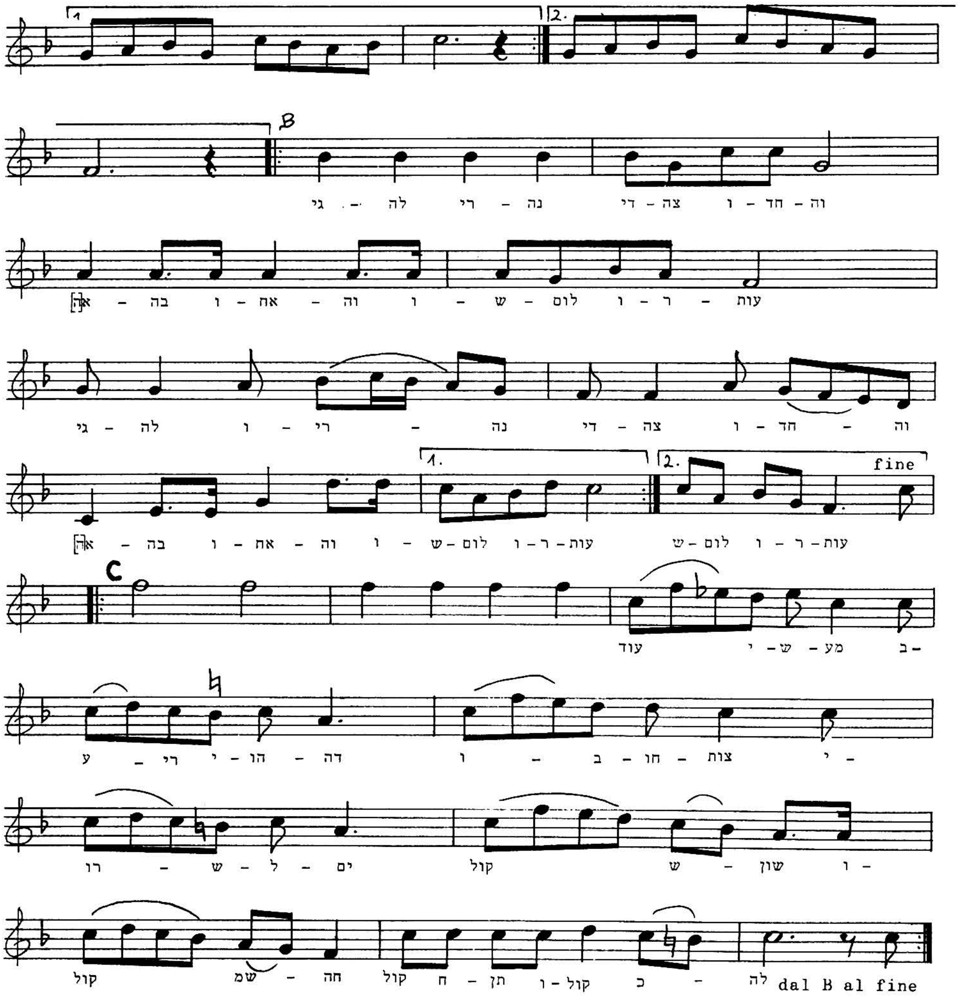


שומר ישראל



אשר ברא ששון ושמחה




1.
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B
והחדו צהדי נהרי להגי
אהבה ואחוה ושלום ורעות
והחדו צהדי נהרי להגי
אהבה ואחוה ושלום ורעות
1.
2.
fine
ורעות ושלום
C
במעשי עוד
יצות חובו דהוירי ע
ושון קול שלים רו
קול חהשמ קול חתן קולו כלה
dal B al fine

Note

Some of the *niggûnîm* from the Study Collection are also included in the authors' anthology, intended for a wider public, which is being published concomitantly with the present: A. Hajdu, Y. Mazor, *Oẓar ha ḥasidût–101 niggûney riqqûd.* Jerusalem, The Israel Institute for Sacred Music, 1974. The concordances of the items are as follows (numbering in *Oẓar ha-ḥasîdût* given in brackets):

1 (36	63 (26)	88 (99)	174 (101)	209 (2)
18 (92)	76 (86)	101 (81)	175 (23)	211 (39)
19 (19)	78 (73)	106 (100)	187 (78)	212 (40)
21 (18)	81 (42)	109 (7)	197 (59)	219 (90)
45 (97)	83 (41)	167 (55)	198 (61)	229 (10)
47 (27)	84 (5)	168 (29)	205 (66)	

YUVAL

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ABBREVIATIONS

CB	M. Steinschneider, *Catalogus librorum hebraeorum in bibliotheca Bodleiana,* Berlin, 1852–1860
CS	E. de Coussemaker, ed., *Scriptores de musica medii aevi . . .*, Paris, 1864–1876
EJ^2	*Encyclopaedia Judaica,* Jerusalem, 1972
d'Erlanger	R. d'Erlanger, *La musique arabe,* Paris, 1930–1949
GS	M. Gerbert, ed., *Scriptores ecclesiastici de musica . . .*, Sankt Blasien, 1784
El Hefny	M. El Hefny, *Ibn Sina's Musiklehre,* Berlin, 1930 (Diss.)
HU	M. Steinschneider, *Die hebräischen Übersetzungen des Mittelalters,* Berlin, 1893
HUCA	*Hebrew Union College Annual*
Husmann	H. Husmann, *Grundlagen der antiken Musikkultur,* Berlin, 1961
Idelsohn, *JM*	A. Z. Idelsohn, *Jewish Music in its Historical Development,* New York, 1929
JE	*Jewish Encyclopedia,* New York–London, 1901–1905
m	*Mishnah*
MPL	J. P. Migne, ed., *Patrologiae cursus completus. Series latina,* Paris, 1844–1855
Neubauer	E. Neubauer, "Die Theorie vom Īqaᶜ I. Übersetzung des Kitāb al-īqaʿāt von Abu Naṣr al-Fārābī", *Oriens,* 21–22 (1968/69): 196–232
PAAJR	*Proceedings of the American Academy for Jewish Research*
Reinach	Th. Reinach, *La musique grecque,* Paris, 1926
RISM	*Répertoire International des Sources Musicales*
ZDMG	*Zeitschrift der Deutschen Morgenländischen Gesellschaft*