

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 מִדְּבַר טִפְתָּא מוֹנַח אֲתִנְחַתָּא
Mer-chaw tip-chaw mu-nach es-nach-taw

b טִפְתָּא מוֹנַח אֲתִנְחַתָּא
tip-chaw mu-nach es-nach-taw

c אֲתִנְחַתָּא מִדְּבַר טִפְתָּא
Mer-chaw tip-chaw es-nach-taw

d טִפְתָּא אֲתִנְחַתָּא
tip-chaw es-nach-taw

2a מִדְּבַר טִפְתָּא מוֹנַח אֲתִנְחַתָּא מִדְּבַר טִפְתָּא מוֹנַח אֲתִנְחַתָּא
Mer-chaw tip-chaw mer-chaw sof paw-suk

b טִפְתָּא מוֹנַח אֲתִנְחַתָּא מִדְּבַר טִפְתָּא מוֹנַח אֲתִנְחַתָּא
tip-chaw mer-chaw sof paw-suk

c מִדְּבַר טִפְתָּא מוֹנַח אֲתִנְחַתָּא סוּף פָּסוּק
Mer-chaw tip-chaw sof paw-suk

d טִפְתָּא מוֹנַח אֲתִנְחַתָּא סוּף פָּסוּק
tip-chaw sof paw-suk

3-a קַדְמָא מַהֲפָךְ פִּשְׁטָא מוֹנַח קָטוֹן
kad-maw mah-pach pash-taw mu-nach kaw-ton

b מַהֲפָךְ פִּשְׁטָא מוֹנַח קָטוֹן
mah-pach pash-taw mu-nach kaw-ton

c פִּשְׁטָא מוֹנַח קָטוֹן
pash-taw mu-nach kaw-ton

d קָטוֹן פִּשְׁטָא
kaw-ton pash-taw

דַּרְגָּא תְּבִיר

4. a  dar - gaw — te - vir

מִדְּכָא תְּבִיר

b  mer - chaw — te - vir

מוֹנַח מוֹנַח רְבִיעַ

5. a  mu - nach — mu - nach — re - vi - a

מוֹנַח רְבִיעַ

b  mu - nach — re - vi - a

6.  גֵּרְשִׁים

ger - sha - yim

7.  קַדְמָא וְאַזְלָא

kad - maw ve - az - law

אזלא

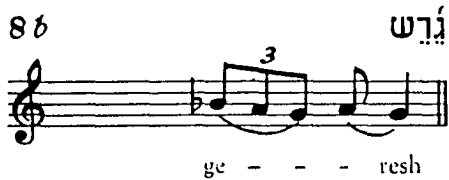
קַדְמָא גֵּרְשׁ

8 a  kad - maw ge - - - resh

יְתִיב מוֹנַח קָטוֹן

8 1/2 a  ye - siv — munach — kaw - ton

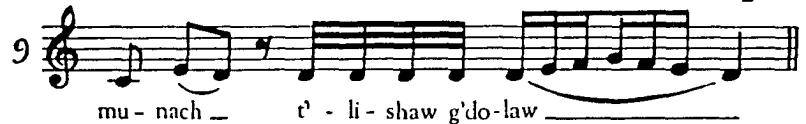
גֵּרְשׁ

8 b  ge - - - resh


יְתִיב קָטוֹן

8 1/2 b  ye - siv kaw - ton

מוֹנַח תְּלִישָׁא גְדוּלָה

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

מוֹנַח תְּלִישָׁא קְטַנָּה

10  mu - nach t' - li - shaw k' - ta - naw

מוֹנַח פְּזִיר

11  mu - nach — paw - zér

זַקֵּךְ גְּדוּל

12  zaw - kéf gaw - dol

13 a מוֹנַח זְרָקָא מוֹנַח סְגוּלָּה
 mu - nach zar - kaw munach - se - gol

b זְרָקָא מוֹנַח סְגוּלָּה
 zar - kaw munach - se - gol

c זְרָקָא סְגוּלָּה
 zar - kaw se - gol

d מוֹנַח זְרָקָא סְגוּלָּה
 mu - nach zar - kaw se - gol

Final cadence for each parasha

14 a מִדְּבַר טְפִלָּה מִדְּבַר סוּף - פְּסוּקָה
 Mer - chaw tip - chaw mer - chaw sof paw - suk

b מִדְּבַר טְפִלָּה סוּף - פְּסוּקָה
 Mer - chaw tip - chaw sof paw - suk

c טְפִלָּה מִדְּבַר סוּף - פְּסוּקָה
 tip - chaw mer - chaw sof paw - suk

d סוּף - פְּסוּקָה טְפִלָּה
 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."

