



Yom Kippur Morning Outline

Rabbi Lisa Edwards & Cantor Juval Porat
Beth Chayim Chadashim (BCC), Los Angeles

YK morning, 10.00 am - about 2 pm				
PAGE	MOMENT	THEME/INTENTION/MESSAGE	TIMING	PARTICIPANTS
134	Modeh/Modah Ani Music: folk Source: TCS	Gently bring the congregation together in song	3	Cantor, pianist, congregation
134-5	Kavanah based on Hareini m'kabeil/m'kabelet alai (132) [the challenge of the day - to love oneself, to love others (even those who have wronged us and those we have wronged)]; followed by communal reading of Entering the Day (2.) Segue into:	Gently frame and set the intention for this day	2	Rabbi, pianist (underscoring)
138	Ma Tovv Music: Danny Maseng Source: dannymaseng.com	Acknowledge the blessing of the community coming together to observe Yom Kippur	3	Cantor, pianist, choir, congregation
	Introduction to the new Machzor - Give permission to congregants to linger at the left side of the pages Segue into the importance of Torah in our lives and introduce Education Committee	Acknowledge/celebrate Mishkan Hanefesh as the community's new Machzor	4	Rabbi



142-143	Torah Study; begin with communal blessing on page 140.	Honor the education committee	3	Education Committee
144-155	Choose text to study from (and how to study - chevruta? 2 minute d'var torah from Ed. comm. member? reading on our own? Ed. comm. member lead 3 minute discussion? etc .)		5	Education Committee
143	conclude with concluding blessing on page 141.		0.5	Education Committee
156-157, 158	Read "I Can Look" (157), while piano is playing the melody of Asher Yatzar, then segue into Asher Yatzar/Elohai Music: Debbie Friedman Source: SUG	Focus on the miracle of our bodies	2	Rabbi, Cantor, pianist, congregation
	kavanah for Nissim b'chol yom, and announce alternating Hebrew/English		1	Rabbi
160-162	Alternate Nissim b'Chol Yom in Hebrew and English	Create a sense of gratitude & appreciation for the everyday	5	Rabbi, Cantor
164	Baruch She'amar Music: Craig Taubman Source: ZLTNG Concluding blessing: Nussach	Engage the congregation through participation as the community readies itself to pray	3	Cantor, pianist, congregation



	Segues into:			
170	Psalm 150 Music: Sufi Chant Source: ZLTNG Segues into Kol Han'shamah Music: adapted from Michael Praetorius Source: TCS Segues into:	Engage the congregation through participation as the community readies itself to pray	3	Cantor, pianist, congregation
171	Ilu Finu Music: Miriam Margles	Engage the congregation through participation as the community readies itself to pray	3	Cantor, pianist, congregation
172	"Holy One, infinite your power..."	Inspire and give context through text	0.5	Rabbi
173-174	Hamelech / Nussach: Israel Alter Source: THHS	Honoring traditional prayer modes	2	Cantor
175	Yishtabach / Nussach: Israel Alter Source: THHS	Honoring traditional prayer modes	1	Cantor
176	Reader's Kaddish / Nussach: Israel Alter Source: THHS	Honoring traditional prayer modes; Transition from the Psukey D'zimrah to the Sh'ma and its blessings	1	Cantor



178	Bar'chu Music: Pinchas Spiro Source: SOR	Call to worship	1	Cantor, congregation
178- 180	Yotzeir Or / Or Chadash Music: Franzel - cantorfranzel.com Chatima: High Holiday mode Source: Nosah Lahazan by Ne'eman	Opportunity for meditation	4	Cantor, pianist, choir, congregation joins in the chorus
182- 184	Ahava Raba notated by Neil Schwartz Source: ZLTNG	Opportunity for coming together through congregational singing	1.5	Cantor, pianist, congregation
182- 184	V'haer Eynenu Music: S. Carlebach Source: ZLTNG Conclusion: High Holiday mode Source: SOR		1.5	Cantor, pianist, congregation
186, top of pg	Read aloud "Long ago, in the courtyard..."	Evoke a sense of Yom Kippur as it was, and as it is.	0.5	Rabbi
186- 187	Sh'ma - Baruch Shem k'vod Music: Solomon Sulzer Source: SOR	Evoke a sense of Awe with communal chant of Judaism's central declaration of faith	1	Cantor, congregation
188	V'ahavta is chanted followed by reading Rabbi Schulweis comment, bottom of p. 186 Source: GOS	Offer familiarity and a new perspective on the V'ahavta	3	Cantor, congregation, Rabbi



