

Shirat HaBaqashot

Tracing a Profound Musical Expression of History

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Shirat HaBaqashot: Tracing a Profound Musical Expression of History

The Syrian Jewish community takes pride in its treasured custom of singing the *baqashot* (pronounced ba-qa-showt), an elaborate order of songs traditionally sung on the Sabbath. The poems that make up the *baqashot* were written by Sephardic sages and poets throughout the ages and express an array of themes including redemption, God's relationship with the Jewish people, yearning of the soul, and the Sabbath. These masterpieces of poetry and music evolved from the beginning of the modern era into a tradition and cultural signature of Middle Eastern Jews, especially the community of Aleppo (*Halab*), Syria. The *baqashot* tradition is rooted in Spain, but fully blossomed with the expulsion from Spain's ensuing upsurge of Jewish mysticism and Jewish integration of Arab culture in the Ottoman Empire.

The *baqashot* as we possess them today are a compilation of over sixty poems that are sung specifically during the wee hours of the Sabbath morning before the morning prayers. Although various Middle Eastern countries like Morocco, Iraq, and Turkey have *baqashot* traditions, the singing of *baqashot* was most prevalent and advanced in Aleppo, Syria (*Arking*). The introduction to the *Halabi* (Aleppian) community's anthology of songs briefly describes the experience:

The tradition of singing and chanting the *baqashot* took place between midnight and dawn each Sabbath morning. This ancient custom continues till this very day in Syrian synagogues the world over. The participants reach a sublime feeling of fervor and ecstasy (*Shir Ushebaha* 3).

Travelers passing through Aleppo would express astonishment at the community's dedication to the service of God as is epitomized by the hoards of people that gathered in

the synagogues on Friday nights to experience the holiness of the Sabbath by singing this order of soulful songs until the morning (Benjamin 47, Marcus).

The Arabic “*maqam*” or musical mode is at the core of the *baqashot* tradition. There are eight primary *maqamat* (pl. of *maqam*) that Arabic music consists of, and the *baqashot* are divided into sections by *maqam*. Kumiko Yayama, in her study of the *baqashot*, divides the texts into ten sections: one through five are predominantly *maqam bayat* and six through nine are primarily *maqam rast* or *huzzam*. The final section before the start of the morning service is sung in the *maqam* particular to that Sabbath day’s readings from the Torah (Yayama, *The Singing* 271-316, xviii-xix). Each section begins with an improvisatory opening, *petiha*, in which the singer artfully modulates between *maqamat* and prepares the mood for the forthcoming song. Additionally, within songs, there are solo parts that require the crowd’s responses, creating a back and forth interaction. Thus *baqashot* performance is organized around the Arabic music system, with various rhythms, including measured and unmeasured melodies.

With this basic picture of the *baqashot* in place, we can begin to examine the historical roots of this rich tradition. Literally, the word *baqasha* (sing. of *baqashot*) means, “requests.” Historians trace the first appearances of the word *baqasha*, used in reference to a type of poetry, as far back as the ninth century (Yayama, The Historical). Sa’adya Gaon (Egypt, Baghdad 882/892 - 942) wrote two “*baqashot*” that were essentially long, supplicative prayers written as poems or songs (Gaon). Spanish poets including Solomon ibn Gabirol, Moses ibn Ezra, Abraham ibn Ezra, and Yehuda Halevi wrote poetry under the title, “*baqasha*,” or included those themes (Yayama, The Historical). Intriguingly, these poems were composed for the individual and kept paraliturgical, which continues to be a defining feature of *baqashot* throughout history.

Hayyim Sherman divides the primitive genres of emergent *baqashot* into two categories: *long baqashot*, like those of Sa'adya Gaon, and *measured baqashot* (Yayama, The Historical). Long *baqashot* were a budding and soon popular style of Jewish poetry in Spain. Perhaps the most prominent composer of these works is the Andalusian Hebrew poet, grammarian, and philosopher, Solomon Ibn Gabirol of Valencia (1021 – ca.1058). Influenced greatly by the Golden age of Spain, Gabirol's most well known work is, "*Keter Malkhut*" ("Royal Crown"). This composition is the archetype of the long *baqasha*, which is made up of rhymed prose and contains philosophical meditation, praise to God, and penitential themes. Not only did the *baqasha* serve as the composer's prayer, it was created to inspire and instruct others. As Ibn Gabirol writes in his epigraph to *Keter Malkhut*, "May this, my prayer, aid mankind/the path of right and worth to find" (Tanenbaum 58-59). Like other long *baqashot* of Spain, *Keter Malkhut* was eventually incorporated into the liturgy for the Day of Atonement.