EX. 1

TROPES

Lords or Disjunctives

Trope	Hebrew Name	Transliteration	Literal Meaning
1	סוף פסוק	sof pawsuk	= end of sentence
2	אָנַחְתָּא	esnachtaw	= to rest
3	סְגוּל	segol	= cluster of three dots: also a vowel sign
4	שַׁלְשֵׁלֶת	shalsheles	= chain
5	זַוְכֵף גָּדוֹל	zawkef-gawdol	= full, upright (chironomic sign)
6	זַוְכֵף קוֹטוֹן or קוֹטוֹן זַוְכֵף	zawkef-koton or koton	= lesser upright (chironomic sign)
7	טִפְחָא	tipchaw	= hand-breath (chironomic sign)
8	רֵבִיעַ	revia	= four-square
9	זַרְקָא	zarkaw	= scattered
10	פַּשְׁטָא	pashtaw	= extending (chironomic sign)
11	יְסִיב	yesiv	= staying

Trope Hebrew Name Transliteration Literal Meaning

12	גֵּרֵשׁ	geresh	= to chase (when milel) see pg. 52
13	אַזְלָא	azlaw	= going on (when milra) see pg. 53
14	גֵּרְשַׁיִם	gershayim	= double geresh
15	תֵּבִיר	tevir	= broken
16	פִּזְר	pawzer	= to scatter
17	קַרְנֵי פָּרָה	karne fawraw	= horns of a heifer
18	תְּלִישָׁא גְּדוֹלָה	t'lishaw g'dolaw	= big t'lishaw - to draw out
19	מוֹנַח לְגַרְמֵיהּ	munach legarme	= independent munach

Servants and Conjunctives

20	מוֹנַח	munach	= sustained
21	מַחְפָּח	mahpach	= reversed
22	דַּרְגָּא	dargaw	= stepwise
23	מֵרְחָא	merchaw	= to lengthen

<i>Trope</i>	<i>Hebrew Name</i>	<i>Transliteration</i>	<i>Literal Meaning</i>
24	מִרְכָּא כְּפִזְלָה	merchaw chefulaw	= double merchaw
25	קַדְמָא	kadmaw	= to proceed
26	תְּלִישָׁא קְטַנָּה	t'lishaw k'tanaw	= small t'lishaw
27	יֶרַח בֶּן יוֹמוֹ	yerach ben yomoh	= a moon of one day
28	פְּסִיק	p'sik	= to restrain – to stop: no tonal value: like a short rest (ʔ)

Kohen

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; everyone 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.

וַיְהִי כִּי־פָקַד אֶת־שָׂרָה כַּאֲשֶׁר אָמַר
וַיַּעַשׂ יְהוָה לְשָׂרָה כַּאֲשֶׁר דִּבֶּר׃ וַתֵּהָרַ וַתֵּלֶד שָׂרָה לְאַבְרָהָם
בֶּן לְזָקְנוֹ לְמוֹעֵד אֲשֶׁר־דִּבֶּר אֱלֹהִים׃ וַיִּקְרָא אַבְרָהָם
אֶת־שֵׁם־בְּנֵו הַנּוֹלָד־לוֹ אֲשֶׁר־יָלְדָה־לוֹ שָׂרָה יִצְחָק׃ וַיִּמַּל
אַבְרָהָם אֶת־יִצְחָק בְּנֵו בְּכַשְׂמֹנֶת יָמַיִם כַּאֲשֶׁר צִוָּה אֱתוֹ
אֱלֹהִים׃

Levi

וַאֲבָרָהָם בְּרַמְאֵת שָׁנָה בַּהוֹלֵד לוֹ אֵת יִצְחָק בְּנֵו׃
וַתֹּאמֶר שָׂרָה צִחָק עָשָׂה לִי אֱלֹהִים כָּל־הַשְּׂמֵעַ יִצְחָק־לִי׃
וַתֹּאמֶר מִי מָלַל לְאַבְרָהָם הִינֵנִקָּה בָנִים שָׂרָה כִּי־יָלְדָתִי בֶּן
לְזָקְנוֹ׃ וַיִּגְדַּל הַיֶּלֶד וַיִּגְמַל וַיַּעַשׂ אַבְרָהָם מִשְׁתָּה גְדוֹל בְּיוֹם
הַגְּמֹל אֶת־יִצְחָק׃

On Shabbat: Shlishi

וַתֵּרָא שָׂרָה אֶת־בְּנֵהָגֵר הַמִּצְרִית אֲשֶׁר־
יָלְדָה לְאַבְרָהָם מִצְחָק׃ וַתֹּאמֶר לְאַבְרָהָם גֵּרֶשׁ הָאִמָּה הַזֹּאת
וְאֶת־בְּנָהּ כִּי לֹא יִירֶשׁ בְּנֵהָאִמָּה הַזֹּאת עִם־בְּנֵי עַם־יִצְחָק׃
וַיִּרַע הַדָּבָר מְאֹד בְּעֵינֵי אַבְרָהָם עַל אֹדֶת בְּנֵו׃ וַיֹּאמֶר אֱלֹהִים
אֶל־אַבְרָהָם אַל־יִרַע בְּעֵינֶיךָ עַל־הַנְּעִר וְעַל־אִמְתְּךָ כָּל־אֲשֶׁר
תֹּאמֶר אֵלֶיךָ שָׂרָה שְׂמַע בְּקוֹלָהּ כִּי בִי־צְחָק יִקְרָא לָךְ זָרַע׃