191	L'maan Tizkeru - Adonai Eloheichem Emet chanted Source: GOS	Create a place of meeting by communally chanting this section of the Sh'ma	1	Cantor, congregation
195	"And they shall know..."	Frame the setting of Mi Chamocho	2	Rabbi
196	Mi Khamokha; Music: Rachelle Nelson Source: Octavo / TMP	Create a moment of meeting and linking with the liturgy through participatory singing.	3	Cantor, pianist, choir
196	Tzur Israel Music: Samuel Adler Songs of Repentance	Honoring the traditional High Holiday mode	1	Cantor, pianist
198	Introduction to Amidah - -	invitation to "read around" in the alternative (left-side) readings/prayers/poems on 196-249 for 5 minutes of individual, quiet prayer	1	Rabbi
198	Adonai S'fatai Tiftach Music: Natalie Young Source: Ruach 5771	communal entrance into the Amida	2	Cantor, congregation, choir, piano, violin
199	Mi Sod Music: Nussach by Israel Alter Source: THHS	Evoke a moment of meditation through listening	2	Cantor
198- 251	Quiet prayer	Offer time for private meditation	5	Congregation



200	Avot/Imahot Music: Nussach by Israel Alter Source: THHS	Evoke a moment of meditation through listening	3	Cantor
202	Zochreinu Music: Israel Goldfarb Source: Synagogue Melodies For the High Holy Days Chatima: Nussach by Israel Alter Source: THHS	Link the congregation to the text through participatory chanting		
204	G'vurot-Atah Gibor / Nussach: I. Alter M'chalkeil Chayim / Solomon Braslavsky Source: SOR V'ne'eman / Nussach: I. Alter Source: THHS	Link the congregation to the text through participatory chanting and honor the traditional Holiday mode.		
206	Study Text to Unetaneh Tokev	Frame the setting and intention for Unetaneh Tokef	3	Rabbi
208-210	Uv'chen/Nussach by I. Alter Source: THHS Unetane tokef - G'zar Dinam Music: Rosenbkum Source: Octavo / TMP	Evoke a sense of meditation on the lack of control over our lives and its fragility	5	Cantor, pianist
211	Study Text Part III to Unetaneh Tokef	Frame the setting and intention for Unetaneh Tokef, Help bring the prayer closer to those unfamiliar with the Hebrew	3	Rabbi



212	B'rosh Hashana... Music: Trad. Arr.: S. Adler, Refrein: Barkan Source: GOR	Evoke a sense of meeting and community, as the congregation chants those familiar and charged words, which have been chanted for generations	6	Cantor, pianist, congregation
214	Ut'shuva Music: Y. Weisser Source: TCSOTHH	Congregational singing	0.5	Cantor, pianist, congregation
214	"You are everything..."	Congregational reading	1	Rabbi, congregation
217	A Kavannah before K'dushat Hashem	Frame the setting and intention for K'dusha	2	Rabbi
218, 220	K'dusha Music: Michael Skloff L'dor Vador - I. Alter Source: THHDS	Evoke a sense of majesty, grandeur and transcendence	3	Cantor, choir, pianist
221	Letter to a Humanist as an intro to the Uv'khen's	Frame the setting and intention for Uv'khen	3	Rabbi
222- 228	Uv'khen Music: Chasidic, arr. Ben Steinberg Source: SOR	Offer a moment of meditation, as the liturgy is chanted	4	Cantor, pianist, choir
228	Kadosh Atah...Hamelech hakadosh Music: Chassidic, arr. Ben Steinberg	Offer a conclusion for the communal part of the Amidah and a transition into silent prayer?	1	Cantor



