

# *The Hebrew University of Jerusalem*

## *Syllabus*

### ***TEXT AND MUSIC IN EARLY MORNING PIYYUT RITUALS - 17902***

*Last update 27-08-2020*

*HU Credits:* 2

*Degree/Cycle:* 2nd degree (Master)

*Responsible Department:* Hebrew Literature

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Dr. Yehoshua Granat  
Prof. Edwin Seroussi

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*Coordinator Office Hours:* By appointment

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Teaching Staff:

Dr. Yehoshua Granat,  
Prof Edwin Seroussi

Course/Module description:

Nightly vigils occupy a special place in Jewish religious thought and experience, mainly but not only in the mystical one, from the Middle Ages to the present day, particularly in the Sephardic diaspora. The special events dedicated to prayer and singing in the hours before the crack of dawn that have developed since then to this day will be at the center of the course. These events differ in their character, literary-musical content and place of performance and reflect practices arising from beliefs in the virtues of the small hours of the night as well as its dangers.

Course/Module aims:

- To familiarize students with the nightly vigils dedicated to the singing of sacred poetry in the communities of Israel in the past and present in their historical, conceptual, social, literary and musical development.
- To delve into the poetic repertoire that has evolved over the centuries in the context of the nightly vigils, including the genres, compositional techniques and the broad cultural contexts in which this musical poetry developed.
- To trace the musical practices associated with nocturnal singing events in Judaism in written sources well as in the oral traditions extant to this day.

Learning outcomes - On successful completion of this module, students should be able to:

- Be familiar with the repertoire of Hebrew poetry for nightly vigils in different historical periods and with the research literature relevant to the subject.
- Understand the religious background to the nightly vigils in their historical and social contexts.
- Ability to analyze Hebrew sacred poetry from the Middle Ages and the early modern period.
- Ability to distinguish between different musical styles and to analyze the relationship between music and Hebrew sacred song.

Attendance requirements(%):

80

Teaching arrangement and method of instruction: Lectures, guided listening and

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reading, possible a one night field expedition.

Course/Module Content:

Prayer and singing between night and early morning in Israelite culture from ancient times to the Geonic period

Singing and piyyut for the morning vigils in ancient order of prayers

Genres of penitential, petition and praise poetry: between the individual and the congregation

The place of poetry for the morning vigils in Spain during the "Golden Age"

Nightly tikkunim from the Zohar period onwards

The singing of bakkashot at the end of the Spanish period

The repertoire of bakkashot in the early Venetian prints of prayer books

The rise of the nightly vigils after the expulsion from Spain: Israel Najara and his successors in Italy

The singing of bakkashot in the Ottoman Empire

The singing of bakkashot in the Maghreb

Nightly singing among the Hasidim

Required Reading:

אליוט הורוביץ, 'משמרות לילה במסורת היהודית: בין תרבות עממית לדת רשמית', התרבות העממית: קובץ מחקרים. מרכז שז"ר, תשנ"ו, 209-224.

דליה מרקס, בעת אישן ואעירה: על תפילות שבין יום ובין לילה, ת"א, 2010

אדוין סרוסי, 'לראשית שירת הבקשות בירושלים', פעמים 56 (תשנ"ד), 106-124

Additional Reading Material:

משה אידל, מקובלים של לילה, תרגום מאנגלית: ניר רצ'קובסקי, ירושלים, תשס"ו.

יהושע גרנט, 'שליח הציבור כיחיד: לצביונם של פיוטי הרשות - מבט משווה', בתוך: א' ארליך (עו'), התפילה בישראל - הבטים חדשים, באר-שבע תשע"ו, עמ' 79-99.

דליה מרקס, 'ברכות השחר בגניזת קהיר', גנזי קדם ג (תשס"ז), עמ' 109-161; גנזי קדם ד (תשס"ח),

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עמ' 34-9

אדוין סרוסי, 'מפטירים: מבט-על היסטורי', אצל פדיה, תשע"ג, עמ' 181-203

אדוין סרוסי, "שינוי והמשכיות בשירת הבקשות של יהודי מרוקו: תמורות במנהג מוסיקאלי מסורתי", פעמים 19 (תשמ"ד), עמ' 113-129.

עזרא פליישר, שירת הקודש העברית בימי הביניים, ירושלים תשס"ח

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 10 %

Project work 70 %

Assignments 0 %

Reports 20 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

A truly interdisciplinary course that will allow for work on small groups combining students specializing in literature and those on music. Music reading capabilities are not required.

The course will host several practitioners of nightly vigils.