The second type, measured *baqashot*, took on even more momentum in Spain's Golden Age. These were shorter, non-philosophical, personal poems expressing regret, confession, pleas, and hope for salvation. In contrast to the long *baqashot*, these were characterized by a specific number of measures, a rhyme that continued throughout the poem (*haruza mabriah*), and an opening line that was used to close the piece as well (Yayama). The exceptional form and style of these works made them attractive for *Hazzanim* (Cantors), and were hence recited before the morning service on Sabbaths and Holidays, and eventually incorporated as part of the *Selihot* supplications. The measured *baqasha* became the most popular form for *paytanim* (composers of religious poetry) in Spain, and remained the standard for hundreds of years. The paraliturgical nature of these pieces lent them to great poetic and musical innovation, especially because they could

take on the melodies and forms of secular songs (Yayama). These characteristics of form, content, and musical capacity are the backbone of the *baqashot* that we possess. In fact, a number of our *baqashot* come from this era and genre, some by Ibn Gabirol (*Hashem Boqer, Shahar Abaqeshkha*) and Abraham Ibn ‘Ezra (*Eress Verum, Ki Eshmera, Elav mi hiqsha, Aqadelkha*).

Characteristic of the *baqashot* tradition is the custom of singing them towards the end of the night and into the morning, which also originated during the Golden Age in Spain. Yayama suggests that nighttime recitation was possibly instituted by the *paytanim* who wanted to add color and power to their supplicative pieces. Furthermore, Bahya Ibn Paquda of the early 11th century in Saragossa explicitly writes in his philosophical magnum opus *Hobot HaLebabot* (“Duties of the Heart”), that the night is an especially auspicious time for prayer in that man is not preoccupied, desires for food and drink are quieted, there are no social interactions, the body is more at rest etc...He adds that just like everyone is alone with their beloved at night, a great sign of love for God is to unite with Him during this time (245). As such, “the virtue of nighttime prayer has already been mentioned in the holy books. For example, [King] David writes, “I have mentioned Your name at night oh God (Psalms 119:62), “at midnight I awaken to thank You” (119:147)...and many of the like” (Paquda 246). Interestingly, this concept is intertwined with *baqashot* by Ibn Paquda himself, as he addends a long poem titled “*baqasha*” to the end of the section, urging readers to recite it at night in great emotion.

This practice of reciting and singing *baqashot* in the middle of the night is further attested to by other primary sources of the time. Spanish Talmudist, Judah bar Barzilai of Barcelona (late 11th -early 12th cent.) describes the practice of his time, which entailed arising early on Sabbath mornings and gathering at the synagogues for “singing and

reciting verses of praise, and to prolong with them as necessary until the time for reciting the *Shem 'a* and to pray...” (Yayama: Barzilai 1964, 174). Ber notes that by the 14th and 15th centuries, there is more mention of these late night/early morning sacred gatherings in writings of the time, referring to them as “*Leylei Ashmoret*,” or “night watches”. In fact, “before 1391, an organization was established in Saragossa, Spain, a group ‘for the watches’ or the ‘night watches’ whose purpose was to wake up early for the service of God and the distribution of charity to the poor” (Yayama: Ber 1958, Zion, 257). More mention of these practices are attested to by Issac ben Moshe (1403) and Solomon Ibn Verga (late 1400’s). It is fascinating to note that ‘Obadya of Bartenura, after moving from Italy to Jerusalem, witnessed this tradition in Jerusalem, and writes in a letter to his father in 1488:

Every day, and even on the Sabbath, they arise an hour or two before the first light of dawn and say songs and praises until the sun rises, and then they recite the *qaddish*. Then the two regular *hazzanim* begin and say the blessings of the Torah and all of the psalms in melody and in supplication, and they finish the *Shem 'a* with the final rising of the sun, like the *vatiqin* (Ya’ari 130).

