



ACADEMY  
*for* JEWISH  
RELIGION

## **CANTORIAL SUPPLEMENT**

**ACADEMIC YEAR**

**2016 / 2017**

**5777 / תשע"ז**

**28 Wells Avenue  
Yonkers, New York 10701**

**[ajrsem.org](http://ajrsem.org)**

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## A STUDENT'S GUIDE TO THE AJR CANTORIAL PROGRAM

### I. INTRODUCTION

The Cantorial Program at the Academy for Jewish Religion (AJR) leads to ordination as *Hazzan* and Teacher in Israel. The program is designed to train students to develop the Jewish learning, musical and professional skills necessary to serve and lead the Jewish community as a cantor. Heir to a tradition of great musical insight and artistry, the modern cantor must also be a professionally trained religious leader and teacher.

A list of requirements for cantorial ordination is available on the AJR website. It is important to begin planning your cantorial program with your advisor as early as possible. Certain requirements must be met in the first year or taken over a period of many trimesters. This guide is intended to help you:

- Follow a clear timeline, which will outline what you need to accomplish during each trimester (AJR Cantorial Program Timetable)
- Monitor cantorial courses taken and assist you in selecting future courses
- Outline the process of creating a well-developed cantorial practicum (Practicum Guide)
- Understand the musical skills program and its requirements (Musical Proficiency Requirements)
- Prepare for the Cantorial Final Comprehensive Examinations, which clear the way for ordination as a professional cantor

### II. MAJOR ASPECTS OF THE CANTORIAL PROGRAM

#### A. Vocal Instruction and Musical Skills Training

Vocal instruction and cantorial coaching are integral parts of the professional training of a cantor. All students are required to take voice lessons and private cantorial coaching every trimester. Your advisor will be available for guidance and will periodically discuss your vocal progress. Students must continue their musical skills training (Levels I, II, & III) until they reach the required standard in the areas of harmony, conducting, sight-singing and ear-training. An intermediate level of keyboard proficiency will be required, although an alternate instrument may be approved by your advisor. Steady progress must be made toward this requirement during the first two years of study, with this musical training completed by the end of the summer following the completion of your second year. (See Section V for details.)

#### B. Coaching

- Every matriculated cantorial student is required to be coached by a cantorial instructor each trimester enrolled at AJR.
- Coaching is not included in the Tuition Package. The fee for coaching through AJR is \$900 per semester. The fee covers 10 private 50 minute sessions.
- Students may arrange coaching privately. Students coaching privately will be assessed a transfer credit fee of \$200 to have the coaching recorded on the student's transcript.

- Students must complete a coaching registration form each trimester.
- Students are responsible to sign and date a form at the end of each coaching session.
- Students should plan on using at least 8 sessions to review their practicum material.
- Coaches will be assigned and you will be notified of your assigned coach before the start of the semester. Your coaching sessions will be carefully monitored during the trimester to make sure that you are “on track”.
- Cancellations, for any reason, must be called in to your coach by 9 AM the day of your coaching session. Otherwise you will have to pay for a make-up session. You must have 10 sessions per trimester. Students coaching privately must have that arrangement approved in advance by the Cantorial Program Director. Please note that, in addition to your coaching at AJR, you are required to continue your vocal training privately as well.
- We firmly believe that our coaching program at AJR is designed to enrich you and give you an opportunity to work with our talented faculty on a “one-to-one” basis. If you have coached with someone outside of the AJR community, we would be happy to hear about that person and possibly include her/him on our list of coaches.

#### C. The Cantorial Practicum

A practicum of 20 minutes is required of all matriculated students each year. Matriculated Mechina students are not required to give a Practicum, but may speak with the Cantorial Program Director if they are interested. Senior practica are forty minute presentations.

#### D. AJR Choir

Eight credits of AJR Choir are required for ordination. Students not taking AJR Choir in any trimester must be available for rehearsals and performances for AJR events, on or off campus.

#### E. Fieldwork

Students are required to do two years of Fieldwork. (See the Student Handbook for details.) Concurrent with this work, students must take four trimesters of Fieldwork Support Seminar (FWSS) in order for their work to fulfill this requirement. For the purpose of tuition calculations, FWSS is considered equivalent to a two-credit class; however, no credit is awarded for the Fieldwork Support Seminar.

