Accompanied Repertoire for Shabbat  
CANTR 595  
Spring 2013 – 3 credits  
11:15-1:15 Thursdays (see schedule below)  
Cantor Jeff Klepper & Cantor Louise Treitman

Cantor Treitman - Office Hours: Monday, Wednesday or Thursday by appointment  
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Cantor Klepper - Office Hours: 1:15 – 2:15 Thursdays (following class) or by appointment  
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COURSE DESCRIPTION:  
Students learn cantorial and congregational repertoire for Shabbat services involving instrumental accompaniment – including piano, organ, guitar, drum, and band. The repertoire spans nineteenth-century European classics to twentieth/twenty-first century American composers and songwriters. The class will also cover other contemporary service styles, such as Carlebach, Renewal, and New York's B'nai Jeshurun synagogue. Prerequisites: MUSIC 302 (Musicianship Skills II) and LITGY 590 (Liturgy of the Synagogue Service) or permission of the instructors.

REQUIREMENTS:  
Attendance: Students are expected to attend each class session and to participate fully in the music and discussion. Problems affecting attendance should be brought to the instructors' attention immediately.  
Learning Repertoire: Students are expected to go over the music from class, and to learn other pieces as required.  
In-class performances will take place on a regular basis, schedule permitting. Each student will plan a sample Shabbat service and perform selections for the class.  
If you are submitting papers after the due date, please contact the instructors.

WRITTEN ASSIGNMENTS:  
All assignments will be submitted in "Google Docs", using 12 point font and double spacing. More details will be available at the first class session.
1) **A Musical Autobiography** (1-2 pages): *Due at the second class session - February 7th.*

Begin by thinking back over your life, recalling your earliest memories of being deeply affected by music. Spend some time remembering the places, people, and experiences that most influenced you as a musician or singer. Write about one or two of these recollections and their meaning for you. Please edit your work carefully (spelling and grammar especially,) as you will be graded on both the style and content of your writing.

2) **Book Review** (2-3 pages): *Due at the eighth class session - March 21st*

The purpose of this assignment is to allow you to follow your own interests relating to your cantorate. Choose one of the following books, or one of your own choosing (please check with us in advance) and write a “reaction” to the reading, focusing on the sections or ideas that you find most compelling. You may use these questions to guide you, or formulate your own criteria for evaluating what you have read.

- A) What is the main point the author is making?
- B) Do you agree or disagree with the opinions expressed by those quoted in the chapter?
- C) How might you apply what you have learned from this chapter to your own life experience or your future as a cantor?

*The Lord’s Song in a Strange Land* by Jeffrey Summit (Oxford University Press). Rabbi Summit is the Hillel Rabbi at Tufts and also an ethnomusicologist. He examines several Boston area congregations and their relationship to music. We will spend some time discussing this book in class as well, but if you would like to read the book in depth, choose this option.

*Chosen Voices* by Mark Slobin (University of Illinois Press). Slobin, a renowned ethnomusicologist, traces the history of the cantorate in American Judaism.

*Synagogue Life* by Samuel C. Heilman (Transaction). Heilman, an anthropologist, studied the workings of a modern Conservative synagogue. While the book as a whole is eye-opening, one chapter analyzes in rich detail the complex series of cues that flow between cantor and congregation.

*Music, The Brain, And Ecstasy: How Music Captures Our Imagination* by Robert Jourdain (Harper Perennial). The author goes into great detail discussing themes found in classical music and how they affect us. If you are interested in the crossroads of musical esthetics and brain science, this book is fascinating and thorough.

3) **Friday Night Service Outline** (3-5 pages total): *Due at the twelfth class session - April 25th*

**PART ONE: Simple Shabbat Service Outline** - (no more than a single page). This will be the outline you share with your pulpit partner. It should include name of prayer, page number, name of composer, personnel. Each item should be numbered, for referencing in Part Two.

**PART TWO: Annotated Shabbat Service Outline** - (2-3 pages). Following the number system of your simple outline (similar to endnotes in a book), provide detailed comments on each choice. We suggest using siddur *Mishkan T’filah*, but other siddurim may be used. Please set
the scene by describing the nature of the congregation and the type of service you envision. Pay particular attention to the flow of your service. Your annotations (a sentence or two on each piece) should explain why you chose this setting. Please include sources, page numbers and other relevant information, such as performance notes (instrument/solo/choir), choreography, connecting readings and/or meditations. Think about how the congregation will participate - this can vary widely among synagogues. You will need to explain whether the congregation knows these pieces or if they are new.