Considering the cultural and religious strides of the time, it is no coincidence that Medieval Spain was the forum for which the spark of the *baqashot* tradition was ignited (Seroussi, The Beginnings 103). The Golden Age of Spain was a time of musical innovation and systematization of poetry and music. During this period, Sephardic liturgy was enriched by music in ways that are retained to this day. The *Hazzan*’s musical role became much more significant (Fleischer 340-1). He would put texts to melodies that the people were familiar with from secular society. He would announce the well-known *lahn* (Arabic for ‘melodic composition’) and the congregation would sing along with him (Shiloah 720). Although only a few of our *baqashot* were actually written at this time, they are based on the most popular musical form of Spain, called the *muwwashshah*.

Nonetheless, there is no evidence of the *maqam* system's introduction at this point in history.

The expulsion from Spain in 1492 led to major developments that would impact the *baqashot* tradition. The first of which is the rise of Lurianic Kabbala in the 16th century. Interestingly, Kabbala made a significant historical appearance in the 12th century (Shiloah 134) with the publication of the *Bahir* in France and even moreso in the 13th century with the publication of the *Zohar* in Spain. Kabbala became a significant influence in the writings of the great commentators and Torah scholars, Nachmandies and Bahya ben Asher. As such, the emphasis on rising early to pray and soulfully supplicate was perhaps furthered by Kabbalistic writings like the *Zohar*, but the custom originated independently of Kabbala since it was only studied by a small group of esoterics in Spain (Yayama, The Historical). Kabbala's true influence on the masses and character of the Jewish people did not emerge until after the expulsion from Spain, with Lurianic Kabbala.

The expulsion brought the previously esoteric Kabbala to the public domain. The Jewish people experienced tremendous suffering and were scattered about Europe and the Middle East. Mystical notions uplifted the spirits of the Jewish people and gave them hope of immanent redemption. Scholem writes,

After the catastrophe of the Spanish Expulsion, which so radically altered the outer aspect of the Kabbala if not its innermost content, it also became possible to consider the return to the starting point of creation as the means of precipitating the final world-catastrophe, which would come to pass when that return had been achieved by many individuals united in a desire for the 'End' of the world (245-246).

As such, the concept of *tiqqun*, or perfection of the world bringing redemption became a defining characteristic of Kabbala and Judaism. The cryptic discussions of the Messiah and Apocalypse in the old Kabbala were simplified and publicized, urging man to pave

his way to redemption through his actions and prayer (Scholem). Only forty years after the expulsion, Safed became the new haven for Kabbala.

Issac Luria, referred to as the “Ar”i,” lived between 1534 and 1572 in Safed. His teachings as recorded by his students, changed the face of Kabbala forever. Part of the Ar”i’s teachings emphasized the power and purpose of song. As Shiloah summarizes, “it is able to arouse the individual and help him overcome the difficulty of life in this world. They believed that the gates of Heaven are open to accept those who sing Psalms, chapters of *Mishna*, *Zohar*, holy songs, and *baqashot*” (146). These sentiments crystallized the tradition of *baqashot* into something of great spiritual significance and attraction. Thus, at this point in history we find more descriptions reminiscent of the modern practice of *baqashot*. One such account appears in a letter in Safed from 1603:

Early in the morning, about a half hour before the beginnings of dawn, the minister would get up and announce: ‘arise for *baqashot*!’ And we begin to sing the song *Kol Beruei Ma’ala* and *Shahar abaqeshkha Suri*, and songs of the like, until it became light, at which point we would recite the verses of praise slowly and in great pleasantness (Yayama The Historical: Asaf 1939, 122).

This new philosophy of yearning for redemption and the individual being a partner in the perfection of the worlds raised a need for poetic texts that could serve as means for Jews to experience intimate religious experiences in association with the higher forces (Yayama). Because emotion was such a necessary component to fight the hardships, it is during this period in history that the custom of *tiqqun hassot* (midnight supplications for redemption) and singing at festive meals developed (Yayama).

Lurianic Kabbala additionally taught that the early morning hours are a uniquely auspicious time for Divine compassion, giving more support to the *baqashot* practice. “The time of connection between day and night – close to the first lights of dawn, is considered a time of compassion...one should not waste it with sleep...one should fill it

with substance of spiritual experience” (Baqshi). Lurianic Kabbala also expounded on the Talmudic concept of ‘the Sabbath Queen’ enjoining God and the Israelite nation as bride and groom, and the importance of taking delight, both physically and spiritually in this union. Thus song, which was viewed as something of great spiritual power and beauty, was a perfect means for properly experiencing the Sabbath. These themes are clear in the words of the *baqashot*, for example: “*Sabbath rest, from all work; happiness and joy because that is your portion*” (*Yom Zeh* by Mordekhai Abadi), “*Running to eat all sorts of delights, eating chicken, meat, and fish on the Sabbath; delighting and not worrying*” (*Elav Mi* by Ibn Ezra), and “*words of song and prayer in place of the slaughter of the thanksgiving offering, the sound of groom and bride is heard in the streets of Judah...*(*Yarenu Keqedem* by Isaac ben ‘Attar).