#### F. Ritual Skills

Students will be required to demonstrate their competence in Ritual Skills by oral examination. Ritual skills workshops will be taught in order to aid students in learning the appropriate material. Students must be tested in person; tapes are not acceptable. A two-week testing period will be scheduled each trimester during which students can sign up to be tested on specific requirements. In addition, there will be opportunities to test throughout the summer. Students are urged to make use of these time periods.

- AJR offers an optional, non-credit, Ritual Skills preparatory course approximately once every 2-4 semesters for those who desire help in training for Ritual Skills testing. Additionally, there is link to resources for Ritual Skills training on the AJR website, under “Current Students.” This list of resources is currently small and is to be viewed as a beginning. The AJR administration is committed

to continually revising and expanding it in order to increase its utility. Sometimes students elect to arrange private tutoring to help them prepare for Ritual Skills testing. We encourage such students to first consult with Dr. Prouser or Rabbi Hoffman before arranging tutoring so that we can provide the kind of guidance and coordination that will maximize the benefit of the tutoring.

Cantorial students are required to pass all Ritual Skills outlined below:

⇒ Alef

- *Birkat HaMazon*
- *Havdalah*
- Shabbat and Festival Qiddush
- Choreography of *Ma'ariv* and *Shaharit Shel Shabbat*
- Donning of *Tallit* and *Tefillin*
- Proper procedure for *Netilat Yadayim*

⇒ Bet

- Knowledge of “where to find”: *Tefillat HaDerekh*, *Birkhot HaShemi'ah*, *Birkhot HaRe'iah*, and *Birkat Liqbo'a Mezuzah*
- Proper procedure and blessing for affixing *mezuzah*

⇒ Gimmel

- *Arba Minim*

⇒ Dallet

- *Qeriat Shem*
- *Sheva Berakhot*
- *El Malei Raḥamim*
- How to use a *Luah Beit HaKnesset*
- Ability to fill out a traditional *Ketubah*
- “Basic *Gabbai*” skills – proper procedure for calling people to the Torah, reciting *Mi SheBerakh*, etc.
- Reciting *Birkat HaGomel* and *Mi SheBerakh La'Oleh*
- *Hagbah* and *Gelilah*

⇒ Heh

- Ability to tie *Tzitzit*

- Ability to tie *Tefillin*
- Ability to identify and call notes of the *shofar*
- Ability to read a *matzevah*

### III. AJR CANTORIAL PROGRAM

The Cantorial program consists of 136 credits. Now that we are on a trimester system, the cantorial program may be completed in three years of intense year-round study. Others may choose to complete the program in about five years of less full time study; or longer when completed through part time study.

### IV. PRACTICUM GUIDE

#### A. Purpose & Expectations

- Each matriculated student of the Academy for Jewish Religion Cantorial School is required to present a 20 minute presentation of a specific service for the entire student body, once each school year. Senior practica will run for 40 minutes.
- The practicum program is designed to give a cantorial student the practical experience of leading a portion of *Tefillah* and utilizing and exploring specific liturgy and various musical repertoires.
- The Director of Cantorial Studies, in consultation with each student, will assign a specific service and style of *davening*, whether traditional *nusah* or modern repertoire, or some combination thereof. In the first three years, the program will be a liturgical service of the student's choice. In subsequent years, the subject of the presentation will be based on a topic selected by the student and the final year will be in recital format. All practica topics need to be approved by the Director of Cantorial Studies.
- AJR, in consultation with the students in question, will assign dates and times for their practica. This date can only be modified upon extenuating circumstances.

#### B. Preparation & Responsibilities

- Please arrange a meeting with the Director of Cantorial Studies at least 3 months in advance to develop the musical and liturgical choices for your practicum program. It is up to the coach and student to decide the program together.
- It is strongly suggested that students begin their search for music for their practicum early on. Feel free to consult Jewish musical sources such as current cantors in the field, Jewish music libraries (AJR, JTS, HUC), original compositions, AJR cantorial alumni, etc. It is very important for each student to work on this research together with his/her coaches and teachers. One of the pedagogical objectives of a practicum is that the students become more familiar with the repertoire on the subject they are planning to perform. It will also help the students learn how to organize the different compositions (their mood, length, etc.). Your coach will guide you to ensure that the material you select is consistent with your vocal and interpretative level at the time.