238	Introduction/translation to R'tze	Frame the setting and intention for R'tzeh, Help bring the prayer closer to those unfamiliar with the Hebrew	1	Rabbi
238	R'tze Music: Stephen Richards Source: SOR	Offer a moment of meditation and reflection on the prayers previously said.	3	Cantor, pianist
244	Priestly Blessing Music: G. Ephros Source: CA vol. IV	Offer a moment of meditation and yearning towards transcendence	3	Cantor, pianist, choir
246	Sim Shalom Music: Pauker Source: Ruach 5771 segues into	Mark the end of the Amidah and enforce the sense of community through communal singing	3	Cantor, pianist, congregation
246	B'seifer Chayim / Israel Goldfarb Source: SOR	Highlight the special occasion of the day. Mark the end of the Amidah and enforce the sense of community through communal singing	1.5	Cantor, pianist, congregation
	Sermon		15	Rabbi
251	Anthem Music: L. Cohen Source: Octavo / sheetmusicplus.com	Offer a contemporary hopeful ending for the Amidah and a preparational tune for Avinu Malkenu	4	Cantor
252- 253	Avinu Malkeinu / Janowski Conclude with folk tune of the final verse. Source: SOR	Offer a moment of inclusion by responsively chanting the verses of Avinu Malkeinu	5	Cantor, Rabbi, pianist, congregation



254	Reading before Torah service	An opportunity to honor the community's leadership	0.5	A board member
255	Eyn Kamokha-Av Harachamim Music: Sulzer; Dunajewski Source: GOS	Enter the Torah service with songs of Awe	1.5	Cantor
256	Adonai, Adonai Music: Max Helfman Source: Holy Ark, The (Aron Ha-kodesh) (Torah Service for Sabbath and Festivals) Sh'ma-Echad eloheinu; Music: Sulzer Source: GOS Gad'lu Music: Spiro Source: TCSOTHH Lecha Music: Ephros Source: GOR	Create a moment of Majesty and awe as the Torah is out of the ark Offer a sense of familiarity prior to the Torah procession.	3	Cantor, choir, pianist, congregation
257	Songs for Torah procession: Rom'mu Music: Craig Taubman Source: Friday Night Live songbook Al Sh'losa D'varim Music: TCS Israel v'orayta	Create a sense of joy and familiarity as the Torah is making its way through the congregation.	4	Cantor, congregation, pianist



	Music: Chassidic Source: oysongs.com			
258-274	Torah service Deuteronomy, Chapter 29: 9-14, 30:1-20 Healing Prayer after 2nd Aliyah Blessing for all those called up to the Torah after the Maftir		30	
274	Raising the Torah V'zot Hatora / Idelsohn Source: GOS	Conclude the Torah reading	4	Cantor
275-283	Haftarah service		10	
284	Prayer for Congregation	Honor the membership committee, acknowledge the community	2	Membership committee
286	Prayer for Our Country	Honor the country in which the service takes place; honor the congregation's president	2	President
288-289	Prayer for the state of Israel Music: David Burger Source: Octavo/TMP	Acknowledge the community's connection with Israel through blessing and song	4	Cantor, choir, piano



