

HIGH HOLIDAY TORAH TROP

CHANTING THE HEBREW BIBLE

3. Music as a Means of Communicating with God

Virtually universal is the human urge to communicate with supernatural beings through music.²⁷ In the mythology of many peoples, music is presented as an invention of the gods. Since it was the gods who granted music to humankind, it was natural that music should be the vehicle for communication between the mundane and the heavenly spheres. In many traditions, including the Jewish, the angels and the planets are portrayed as continually praising God through music. This angelic praise then serves as a model for human behavior.

TRANSCRIPTIONS OF THE *TE'AMIM*

The melodic interpretation of the *te'amim* has been transmitted orally for thousands of years. In any oral tradition, change is the only constant. Not until the melodies are recorded or transcribed into a more exact system of notation is the process of mutation arrested. The first known transcription of the *te'amim* into Western notation was made in the early sixteenth century by the Christian Bible scholar Caspar Amman (c. 1460-1524).⁴⁹

[The purpose of the accents is] so that you might know where to suspend the breath, where to distinguish a verse, place a comma, where you ought to put a pause, where a verse ends and begins, what ought to be pronounced slower and what faster. —Athanasius Kircherus, 1650⁶¹

THE MASORETIC TEXT

By the end of the ninth century c.e., rabbis of the Ben-Asher school in Tiberias had developed a system for notating vowels, consonant modifiers, and punctuation. These symbols, superimposed over the consonantal text, resolved many ambiguities by clarifying pronunciation, inflection, and interpretation. This new amplified text came to be known as the Masoretic Bible.⁴⁰

The Ben-Asher system introduced two new sets of symbols.

The first set consists of phonetic symbols:

1. vowel symbols

kamats, pataḥ, ḥolam, shuruk, kubbutz, segol, tsere, sheva, ḥirik, ḥataf-pataḥ, ḥataf-segol, and ḥataf-kamats.

2. consonant modifiers:

- the *dagesh kal* (which distinguishes between *bet* and *vet*, *gimel* and *ghimel*, *dalet* and *dhalet*, *kaf* and *khaf*, *pey* and *fey*, *tav* and *thav*),⁴¹
- the *dagesh ḥazak* (which doubles the length of a consonant),
- the *mappik* (which turns the letter *heh* in final position from a silent to an aspirate consonant),
- and the dot, which distinguishes *shin* from *sin*.⁴²

The second set consists of the so-called "accents," the *ta'amey ha-mikra*: thirty symbols in the "prose" books of the Bible and twenty-three symbols in the "poetic books." The *te'amim* serve three functions in relation to the text:

- (1) they indicate the melody to which the words are to be sung,
- (2) they indicate which syllable is to receive the tonic stress (the accent), and
- (3) they serve as an elaborate system of punctuation.

As we shall see shortly, all three functions can be encapsulated into one term, "inflection." Inflection refers to the rise and fall of a vocal line, both the subtle pitch variations of speech and the more stylized motion of song. Inflection serves to emphasize or otherwise give special attention to certain syllables within a word and certain words within a sentence.

High Holiday Torah Trop (Binder)