- Please make sure you arrange an appointment with the Director of Cantorial Studies following your practicum for constructive feedback on your presentation. The practicum will account for 40% of the final coaching grade. If necessary, the Director of Cantorial Studies will have the prerogative of asking the student to repeat all or part of the practicum.

### C. Requirements & Guidelines

- **Three weeks prior to practicum date**, each student must submit (e-mail) a clearly printed draft of his/her program to the Director of Cantorial Studies who will review it, make final recommendations and e-mail it back to the student for the final version.
- Each student is expected to work with his or her coach on the materials selected and prepare the entire practicum presentation.
- Only Senior students, in consultation with the Director of Cantorial Studies, may choose to present a recital of songs on a specific subject instead of a traditional or modern liturgical service.
- Students are required to hire an accompanist for their practica and arrange rehearsal times on their own. It is strongly urged to have multiple rehearsals with your accompanist before your practicum. If you are planning to rehearse for your practicum at AJR, please arrange a time and place with the AJR office. AJR will provide \$50 towards the accompanist fee.
- You are expected to select 2-3 fellow students to assist you in coordinating ushers, room and snack set-up and break down (snacks not required, only if you choose to provide), and the distribution of the printed programs on the day of the practicum. Administrative staff is not to be expected to put out food, arrange the room or clean up after. The student body has always been very supportive by offering assistance with any last minute preparations.
- When the practicum program has concluded, please make every effort to vacate the classroom in time for the next class. We ask that the cantorial student body help rearrange the classroom in preparation for the next class.
- Extra Creativity: You are invited to ask fellow students to perform with you at your practicum – either as singers or instrumentalists.
- It is a good idea to plan to perform your program in different settings (synagogues, schools, nursing homes, etc.) before and after the official practicum to become familiar with all the components of the practicum experience.

### D. Printed Practicum Program

- Each student is required to have a printed practicum program with titles and prayers in both English and Hebrew for distribution at his/her practicum. Care should be taken that all Hebrew (and translations and transliterations) in the program is accurate.
- The program must include names of the prayers and the composers. Please feel free to review sample practicum programs from other students' practica with the Director of Cantorial Studies
- The practicum program should include an attractive cover, as well as programmatic notes. We suggest that you include printed music, along with your practicum program, to encourage group participation.

- We also encourage you to hand out more developed musical settings of Jewish music (e.g., 2-4 part harmony).
- Please submit a final copy of the printed program to your Director of Cantorial Studies **at least two weeks before your practicum.**
- Please submit an additional copy of the program to be added to your student file.

#### E. Assigning Specific Dates

- The dates of the practica will be assigned by AJR, who will notify students at the beginning of the school year.
- On most dates, there will be two cantorial students performing their practica.

#### F. Attendance & Evaluation

- It is important to support fellow students in their work by attending all practica. It is a wonderful opportunity to learn from each other.
- Cantorial and other faculty will submit written comments and evaluations of each practicum. These will be shared with you when you meet with the Director of Cantorial Studies. Students will be evaluated, in part, upon their ability to engage their fellow students in singing with them at their practicum presentation.
- The Academy community is deeply enriched by the great efforts that our cantorial students apply to practicum preparation. We reap the fruits from all the seeds we have planted. We wish you every success and look forward to an exciting and fruitful year of Torah and Song.

## V. MUSICAL SKILLS I, II, & III

Musical Skills Levels I & II are preparatory work. Students will not receive credit for those courses. For the purpose of tuition calculations, Musical Skills Levels I & II are considered equivalent to 2 credit classes. Musical Skills Level III is a credit-bearing course.

