Syllabus
Music of the Jewish People
CG-Music-501 (Online)

Fall 2013

Judith Pinnolis, Instructor

Contact: pinnolis@jmwc.org

SKYPE: judypinnolis  SKYPE can be done computer to computer only, please!

Online “Office” Hours: Tuesdays, 8–10:00 pm. Eastern Time

Prerequisite:
The ability to read music is not required, but will be useful to many in this course who wish to pursue more deeply.

General Description:

This course is a general survey that discovers the multi-varied “musics” of the Jewish people. Study will involve learning about the origins of traditional materials, examinations of both primary sources and secondary readings relating to music of the Jewish people, and an historical view of topics in Jewish music. Required listening to pertinent materials is part of the course.

Jewish music and its definition are defined during the course and through the experiential learning of the participants. A broad look at topics and issues in Jewish music relating to various Jewish groups, with emphasis given to the contemporary era, brings us to this perspective.

This course will investigate the role that music has played in Jewish life from ancient to modern times, including music in the time of the Bible, rabbinic attitudes toward music, music and mysticism, the development of the modes for prayer and scriptural cantillation, music of the holidays and the life cycle, folk and popular music in the Diaspora, the development of art music in the modern era and music in modern America and Israel.

Required Text: Emanuel Rubin and John Baron, Music in Jewish History and Culture, Harmonie Park Press, 2006.

Learning Goals, Expectations and Outcomes of this Course:

Learning Goals:

• This class is viewed as an introductory course to the history of Jewish music. No prior knowledge is presumed. You are not expected to read musical scores.
• Every attempt in this course is made to give you as accurate and up-to-date musicological perspective about Jewish music as possible.
• No one religious or political view is espoused while the discussion of many views affecting Jewish music will be necessary.
• You will be exposed to a wide swath of Jewish music through various periods of Jewish history.
• You will begin to understand the acculturation and adaptations Jewish people have made to their own music depending on their geographic locations and cultural surroundings.

Expectations:

• This is a graduate-level course. Readings and listening for the “attending the course” may take about an 1-2 hours per week. Assignments are additional time, at your own pace.
• While this course is asynchronous, so you can work at your own pace, you will be expected to participate every week. Usually 2 to 3 online discussion board entries per week will be expected -- on different days, at your own pace. Discussion boards are part of the grade.
• You will be expected to read and listen to materials during the week for that topic to keep up with the class.
• You will be expected to discuss the ‘lecture’ readings and listening clips with other members of the class online as part of your learning experience.
• You will be expected to learn about some basic components of music to have a common vocabulary in which to discuss Jewish music.
• You will be required to turn in Weekly Assignments on time. Due dates will be given in advance for any assignment which may take more than one week.
• There will be a short mid-term ‘open book’ test and a fun final project of your choosing.

Outcomes:

• You will learn about the music of Jews in many historical periods and from many different geographic areas.
• You will have a basic understanding of the overall and particular content of musics of the Jewish people.
• You will begin to recognize patterns of musical styles within contemporary Jewish musical settings.
• You will learn about issues concerning music that Jews have faced.
• You will learn about the relationships of music in Israel and the modern Diaspora.
• You will read and discuss interesting articles having musicology, sociology, and historical interest to those studying Jewish music.
• You will gain a vocabulary and a bibliography to lead to further study.
• You will listen and hear a lot of very good music!
• You will come away with a better appreciation of the reality of the diverse and complex aspects of studying Jewish music.
• (And, I hope,) You will have fun!!

Academic Integrity:

Students are expected to comply with the Academic Integrity standards as outlined in the Hebrew College Student Handbook. Those wishing to receive a grade and credit for this class must meet all the requirements set out by the Administration of Hebrew College.

Grading:

Discussion Boards and Participation = 40%; Assignments=20%; Mid-term=10%; Final Project =30%
WEEK 1: What is Jewish Music to You? Where Do We Start?

Introduction

This week is the Introduction to the course. We start by getting an understanding about what is Jewish music to you and me. We examine the “scene” of today’s Jewish music makers around us. What do you listen to as Jewish music? We will examine where we are, and then discover how we got “here” from “there” in our history.

Contemporary Sounds in Jewish North America

Our first units look at the contemporary scene in Jewish music in America. This module will look at the "hottest" music of working Jewish musicians who attempt to express their Jewish identities through music including "New Jewish music," klezmer-blends, and some of the newer synagogue trends in American music. What else is really new for you? We will start listening a broad range of musical styles of today and describing why we associate this with Jewish music. This week you will listen and watch videos and sound clips of music from living musicians.

Unit 1: The Klezmatics, Babylon, Zion 80, Y-Love, Diwan,

Unit 2: The Downtown scene: John Zorn and Tzaddik, Greg Wall, Frank London

Unit 3: Synagogue Sounds: Craig Taubman, Shefa Gold, Aaron Bensoussan

Unit 4: Rick Recht, Michael Isaacson

Unit 5: Basya Schecter, Nehama Carlebach, Galeet Dardashti

WEEK 2: Origins of Jewish Music

What is our History? How did Jewish music evolve? In this module we look at the origins, archaeology and text of ancient Israel. We use biblical sources to understand about music of the Israelites. Music in age of Rabbis and music of the early synagogue are explored including cantillation, hymns and prayers.