1-*a* מִרְכָּא טַפְתָּא מוֹנֵךְ אֲתוֹקְתָא

Mer-chaw tip - chaw — mu - nach es - nach - taw —

b טַפְתָּא מוֹנֵךְ אֲתוֹקְתָא

tip - chaw — mu - nach es - nach - taw —

c מִרְכָּא טַפְתָּא אֲתוֹקְתָא

Mer-chaw tip - chaw — es - nach - taw —

d טַפְתָּא אֲתוֹקְתָא

tip - chaw — es - nach - taw —

1-*a* מִרְכָּא טַפְתָּא מִרְכָּא סוּךְ פֻּטוֹךְ

Mer-chaw tip - chaw — mer - chaw sof paw - suk —

b טַפְתָּא מִרְכָּא סוּךְ פֻּטוֹךְ

tip - chaw — mer - chaw sof paw - suk —

c סוּךְ פֻּטוֹךְ מִרְכָּא טַפְתָּא

Mer-chaw tip - chaw — sof paw - suk —

d סוּךְ פֻּטוֹךְ טַפְתָּא

tip - chaw — sof paw - suk —

3-*a* קַדְמָא מַח־פַּח מוֹנֵךְ מוֹנֵךְ קִטְוֵן

kad - maw mah - pach — pash - taw — mu - nach — kaw - ton —

b מַח־פַּח מוֹנֵךְ מוֹנֵךְ קִטְוֵן

mah - pach pash - taw mu - nach kaw - ton


c מוֹנֵךְ קִטְוֵן מוֹנֵךְ טַפְתָּא


tip - chaw — pash - taw — mu - nach — kaw - ton —

d מוֹנֵךְ קִטְוֵן טַפְתָּא


pash - taw — kaw - ton —


4. a  דרגא תביר
dar - gaw — te - vir

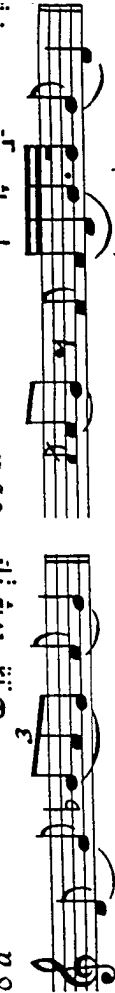
b  מוכא תביר
mer - chaw — te - vir

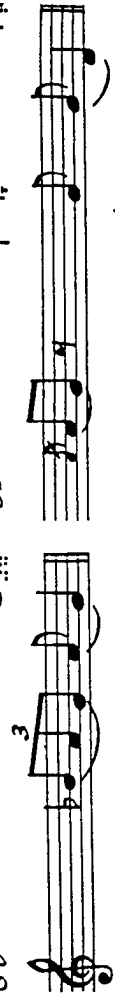
5. a  מונק ומונק רביע
mu - nach — re - vi a — a


b  מונק רביע
mu - nach — re - vi a — a

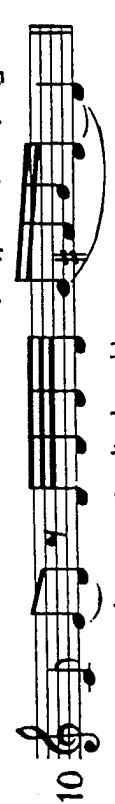
6.  גרש'ם
ger - sha - yim —

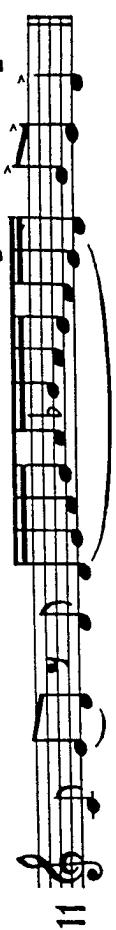
7  קדמא נאולא
kad - maw ve - a - law —


8 a  קדמא נאולא
kad - maw ge - - - resh
תיב מונק קטון
ye - siv — munach — kaw - ton

8 b  נאולא קטון
resh kaw - ton
תיב קטון
ye - siv kaw - ton

9  מונק תולא נאולא
mu - nach — t - li - shaw g'do - law

10  מונק תולא נאולא
mu - nach t - li - shaw k'ta - naw

11  מונק נאולא
mu - nach — paw - zër

12  נאולא קטון
zaw - kef | gaw - dol —

קטון

13 a מונח זרקא מונח סגול
 mu - nach zar - kaw munach - se - gol

b זרקא מונח סגול
 zar - kaw munach - se - gol

c זרקא
 zar - kaw se - gol

d מונח זרקא סגול
 mu - nach zar - kaw se - gol

Final cadence for each parasha

14 a מירכא טפתא מירכא סוף פסוק
 mer - chaw tip - chaw mer - chaw — sof paw - suk

b סוף פסוק מירכא טפתא
 mer - chaw tip - chaw sof paw - suk

c סוף פסוק מירכא מירכא טפתא
 tip - chaw mer - chaw sof paw - suk

d סוף פסוק מירכא טפתא
 tip - chaw sof paw - suk

8. Readings with High Holyday Cantillation

According to Orthodox tradition the following Torah readings are read on Rosh Hashannah and Yom Kippur with the special High Holyday tropes:

The First Day of Rosh Hashannah: Genesis: 21

The Second Day of Rosh Hashannah: Genesis: 22

Yom Kippur Morning: Leviticus: 16

Minchah—Yom Kippur: Leviticus: 18 (with Sabbath tropes)¹

Reform Practice

Rosh Hashannah: Genesis: 22:1-19

Yom Kippur Morning: Deut. 29:19-14; 30:11-20

Yom Kippur Afternoon: Leviticus: 19 (with Sabbath tropes)

1. At the Minchah Service on Yom Kippur, the Torah is chanted according to the tropes in Chart 1 (Sabbath tropes) in order to establish the Sabbath spirit and atmosphere. For the Day of Atonement is the "Sabbath of Sabbaths."

5

EX. 1

TROPES

Lords or Disjunctives

| Trope | Hebrew Name | Transliteration | Literal Meaning |
|-------|-------------|-----------------|-----------------|
|-------|-------------|-----------------|-----------------|

- | | | | |
|----|---|--------------------------|--|
| 1 | ⎓ | סוף פסוק | sof pawsuk = end of sentence |
| 2 | ⎔ | אָחַחְתָּא | esnachtaw = to rest |
| 3 | ⎕ | גִּגְגִּל | segol = cluster of three dots: also a vowel sign |
| 4 | ⎖ | שַׁלְשֵׁלָת | shalsheles = chain |
| 5 | ⎗ | גִּדּוּל גִּזְלִי | zawkef-gawdol = full, upright (chironomic sign) |
| 6 | ⎘ | קִטּוֹן וְקִי or קִטּוֹן | zawkef-koton or koton - lesser upright (chironomic sign) |
| 7 | ⎙ | אֶפְסוּחַ | tipchaw = hand-breath (chironomic sign) |
| 8 | ⎚ | רֵבִיעַ | revia = four-square |
| 9 | ⎛ | אֶרְקָא | zarkaw = scattered |
| 10 | ⎜ | אֶפְשָׁט | pashtaw = extending (chironomic sign) |
| 11 | ⎝ | יְתִיב | yesiv = staying |

| Trope | Hebrew Name | Transliteration | Literal Meaning |
|-------|-------------|-----------------|-----------------|
|-------|-------------|-----------------|-----------------|

- | | | | |
|----|---|--------------------|---|
| 12 | ⎞ | אָרְשָׁה | geresh = to chase (when milel) see pg. 52 |
| 13 | ⎟ | אֶלְמִלָּא | azlaw = going on (when milra) see pg. 53 |
| 14 | ⎠ | מִשְׁתַּיִם | gershayim = double geresht |
| 15 | ⎡ | תֵּבִיר | tevir = broken |
| 16 | ⎢ | פִּזְר | pawzer = to scatter |
| 17 | ⎣ | קַרְנֵי הַפָּרָה | karne fawraw = horns of a heifer |
| 18 | ⎤ | אֶלְיָהוּ גְדוּלָה | t'lishaw g'dolaw = big t'lishaw - to draw out |
| 19 | ⎥ | מִנְחָה לְמַנְחָה | munach legamme = independent munach |
| 20 | ⎦ | מִנְחָה | munach = sustained |
| 21 | ⎧ | פְּרִיפּוּחָה | mabpach = reversed |
| 22 | ⎨ | אֶרְגָּא | dargaw = stepwise |
| 23 | ⎩ | מֵיִרְכָּא | merchaw = to lengthen |

| <i>Trope</i> | <i>Hebrew Name</i> | <i>Transliteration</i> | <i>Literal Meaning</i> |
|--------------|------------------------|------------------------|---|
| 24 | עַ כְּפֹלֵה מֵיָרְכָא | merchaw chefulaw | = double merchaw |
| 25 | בַּ קַדְמָא | kadmaw | = to proceed |
| 26 | גַּ תְּלִישָׁא קַטְנָה | t'lishaw k'tanaw | = small t'lishaw |
| 27 | yerach ben yomoh | = a moon of one day | |
| 28 | וַּ פְּסִיק | p'sik | = to restrain – to stop: no tonal value: like a short rest (♪) |