While new music was being created on the heels of Kabbala and *paytanim* were actually writing poems for the purpose of being sung, this could not have happened without the other major product of the expulsion, Jewish integration of Ottoman culture (Yayama, The Historical). Pieces of poetry were no longer bound by specific rhythmic rules of Hebrew poetry, but rather made to compliment secular, Turkish or Arabic melodies of the time. According to Yayama, “the tradition of the *baqashot* was formed from its connection to the new character of Hebrew music at this time” primarily in Safed, Fez, and Aleppo. Many of the *baqashot* in our books today are composed by poets of this period, like Shim’on Labi (*Bar Yohai*), El’azar Azikri (*Yedid Nefesh*), and most important, Israel Najara (ci. 1555 – 1625).

Najara, who lived in Damascus, Safed, and later Gaza, wrote the most *baqashot* of any individual poet in the *baqashot* compilations. His aim was to arouse the nation through his poetry and music. To do so, he went to coffee houses to learn melodies for

his songs. In his tremendous musicality he put his *baqashot* to the soulful tunes that he memorized, and he was clearly knowledgeable in Turkish, Arabic, Greek, and Spanish tunes. This practice of putting sacred words to secular melodies is referred to in ethnomusicology as ‘contrafactum’ (Kligman, Maqam). It is from Najara that we begin to see the *baqashot* organized and compiled according to the *maqam* system. To the extent that he was great, he was also controversial in his engagement with secular society. While the Ari had referred to him as a ‘spark of King David the pleasant singer of Israel,’ Hayyim Vital forbid people from singing his songs because “even though they are good...his mouth speaks vulgar things” (Vital). Dai Lonzano (1550 – 1624) was a contemporary of Najara, but since he did not design his songs from their inception for specific secular melodies, he was less controversial. Strangely, none of Lonzano’s pieces appear in the *baqashot* books of Aleppo, but they do appear in the Turkish compilations that are called “*Hamaf’tirim*.”

Because the Ottoman Empire gladly took the Jews in after the expulsion from Spain, the Jews intermingled and were greatly influenced by their culture. As is evident from Najara, coffee houses were an important place of gathering. Coffee houses were first introduced in 1554 in Istanbul, and soon gained great popularity in Cairo, Damascus, Aleppo, and Safed (Yayama, The Historical). This intermingling with Ottoman aristocrats and the music played at the coffeehouses enriched Jewish music immensely. One scholar has even suggested “that the increased appetite for nighttime services was connected with the introduction of coffee in the sixteenth century” (Tabbush). The influence of secular music was so great that “we can assume that it encouraged the Jews of Aleppo, an important city of the Empire, to develop its tradition of singing the *baqashot*” (Yayama).

Another important musical influence that Jews found in the Ottoman Empire was Sufism, which had its intellectual golden age between the 13th and 16th centuries. Sufism is an Islamic sect with an ideology focused on spirituality and mysticism, with the goal of nullifying anything but one's relationship with God and arousing the soul to love God. Sufists achieved spiritual ecstasy by means of music and dance. From the 16th century onwards, as the Ottomans conquered the Middle East, the mystical Mavlevi movement of Jalalludin ar Rumi spread tremendously. It was this movement that infused professional musicians and *maqam* theory into their practices. Their songs and dances were not only performed in mosques, but coffee houses as well. Perhaps for this reason, there is evidence that Jewish mystics and poets had knowledge of Sufi melodies and books, and even went to watch Sufi ceremonies (Yayama). Intriguingly, both Sufism and Kabbalism made extensive use of music, *maqam*, and secular tunes to achieve spiritual heights.

During this period the first books of *baqashot* began to surface. In ci. 1525 the *baqashot* of Kushta (Istanbul) were first published, and then others in the same region in years 1545, 1555, and 1575. The first major compilation of this type is Israel Najara's *Zemiroth Yisrael*, which was published in 1587 (Safed) and 1600 (Venezia). The book begins with an introduction by the author, and the heading to each song contains the *maqam* and secular melody to which the respective song should be sung. *Zemiroth Yisrael's* format serves as a model for songbooks until today. It is agreed upon by scholars that Najara's *Zemiroth Yisrael* is the source for the *baqashot* of the Aleppo community (Yayama).