By the end of the second year of study, students must have achieved the levels of music proficiency indicated below. Skill mastery may be demonstrated by completing study in an approved musical program. Students with advanced training (preferably at the graduate school or conservatory level), may be exempted from all or part of these requirements. In case of doubt, students seeking exemption will demonstrate their abilities through an AJR Music Competency Examination for which the examination fee will be payable. Students must have mastered Skill Level III to graduate.

#### A. Level I

⇒ Ear Training and Music Theory

- Sing, identify by ear, write and play all diatonic intervals, as well as major and minor scales
- Know basic rhythmic patterns
- Sing, identify by ear, write and play major and minor triads and their inversions

- Sight sing a simple melody after a 10 minute preparation

## B. Level II

### ⇒ Ear Training and Sight Singing

- Sing, identify by ear, play and write all diatonic and chromatic intervals as well as major and minor scales
- Sight sing a simple melody (from "Zamru Lo") and also play it on piano or instrument of your choice
- Understand and read fluently such rhythmic patterns as triplets, syncopation, and dotted rhythm

### ⇒ Elementary Music and Harmony

- Play, write and identify by ear major and minor triads, 7th chords and their inversions
- Be able to read/play chord symbols (as in "Gates of Song", "Israel in Song") on piano or instrument of your choice
- Write a simple 2-part arrangement of a melody

### ⇒ Beginner Conducting

- Demonstrate basic conducting patterns (2/4, 3/4, 4/4) and techniques (entrance, cut-off, tempo fluctuations)

## C. Level III

### ⇒ Sight Singing and Ear Training

- Sing fluently, on-sight, a congregational melody (as in "Gates of Song" and "Zamru Lo") and Cantorial Recitative (selected from Alter or Katchko or similar)
- Sight read a 2-part score (singing one voice and playing the other) with 10 minutes of preparation. This requires familiarity with both treble and bass clef.
- Play a simple 3-part choral score (with preparation at home) on piano
- Transcribe a congregational melody in a given key (a familiar tune such as *Shalom Aleichem*)

### ⇒ Harmony

- Accompany oneself on piano, guitar, etc. (choose your own selection)
- Read chord symbols from a lead sheet and realize on an instrument (as in "Gates of Song" or "Zamru Lo")
- Harmonize a simple melody (in 4 voices and with chord symbols)
- Examine a Cantorial recitative and/or choral composition and understand the form, harmonic progression and other expressive means within the work
- Compose and arrange a congregational melody for two-part choir based on an authentic *nusah*

⇒ Conducting

- Prepare and conduct a simple 3-part choral score.

⇒ Keyboard Proficiency

- As described above in Sight Singing and Harmony requirements:
  - Sight read a 2-part score (singing one voice and playing the other) with 10 minutes of preparation. This requires familiarity with both treble and bass clef.
  - Play a simple 3-part choral score on piano (with preparation at home)
  - Accompany oneself on piano, guitar, etc. (choose your own selection and prepare at home)
  - Read chord symbols from a lead sheet and realize on an instrument (as in "Gates of Song", "Zamru Lo")

## VI. CANTORIAL FINAL COMPREHENSIVE EXAMINATIONS

All Cantorial students must pass the examinations below by the end of the summer prior to their senior year in order to graduate.

### A. Hebrew

Part 1: Modern Hebrew exam including grammar, reading comprehension and composition without the use of a dictionary. Exam time: 4 hours

Part 2: A translation of liturgical texts. A dictionary is allowed. Exam time: 4 hours

### B. Nusah HaTefillah

Students are expected to *daven* portions of the liturgy selections directly from the *Sim Shalom* Siddur and/or *Mahzor* without the use of notated music. You will be asked to chant any of the following worship services: *Shaharit*, *Minha*, and *Arvit* for Weekday, Sabbath, Festivals or High Holidays services. (See Appendix II for additional detail.)

### C. Scriptural Cantillation

Students will be asked to prepare 25 *p'sukim* directly from the Torah. The Comprehensive examiner will assign those verses 2 days in advance. In addition, you will be asked to chant, on sight, 10 verses from: the Book of the Prophets, Lamentations, Ruth-Ecclesiastes-Song of Songs, Esther, and High Holiday Torah readings.

