

Summary

This diploma thesis, titled “Niggunim in the Hasidic Tradition” deals with the musical tradition of the Hasidic Jews and its role in their daily lives and religious praxis. In this first part the reader is introduced to the topic, such as a general definition of a niggun. Included in the introductory chapters is a new typology of Hasidic niggunim, based on contemporary theories and arranged according to their usage in Hasidic practice. The basic modes in Jewish music are also explored (alongside known major and minor scales), and examples of each type are given.

The next four chapters explore four dynasties whose musical activity is significant for the Hasidic tradition (HaBaD, Modzhits, Karlin, and Bratslav). This pivotal section includes a theoretical and musical analysis of the niggunim in each individual tradition according to dynasty. This thesis offers a definition of niggunim that encompasses the entire Hasidic tradition: a communicative medium and tool for expressing emotions in the context of the mystical practices of *devekut* and *tikun olam*. The unique perception of music by each of the four dynasties is also explored.

The text of this thesis includes appendix A, which contains notational examples to accompany the text, and appendix B, which contains audio recordings in mp3 format.