The Aleppo *baqashot* tradition appears to be very old, dating as far back as the 16th century. Aleppo saw an influx of Spanish Jews from the expulsion during this time, "a phenomenon that transformed Aleppo into a city of Torah and trade" (Marcus).

Additionally, charity emissaries from Israel that were sent to Aleppo influenced a tradition of Psalm reading and *baqashot* assemblies (Marcus). Israel Joseph Benjamin was a 19th century Romanian Jewish traveler that called himself Benjamin II after the famous traveler, Benjamin of Tudela. He vividly describes his Aleppo experience and the *baqashot* in his travels between 1846-55 in a selection highly worth quoting:

At the hour of midnight [during weeknights] a great part of the community is to be found assembled within the walls of the Synagogue; youths...men...wife and child... even the weak old man... all are assembled in that sacred place; while darkness covers the earth, here within awake to the brightest spiritual light, are the pious minds of the faithful sons of Judah. Until the morning dawns they remain together, occupied in the study of the *Talmud* and *Zohar*...The Morning Prayer closes these assemblies, and the day finds them- busy and active in their different occupations.

Thus passes night after night, with the exception of the Friday to the Sabbath; for then their occupations are not divided; but led by four conductors of the choir, the whole assembly joins in sacred and edifying songs composed by their *Hakhamim*. This kind of psalmody makes a definite impression upon an European, by the peculiarity of the method of singing, and the enthusiastic character of the chorus. The greater number of these chants are composed by the distinguished poet Rabbi Israel Najara of Damascus whose celebrated work, *Zemiroth Israel* is universally known. The leaders of the choir possess an extraordinary memo: I heard of one who knew by heart more than 1000 hymns: Besides this there is a singing society, instituted especially for practice of psalmody, which is performed with an enthusiasm and reverence such as I never heard before, such that it fills the listener with a true enthusiasm (Benjamin 47).

Further testimony to Aleppo's long lasting tradition is the wealth of *baqashot* written by its scholars during the 18th and 19th centuries. Aleppo's most prominent *paytanim* were Hakham Mordekhai 'Abadi (1826 – 1884) who wrote six *baqashot* and Refael 'Antebi Tabboush (ci.1817 – 1919) with four. Others include Yehuda Kassin, Ya'aqob 'Abadi, Mordekhai Labaton, Eliyahu Hamoui, 'Ezra 'Attiye, Abraham Sitehon, Ya'aqob 'Antebi, Shelomo Laniado, Eliyahu Sasson, Yehuda 'Attiye, Yosef Kassin, Shelomo Menaged, Abraham 'Antebi, David Sitehon, Isaac Harari, Ezra Sued, Yosef Kassin, Isaac Cohen, Yesha'ya Massri, Shalom Khafif, and Yosef Sitehon. Moreover, many of these *baqashot* directly reference the Aleppo community's practice of arising

early Sabbath morning to sing, for example, “*Strengthen and give courage to you holy nation that arises before You at night to set before you new songs...*” (*Yodukha Kol* by Rabbi David Kassin), and Yosef Sitehon’s direct reference to Aleppo (Aram Zoba in Hebrew), “*Strengthen the community of Zoba...*” (*Ani Ashav’a*).

The origins of the melodies to the relatively new *baqashot* written by the Rabbis listed above are not exceptionally clear, but do seem to be of Jewish composition. In comparing the *baqashot* melodies to secular and religious Arab melodies of the last 150 years, scholars and Arabic musicians have found very few equivalents, whereas the Syrian *pizmonim*, or paraliturgical songs, do have clear equivalents. This attests to the longstanding existence of the *baqashot* tunes (Harari) and their authenticity, predating the 19th and 20th centuries. Some melodies are clearly adapted from Arabic songs but this is more of a phenomenon of the Israeli style *baqashot*. Additionally the poetry of the *baqashot* is clearly written to the rhythms and meters of the respective poet, free from the limits of contrafacta, taking on an even more artful flow than the *pizmonim*. As Kligman writes, “the *pizmonim* directly adapt Arab melodies, whereas the *baqashot* indirectly adapt from Arab music since new *baqashot* melodies were composed in an Arab musical style” (237-3). Oral tradition, backed by some evidence, has it that at least the *baqashot* of the 18th through 20th centuries “are original composed texts and music...sung in an Arabic musical style” (67).