### D. Contemporary Repertoire

Drawing from the Sabbath, Festival, and High Holiday liturgy, students will be asked to perform at least three 20th century compositions of their own choosing. Students will be evaluated on their mastery of phrasing and interpretation and on their ability to incorporate the composer's musical style. Students

will be expected to briefly discuss each composer, musical style and influences, as well as the composition's form and harmonic analysis. Using the Gates of Prayer, *Mishkan Tefillah* and Gates of Repentance students will be required to submit sample service outlines for Shabbat, Festival, and High Holiday services. (See Appendix for additional detail.)

#### E. Life Cycle

Students will be asked to chant musical selections from any and all of the following life cycle events: *Brit Milah*, *Simhat Bat*, Funeral, Healing Service, Wedding, *Birkat HaMazon*, and Shabbat Home Celebration.

**APPENDIX I****CANTORIAL COURSE REQUIREMENTS**

The following chart describes the courses and distributions required for cantorial ordination. Certain courses in each subject area are specifically required. Otherwise, there are distribution requirements indicating the number of courses to be completed in each subject. There may be additional requirements regarding the methodologies or approaches that should be represented among the courses within each subject area, as well as the level of study that should be attained within each subject.

**NUSAH** (29 credits)

Introduction to Modes (1 credit)  
 Shabbat I (4 credits)  
 Shabbat II (4 credits)  
*Yamim Nora'im* I (4 credits)  
*Yamim Nora'im* II (4 credits)  
*Yamim Nora'im* III (4 credits)  
*Shalosh Regalim* I (4 credits)  
*L'Hol* and Minor Festivals (4 credits)

**CANTILLATION** (6 credits)

Introduction to Cantillation (2 credits)  
*Shalosh Regalim* (1 credit)  
*Esther* (1 credit)  
*Eikhah* (1 credit)  
*Yamim Nora'im* (1 credit)

**CONTEMPORARY REPERTOIRE** (8 credits)

Friday Evening (2 credits)  
 Shabbat Morning (2 credits)  
*Yamim Nora'im* I (2 credits)  
*Yamim Nora'im* II (2 credits)

**PROFESSIONAL CANTORIAL CURRICULUM**  
(17 credits)

Choir (8 credits)  
 Conducting (1 credit)  
 Introduction to the Cantorate (1 credit)  
 Music of the Life Cycle (1 credit)  
 Cantorial Recitative (2 credits)  
 Diverse Musical Traditions (2 credits)  
 Music History (2 credits)

**PROFESSIONAL SKILLS** (22 credits)

Musical Skills I (0 credits)  
 Musical Skills II (0 credits)  
 Musical Skills III (2 credits)  
 Counseling I (2 credits)  
 Counseling II (2 credits)  
 Introduction to Homiletics (1 credit)

Life Cycle I (2 credits)  
 Life Cycle II (2 credits)  
 Hospital Chaplaincy (1 credit)  
 Bar/Bat Mitzvah (2 credits)  
 Empowering Community Through Singing --  
 Guitar (2 credits)  
 Fieldwork Support Seminar  
 (4 semesters, no credit)  
 Education I (2 credits)  
 Education Elective (2 credits)  
 Education Through the Arts (2 credits)

**JEWISH STUDIES** (52 credits)

Core Concepts – 4 semesters  
 Hebrew I (8 credits)  
 Hebrew II (8 credits)  
 Introduction to Bible (2 credits)  
*Parashat Hashavua* (2 credits)  
 Personal Theology (2 credits)  
 Introduction to Liturgy (2 credits)  
 Shabbat Liturgy (2 credits)  
 Festival Liturgy (2 credits)  
 Liturgy of *Yamim Nora'im* (2 credits)  
*Tefillah* and Seminar (4 credits)  
 Introduction to *Halakha* (2 credits)  
 Introduction to *Mishnah* (2 credits)  
 Spirituality Elective (2 credits)  
 Jewish History (4 credits)  
 Pluralism (2 credits)  
 Contemporary Denominations (2 credits)

**ELECTIVES** (2 credits)**TOTAL: 136 CREDITS**

\*\* NOTE: All *nusah* classes meet twice weekly, with one didactic session, and one 'lab/coaching' session to review and hone the application of the material covered. Attendance at both sessions is required.