288-291	<p>Y'hallelu Hodo Music: Max Janowski Source: GOR</p> <p>Etz Chayim / Janowski Source: Rosh Hashanah Service morning</p>	<p>Mark the moment of entering the Torah back into the ark through song and music</p>	3	Cantor, choir, piano
292/293	<p>Introduction to Viduy / Shma Kolenu</p>	<p>Frame the setting and intention for the Viduy, Help bring the prayer closer to those unfamiliar with the Hebrew</p>	2	Ritual committee member
294	<p>Sh'ma Koleinu Music: M. Helfman Source: YN volume II</p>	<p>Create a sense of pensiveness and humility</p>	3	Cantor, pianist
296	<p>Eloheinu... / Nussach</p> <p>Ashamnu Music: Spiro Source: TCSOTHH</p> <p>"Of these wrongs..."</p>	<p>Honor traditional prayer modes</p> <p>Bring the congregation together through a familiar melody and text of this fundamental Yom Kippur Liturgy</p> <p>Contextualize the Hebrew by reading the English translation communally, the musical motif of this text could be played underneath the reading in English.</p>	4	Rabbi, Cantor, congregation, pianist
300-307	<p>The long confession</p> <p>Al Chet: Selicha mode Source: Katchko Otzar III</p> <p>V'al Kulam Music: alternate between Binder and Folk tune</p>	<p>Cantor chants in Hebrew and congregation responds with the English translation. Create a rhytmical call and response between Cantor and Congregation as the community recites the list of confessions together making it accessible to those who are</p>	8	Cantor, pianist



	Source: GOR	not familiar with the Hebrew as well.		
308-309	Silent confession	Allow individual confessions uttered in the safety of the larger community; Piano can offer a gentle musical foundation for this section of the service, possibly based on a melody for "Ki Anu Amecha"	5	Cantor
310	Ki Anu Amecha Music: Folk tune Source: GOR	Offer a communal melody to draw everyone back together after the vulnerable moment of silent confession.	5	Cantor, pianist
312-313	Recognizing the good	Offer hope as a contrast to the darkness the community had faced so far.	2	Rabbi
	Appeal	Invite congregation to help support the community	6	Congregant
318	Introduction to Hayom	Continue with the hopeful sentiment to mark the end of the morning service.	1	Rabbi
318	Hayom Music: Craig Taubman Source: Inscribed Songbook	Mark the end of the morning service through a joyous congregational melody set to a moving and hopeful text.	3	Cantor



			241.5	
--	--	--	-------	--

List of abbreviations:

- CA - Cantorial Anthology
- SOR - Songs of Repentance
- SUG - Sing Unto God
- TCSOTHH - The Complete Services of the High Holy Days
- THHS - The High Holiday Services
- TMP - Transcontinental Music Publishing
- TOS - The complete Shireinu
- YN - Yamin Noraim
- ZLTNG - Zamru Lo, the Next Generation

Notes for Yom Kippur Morning with *Mishkan HaNefesh*
 by Rabbi Lisa Edwards & Cantor Juval Porat
 Beth Chayim Chadashim (BCC), Los Angeles

Thank you for the opportunity to envision a service using *Mishkan haNefesh*. The outline that accompanies these notes is based on, but also a considerable revision, to our Yom Kippur morning service from the past two years using the draft version of *Mishkan haNefesh*. We understand the page numbers we used from an online draft of the machzor may no longer be correct, but prayers/sections should be recognizable from title or description in column 2 of our outline.

As per instructions:

What principles did you use in creating your outline?

As we plan services we usually consider each element -- what is its purpose traditionally and/or what purpose does it serve in our community and in this service? We've tried to record those thoughts in the "Theme/intention/message" section of our outline.

As a congregation of people from all walks of Judaism, including many who have come to Judaism as adults (and many who are not 'yet' Jews), we are used to trying to offer a mix of traditions, and strike a balance of Hebrew/English; song/music/spoken word/silence as well as visuals (projected slides, what and who is on the bima, etc.). While we think this mahzor will be well-received (the draft has been), it calls us to remain vigilant about the choices we make and the reasons we make them.



What are some of the biggest changes you have made from previous years?

Moving away from a more traditional quiet amidah followed by Reader's Repetition

Involving congregants in a few new ways (in addition to old ways, which were mainly as Torah readers, aliyot honorees, hakafot, and occasional brief d'verei Torah or kavanot)

What are your biggest challenges?