In the Syrian community of Brooklyn, New York, knowledge of the *baqashot* has waned in recent generations, but efforts are being made to preserve their continuity. Certain synagogues host *baqashot* a few times a year, inviting community members and *Hazzanim* to participate after their Friday night meals. Gifted children are being taught from young ages to sing the *baqashot* and have even been placed in choirs. The *baqashot*

are sung by some families around their Sabbath tables, and due to their complex melodies and solo sections, those that know them well are highly respected. Currently, the *baqashot* are better known in Israel where the custom has been perpetuated due to the influx of many Sephardic communities. Some Sephardic communities in Israel have the custom of singing the *baqashot* in synagogues after the Friday night meal. Certain changes have been made to the traditional melodies, but most of them are fairly subtle to the average listener. In fact, certain synagogues continue the practice of singing them during the wee hours of Sabbath morning. The most renowned synagogue for its *baqashot* is the ‘Ades Synagogue of the Aleppo community in the Nahla’ot section of Jerusalem.

In conclusion, the rich tradition of singing the *baqashot* bears its roots in early Medieval Jewish history. After innovations during the Golden Age in Spain, the expulsion initiated trends that greatly developed the *baqashot*. The rise of Lurianic Kabbala and Jewish contact with Ottoman culture crystallized the *baqashot* into a formal ritual of sorts, to arouse the souls of the dispersed Jewish people. Aleppo became a primary harbor of the *baqashot*, and its sages contributed greatly to the creation of new poems and unique melodies governed by the *maqam*. Today’s *Halabi baqashot* that remain strong in the ‘Ades synagogue in Jerusalem and retained in the Syrian community of New York, owe much gratitude to their long heritage that brought about this magnificent convention of song.

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Appendix

A. Selections from the *Baqashot* reflecting major themes [translated from Hebrew]:

In front of Your Greatness I stand and tremble, for Your eyes see all of the thoughts of my heart; what can the heart and tongue accomplish, and what is my strength? My spirit within me. (Ibn Gabirol)

Pay attention (place your heart) to your soul. And her (the soul's) light is like the light of the sun, sevenfold the light of the dawn. Awaken! For every night your soul ascends on high, to give judgment and accounting of its doings, to the Creator of evening and morning. You find it renewed, with purity and enhancement, like a bride adorned with jewelry - every morning. (Author unknown)

How honored is this (Shabbat) day from all days! He gave it as an inheritance, the Rock of the worlds, to the nation He chose from the nations - Israel is sanctified to G-d. (R' Mordekhai Labaton)

Because I will guard the Shabbat, G-d will guard me. It is an eternal sign between He and I. ((R' Abraham Ibn 'Ezra)

Build, oh please, the deer, her pride, and the treasured Jerusalem - in the merit of the straight Torah; the ten commandments. (Author unknown)

He on high is mighty and awesome, hidden from all thoughts; may He quickly build the mountain of Zion and inherit it to the low and poor nation; a day that is complete Shabbat. (R' Abraham ibn 'Ezra)

Let us return to your Temple and the Holy of Holies, a place of elation for spirits and souls; and there we will sing to You songs and praises, in Jerusalem, the city of beauty. (R' Yisrael Najara)

B. Discography for Attached Audio Disc

- 1) Opening *Baqasha*: E-I Mistater (Israeli version) *Maqam Hoseini* – R' Abraham Maymon (student of Rabbi Moshe Cordovero)
- 2) Opening *Baqasha*: E-I Mistater (Halabi version) *Maqam Hoseini*
- 3) Opening improvisation *Va'ani Ashir* into *Odeh La'el (Maqam Saba)* – R' Shema'ya Kusun
- 4) *Ohr 'Elyon* (Israeli version) *Maqam Bayat* – R' Eliyahu Hamoui
- 5) *Ohr 'Elyon* (Halabi version) *Maqam Bayat*
- 6) *Mahalalakh* – *Maqam Rast* – R' Mordekhai 'Abadi
- 7) *Hashem Boqer* – *Maqam Hoseini* – R' Solomon Ibn Gabirol
- 8) *Ana Hosh'a* – *Maqam Siga/Huzzam* – R' Israel Najara