**APPENDIX II****Sample Outline: Oral Examination for  
NUSAH HATEFILLAH AND CONTEMPORARY REPERTOIRE**

Candidates will be examined for their competence in the following music areas.

**NUSAH HATEFILLAH – Traditional Synagogue Chant**

Ability to chant phrases from the *Siddur* and *Mahzor* in authentic *hazzanic* style, drawn from traditional materials listed below. Your examiner will ask you to turn to random selections. We will supply you with an unmarked *Siddur* and *Mahzor* for this purpose when you arrive. In addition to Cantor Sol Zim's anthologies, we recommend use of the Services for Sabbath Eve and Morning and Three Festivals and Music for *Rosh Hashanah* and *Yom Kippur* by A. Katchko and *Weekday Nusach*, by Pinchas Spiro.

**SHABBAT & SHALOSH REGALIM****KABBALAT SHABBAT**

Arba'im Shanah (Psalm 95)  
Kol Adonai (Psalm 29)  
L'kha Dodi (2 Melodies) with 3 verses  
Tzaddik Katamar (Western & Eastern)

Yismah Moshe  
Qadsheinu  
Qaddish Shaleim

**MA'ARIV**

Barkhu (Western & Eastern versions)  
Uma'avir Yom (Western & Eastern versions)  
Ushmor Tzeiteinu (Hashkiveinu)  
Hatzi Qaddish  
Vaykhulu through Qadsheinu

**SHAḤARIT SHALOSH REGALIM**

Ha-el B'ta'atzumot  
In Qedusha: Yimlokh, L'dor Vador, Atah V'hartanu  
Ya'aleh V'yavo  
V'hasieniu

**TORAH SERVICE SHALOSH REGALIM**

Adonai, Adonai  
Va'ani T'filati

**MA'ARIV SHALOSH REGALIM**

Psalm 92 – Mizmor Shir (on Shabbat)  
Barkhu  
Uma'avir Yom  
Mi Khamokha  
Hatzi Qaddish

**HALLEL**

Transition from end of the Amidah: Sim Shalom  
Brakha  
Miqimi Mei'afar Dal  
Hodu and Ana (Psalm 118)  
Versions for different festivals  
2 melodies from Hallel Psalms

**SHAḤARIT**

Shokhein Ad through Hatzi Qaddish  
Barkhu  
El Adon (choose melody)  
Titbarah Tzureinu  
Or Hadash  
Sh'ma & V'havta (Torah Cantillation)  
G'ulah (T'hilot L'eil Elyon through Tzur Yisrael)  
Amidah  
Avot Ug'vurot  
Kedushah

**MUSAF SHABBAT**

M'varkhim HaHodesh  
Y'hi Ratzon  
Mi She-asah Nisim  
Rosh Hodesh – announcing  
Hatzi Qaddish  
U'vyom HaShabbat or Yismehu

**APPENDIX II****Sample Outline: Oral Examination for  
NUSAḤ HATEFILLAH AND CONTEMPORARY REPERTOIRE****MUSAF SHALOSH REGALIM**

*Hatzi Qaddish, Avot, Tal-Geshem, She'atah Hu*  
through *Livrakha*  
One stanza of *Tal* and one of *Geshem*  
*Hoshanot* (opening 4 phrases)  
*Umipnei Hata'einu* or *V'hasienu*

*Ata Horeita La'da'at*  
*Hakafot* for *Simhat Torah*  
(first two verses)  
Calling up the *Hatan Torah/Hatan B'reishit*

**YIMOT HAḤOL – WEEKDAY****BIRKHOT HASHAḤAR**

3 *Berakhot*  
*P'sukei D'zimra*  
*Barukh She'amar*  
Choose any Psalm (opening/closing)

**CONCLUDING SERVICE**

*Ashrei*  
*U'va L'tziyon*  
Psalm of the Day (choose 1)