4) Reflection on a Synagogue Visit (2-3 pages): Due at the thirteenth class session - May 2. Choose from a suggested list (to be discussed in class) or check with us about other options. If you sing every Friday night in a synagogue, you will reflect on your own congregation. Please consider these questions:

- What instrument(s) are used?
- What prayer book is used?
- Analyze/diagram the physical space and important moments of choreography.
- How do the service leaders interact? Are their roles clearly defined?
- Consider asking the cantor (or leader) you visit for the service outline or list of repertoire.

5) Final Student Presentations – Done at the fourteenth class session – May 9

Please be prepared to present 2 pieces from your outline, or from the class repertoire list. One of these should be a solo piece and the other participatory, using the instrument(s) of your choice. An accompanist (piano or guitar) will be available.

EVALUATION:
The final grade will be based on:
1) Attendance, participation, preparation and performance of assigned music (60%). Your preparation of the performed pieces is a very important part of this.
2) Written Assignments (40%): Your written assignments will be graded, based on such factors as quality of writing, clarity of expression, and care taken in editing (especially grammar). Please follow guidelines concerning the number of pages required.
3) In order to evaluate your knowledge of the musical material, a private meeting with the instructors may be required.

MATERIALS:
Required:
The Complete Jewish Songbook (Also called “Shireinu” or “Complete Shireinu”) published by Transcontinental Publication.
Readings and music will be given out in class - these will be available on a class website of “Google Docs”. Please do not share copyrighted materials outside of class.

Highly Recommended:
Mishkan T’filah (for Shabbat) ed. Elyse Frishman (some copies will be available for use in class if you choose not to purchase your own copy)
The Lord’s Song in a Strange Land, Jeffrey Summit (Oxford University Press). Used copies are available and affordable from various on-line sellers.

Available for use in class:
Gates of Song/Sha-arei Shirah, Transcontinental Music
Mishkan T'filah, ed. Elyse Frishman, CCAR Press

A “Google Doc” will be created to record a log of all material covered.
More information will be given out in class.

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CLASS SCHEDULE (Subject to change)

CLASS 1: January 31st
Repertoire: Opening songs for evening and morning services
Discussion: How music relates to worship, prayer, and liturgy.

CLASS 2: February 7th
First written assignment due: A Musical Autobiography
Repertoire: Kabbalat Shabbat
Discussion: Styles of worship; genres of music used in worship; Performance and Participation

CLASS 3: February 14th
Repertoire: Kabbalat Shabbat, continued;
Prepare to perform & teach your favorite L’cha Dodi
Discussion: Continuation of above discussion

CLASS 4: February 21st
Maariv L'Shabbat (Sh'ma U'virchoteha)

CLASS 5: February 28th
Maariv L'Shabbat (G’ulah - Amidah)
Discussion of Summit book/chapter.

CLASS 6: March 7th
Master Class with Professor Samuel Adler

CLASS 7: March 14th
Shacharit L'Shabbat (Through P'sukei D'zimra).
Student performances as assigned.

CLASS 8: March 21st
Second Assignment due: Book Review
Shacharit L'Shabbat (Sh'ma U'virchoteha-G’ulah).
Student performances as assigned.

**PESACH BREAK - No Class - March 28th**

**CLASS 9: April 4th**
Shacharit L'Shabbat (Amidah).
Student performances as assigned.

**CLASS 10: April 11th**
Using siddur *Mishkan T'filah*
Hallel melodies and liturgical additions during Shabbat services

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**CLASS 11: April 18th**
Anthems and songs for special occasions
Students will select, prepare and perform two pieces arranged for voice and keyboard:
1. Liturgical selection such as V'sham'ru, R'tzei, Hashkiveinu, etc.
2. A special piece (an "anthem," commonly sung after the sermon)

**CLASS 12: April 25th**
Third Assignment due: Friday Night Service Outline
Seder K'r'iat Hatorah, Mi Shebeirach.
Additional selections as needed

**CLASS 13: May 2nd**
Fourth Assignment due: Reflection on a Synagogue Visit
Aleinu, Closing Songs and Havdalah.
Additional selections as needed

**CLASS 14: May 9th**
Fifth Assignment due: Student Presentations - accompanist will be joining us

**No class on May 16th - Shavuot**

**FINAL SESSION: May 23rd:**
HOLD FOR MAKE-UP CLASS time or Individual Evaluations