Kohen

וַיְהִי פְקֹד אֶת־שָׂרָה כַּאֲשֶׁר אָמַר
 וַיֵּשֶׁב יִשְׂרָאֵל לְשָׂרָה כַּאֲשֶׁר דִּבֶּר׃ וַתַּהַר וַתֵּלֶד שָׂרָה לְאַבְרָהָם
 בֶּן לָקְחוֹ לְמוֹעֵד אֲשֶׁר־דִּבֶּר אֵתוֹ אֱלֹהִים׃ וַיִּקְרָא אַבְרָהָם
 אֶת־שָׂם־בְּנֵוֹ הַנּוֹלֵד־לוֹ אֲשֶׁר־יָלְדָה־לוֹ שָׂרָה יִצְחָק׃ וַיִּמְלֵךְ
 אַבְרָהָם אֶת־יִצְחָק כִּנּוֹ בְּדִשְׁמֹנֶת יָמָיו כַּאֲשֶׁר צִוָּה אֵתוֹ
 אֱלֹהִים׃

Levi

וַאֲבָרְהָם בְּרִמְמַת שָׁנָה בַּהֲוֵלֵד לוֹ אֶת יִצְחָק בְּנֵוֹ׃
 וַתֹּאמֶר שָׂרָה צִחֵק עָשָׂה לִי אֱלֹהִים כָּל־הַשְּׂמֵעַ יִצְחָק־לִי׃
 וַתֹּאמֶר מִי מִלֵּל לְאַבְרָהָם הֵינִיקָה בְנִים שָׂרָה כִּי־יִלְדָתִי כִּן
 לָקָחוּ׃ וַנִּגְדַּל הַיֵּלֵד וַיִּמְלֵךְ וַיֵּעַשׂ אַבְרָהָם מִשְׁתָּה גָדוֹל בְּיוֹם
 הַיְמִל אֶת־יִצְחָק׃

On Shabbat: Shlishi

וַתֵּרָא שָׂרָה אֶת־בְּוֹדְהָר הַמַּעֲרִית אֲשֶׁר־
 יָלְדָה לְאַבְרָהָם מִצִּחֵק׃ וַתֹּאמֶר לְאַבְרָהָם גֵּרֶשׁ הָאִמָּה הַזֹּאת
 וְאֶת־בְּנֵיהָ כִּי לֹא יִרְשׁ בְּוֹדְהָאִמָּה הַזֹּאת עִסְבִּנִי עִם־יִצְחָק׃
 וַיִּרְע הַדָּבָר מְאֹד בְּעֵינֵי אַבְרָהָם עַל אֹדֶת בְּנֵוֹ׃ וַיֹּאמֶר אֱלֹהִים
 אֶל־אַבְרָהָם אֲלֵיךְ עֲלֵה־נָעֵר וְעַל־אִמָּתְךָ כָּל אֲשֶׁר
 תֹּאמֶר אֵלֶיךָ שָׂרָה שְׂמַע בְּקוֹלָהּ כִּי בִיִּצְחָק יִקְרָא לְבָרְעֻךְ׃

Torah Reading for the first day

Genesis 21

Kohen

The Lord took note of Sarah as He had promised, and the Lord did for Sarah as He had spoken. Sarah conceived and bore a son to Abraham in his old age, at the set time of which God had spoken. Abraham gave his newborn son, whom Sarah had borne him, the name of Isaac. And when his son Isaac was eight days old, Abraham circumcised him, as God had commanded him.

Levi

Now Abraham was a hundred years old when his son Isaac was born to him. Sarah said, "God has brought me laughter; every one who hears will laugh with me." And she added,

"Who would have said to Abraham That Sarah would suckle children! Yet I have borne a son in his old age."

The child grew up and was weaned, and Abraham held a great feast on the day that Isaac was weaned.

On Shabbat: Shlishi

Sarah saw the son whom Hagar the Egyptian had borne to Abraham, playing. She said to Abraham, "Cast out that slave-woman and her son, for the son of that slave shall not share in the inheritance with my son Isaac." The matter distressed Abraham greatly, for it concerned a son of his. But God said to Abraham, "Do not be distressed over the boy or your slave; whatever Sarah tells you, do as she says, for it is through Isaac that offspring shall be continued for you."