**SHAḤARIT**

*Yishtabah*  
*Qaddish / Bar'khu*  
*Or Hadash*  
*Amidah – Avot, Kedusha, L'dor Vador*  
Choose one paragraph from *Amidah*  
*Tahanun* – opening/ending

**MINḤA**

*Ashrei*  
*Qaddish*  
*Amidah* – through *Qedusha*

**TORAH SERVICE**

*Vay'hi binsoa*  
*Gadlu*  
*Hatzi Qaddish*

**MA'ARIV**

*V'hu Raḥum / Barkhu*  
*Eil Hay V'kayam*  
*Ki Hamalkhut Shelkha Hi*  
*Hatzi Qaddish* before *Amidah*  
*Qaddish Shalem*  
*Sefirat HaOmer (Hininei Mukhan / Brakha /*  
counting)

**HIGH HOLIDAYS****ROSH HASHANAH EVENING**

*Barkhu*  
*Uma'avir Yom*  
*V'ne'emar*  
*Ufros Aleinu*  
*Tik'u Vahodesh*  
*Hatzi Qaddish*  
*Qiddush L'Rosh Hashanah* (if on Shabbat)  
*Yigdal*

**ROSH HASHANAH MORNING**

*Hamelekh*  
*Yishtabah*  
*Hatzi Qaddish*  
*Bar'khu*  
*Or Olam*  
*T'hilot* through *Tzur Yisrael (G'ulah)*  
Torah Blessing for *Yamim Nora'im*  
*Sh'ma / Ehad / Gadlu (Hotza'at Sefer Hatorah)*  
*Ashrei Ha'am*  
*Shofar* blessings

**APPENDIX II****Sample Outline: Oral Examination for  
NUSAḤ HATEFILLAH AND CONTEMPORARY REPERTOIRE****ROSH HASHANAH MUSAF**

*Hineni* (highlights)  
*Hatzi Qaddish*  
*Avot* through *Mi Khamokha Av Haraḥamim*  
*Unataneh Tokef* / *B'rosh Hashana*  
*Qedushah*  
*V'khol Ma'aminim* (1-3 verses)  
*Uvekhein Ten Paḥdekha, Ten Kavod,*  
*Tzaddikim Ohila La'eil*  
*Aleinu*  
 One paragraph from each of the following  
 (beginnings/endings): *Malkhuyot,*  
*Zikhronot, Shofarot*  
*Hayom T'amtseinu*

**KOL NIDRE**

*B'yeshivah Shel Ma'alah* / *Kol Nidre* through  
*Sheheḥyanu*  
 2 verses from *Ya'aleh* and *Ki Hineh Kahomer*  
*Sh'ma Koleinu*  
*Eloheinu Tavo* through *Ashamnu*  
*Al Heyt*

**YOM KIPPUR DAY**

*Avodah* service: *V'khakh Hayah Omer* through  
*V'hakohanim*  
 Martyrology (choose small section)  
*Eloheinu...M'hal*

**N'ILAH**

*Hatzi Qaddish*  
*Avot Ug'vurot*  
*P'tah Lanu Sha'ar*  
*Engat M'saldekha*  
*Adonai, Adonai*  
*Sh'ma* through *Adonai Hu Ha'elohim*

**CONTEMPORARY REPERTOIRE**

Candidates will present their own choice of any three musical selections (compositions), one each from the services listed below, written expressly for the modern Reform Synagogue (20th Century) to demonstrate awareness of Reform repertoire, vocal proficiency, artistry, interpretation and musicality. Select from the works of Freed, Fromm, Picket, Binder, Weiner, Helfman, B. Steinberg, C. Davidson or other compositions that are exclusively cantorial (no choir inclusions). An accompanist will be provided. AJR will cover costs of hiring a pianist for the testing of this exam (up to \$75). Sample pieces are on file with the Cantorial Program Coordinator.

- One selection from Shabbat Services (Evening or Morning)
- One selection from *Shalosh Regalim* Services (Evening or Morning)
- One selection from High Holiday Services (Evening or Morning)

We expect you to demonstrate cantorial facility and familiarity with Gates of Prayer and Gates of Repentance, and *Mishkan Tefillah*, and may therefore ask you to discuss musical approaches to its various services or sections.