We have been using Rabbi Richard Levy's wonderful mahzor *On Wings of Awe* for over 20 years, so we're facing some big changes. Although "out of sight, out of mind" might apply, I think some favorite readings will be missed, as well as more traditional liturgy options. We have invited congregants to let us know what readings they want to "take with us," and a few have responded to this invitation.

This is the first Reform prayerbook our congregation has adopted (though we've adapted a few!). Besides the statement we are making there (even though we have been a URJ congregation since 1972), moving from an interdenominational mahzor also means losing some pieces our congregation "traditionally" uses. Some examples:

Numbers 29 Torah maftir reading from the second scroll - although we will still read maftir, and project it on a slide

Traditional silent amidah prayers

Pieces usually sung at our services that don't fit the version offered here (ex., u'vkhen for which we usually use Aloni choral piece)

Not for this service in particular, but will we use the yizkor service in *Mishkan haNefesh* or remain with the separate printed yizkor book which is both a fundraiser, and a tradition.

What are you most excited about?

Full Torah portions (some verses are missing from *On Wings of Awe*)

Choice of Torah portions

Transliteration for everything!!!!

Options! and variety

Commentary, insights, new poetry and prayer

Giving up our awkward to use "Supplement" that contains mostly transliteration - although it also contains some poetry written by congregants, so we will need to decide if and how to carry those forward.



Please share some background information that would be helpful to clergy teams (setting, musical accompaniment, robes, one service or two, etc.):

Beth Chayim Chadashim was founded in Los Angeles in 1972, the first synagogue founded by and for gay and lesbian Jews. It joined the UAHC in 1974, and student rabbis from HUC began serving the congregation even before it was recognized as an “official” placement. Rabbi Janet Marder was BCC’s first ordained rabbi. Today BCC is an inclusive community of progressive lesbian, gay, bisexual, transgender and heterosexual Jews, our families, friends, and allies. Rabbi Lisa Edwards & Cantor Juval Porat have been leading Yamim Noraim services together at BCC since 2008. Rabbi Heather Miller joined our Yamim Noraim team in 2013.

Over the past few years we have been incorporating quite a bit of visual tefilah. We will probably continue to do so, but maybe fewer or different ones as some options in the new mahzor will replace what we created on-screen (ex. transliterations, alternative liturgy such as hakarat hatov/For Every Act of Goodness)

Typically, congregants chant Torah and sometimes haftarah as well.

We do not wear robes, but we do wear white (and no leather) on Yom Kippur

We have one service for each: Erev RH, 1st day RH morning, 2nd day RH morning, tashlich on 2nd day late afternoon, Kol Nidre, YK morning, break, yizkor, avodah, mincha, neilah

Typically, we have 2 rabbis (or rabbi and student rabbi), one cantor, a volunteer choir, a few volunteer musicians and singers, and a professional pianist/accompanist.

We rent another synagogue for Yamim Noraim, so are always “coping” (even though we’re quite used to it) with being in someone else’s space and not in our own. We bring our own Torah table. The sanctuary we rent seats just under 400 people -- a good fit for us.

A minhag hamakom for our congregation is that on Yom Kippur morning we read Torah from our Czech survivor scroll. A few years ago a sofer visited the congregation and helped us repair just Deuteronomy 30 for reading from this scroll on Yom Kippur morning. Not long after he came, we connected (through the Spielberg Shoah Foundation) with a child survivor from the same town as our scroll (Chotebor, Czechoslovakia), who came to visit us and brought several members of her family (she was in her 70s then). At that time we organized a reunion of Czech survivor scrolls from the southern California area. Our regular Torah chanter on YK AM for Deut. 30:19 בחיים ובחרת is the daughter of two survivors. Needless to say, it’s a moving moment each Yom Kippur to hear those last few verses from her read out from this particular scroll.

Also, for several years we have been projecting the Torah portion on screen with a congregant following the reading with a cursor (URJ Biennial style). People seem to enjoy this. The last couple of years one of our b’nei mitzvah students has had this honor.