Unit 1: Music in Ancient Israel

Unit 2: Rabbinic Restrictions

Unit 3: Early Synagogue Music

WEEK 3: Early Jewish Diasporas

This week will contain a module with several units because of the dispersion of Jews to different parts of the world. We will approach our topic both geographically as well as through time. We will explore the music of Jewish Diasporas: the Jews of Spain –Sephardic music; The Jews of Arab
lands --Mizrahi music; and finally the Jews of Europe or Ashkenazi music. We discover how Jews adapted to many varied surroundings.

Unit 1: Music of the Jews of Arab Lands –Iraq, Iran, Syria, and Yemen

Unit 2: Sephardic Diaspora –Italy during the Renaissance including Sephardic Holland and Morocco

WEEK 4: Migrations & Expansions

In this unit we will explore Jewish migrations and European expansions --hearing the music of the Jews of Russia and the Pale of Settlement on the East, and assimilated Jews of Central and Western Europe.

Unit 1: European Diaspora – Nineteenth Century Center: Vienna, Berlin, Paris

Unit 2: Russia, Nationalism in Eastern Europe: The St. Petersburg Society for Jewish Music.

WEEK 5: The Start of Jewish Music in America

We listen to the earliest known examples of Jewish music in the Americas and contributions of America’s first Jews, the Sephardim. We move on to hear the great Ashkenazi cantors of the early twentieth century and learn about their style of chazzanut.

Unit 1: Jews of Colonial America and the New World (Caribbean)

Unit 2: Sephardi and German-Jewish contributions in America

Unit 3: The Eastern Invasion: the Golden Age of Cantors.

Unit 4: Today’s Golden Voices: Helfgot, Lemmer

WEEK 6: Inter-war Europe, Pre-and-Post Holocaust Action and Reaction

This module will explore the work of Jewish musicians in Europe in the years between World War I and II. We will also look at the Actions of Activists, Memorialists, and Survivalists during the Pre and Post Holocaust Period. Music of those who perished during the Holocaust will be covered in this module. Mid-term will be this week.

Unit 1: Music in Europe between the Wars

Unit 2: American Pageants to Save European Jewry

Unit 3: “Second wave” German émigrés
Unit 4: The Holocaust: Music that survived from those who perished

WEEK 7: Music in Israel from 1900--to the Present

This module will explore music in Israel. We will only be able to get a small taste of this large topic--but we will hit some of the major trends.

Unit 1: Pioneers of Israel (Shirei Eretz Yisrael)
Unit 2: Art music composers of Israel
Unit 3: Popular music in Israel today.
Unit 4: Musiqa Mizrahit or Musiqa Yam-Tikhonit

WEEK 8: Yiddish Music: Preservation, Reclamation and Revival

This module will explore Yiddish theater and folk music the new American songs of Tin Pan Alley. We will look at Yiddish reclamation projects and collections. We will also examine the resurgence of klezmer music movement in the United States.

Unit 1: Yiddish Theater and Tin Pan Alley
Unit 2: Music Collectors: Ruth Rubin
Unit 3: Yiddish Melodies in Swing – America the Blended
Unit 4: ‘Don’t you folk Have None of Your Own?’ –Klezmer as roots music

WEEK 9: New Voices in Sacred Song

This music will explore the topics of Forms of Jewish worship in America. We shall begin to discuss the great composers of Jewish Art Music in America and visit different forms of contemporary worship music. We will look at the impact of the resurgence of Orthodox and Hasidic music.

Unit 1: Classical Reform: Stark, Freed, Berlinski, Fromm
Unit 2: Reform Return to Nusach/Americanization of Nusach: Shalit, Binder, Janowsky, Steinberg
Unit 3: Debbie Friedman, the Youth Camp Movement and the Triumph of Folk
Unit 4: Hasidic -- New Waves/Orthodox Redux: Sholomo Carlebach, Mordecai Ben David, Abram Fried
Unit 5 New Age and Renewal: Michael Isaacson, Shefa Gold

WEEK 10: Gendered Identities: Women 'In-Community' of the Jewish World

This module will attempt to give additional due to women in Jewish music. We look at the Hazantes, the "Firsts" in Women Cantors, and 'For Women Only: Rise of Orthodox singer-songwriters. We will also explore contributions of women synagogue composers and musicians. Students will be able to focus their assignment on a unit of their choice.

Unit 1: Hazantes: Sophie Kurtzer, Fraydele Oysher, Goldie Malavsky, Perel Feig.

Unit 2: “First” in Women Cantors: Julie Rosewald, Betty Robbins, Barbara Ostfeld, Benjie Ellen Schiller.

Unit 3: ‘For Women Only’: Rise of Orthodox singer-songwriters: Nomi Templow, Chanele Fellig Harrel and others.

WEEK 11: Jewish Women in American Popular Culture

We continue our exploration about Jewish women in music. This module will look at late 19th century and continue through 20th century till today. We learn about Singers and Divas, Mothers and Founders, and All Girl Bands from Two Jewish Worlds.

Unit 1: Singers and Divas: (late 19th and early 20th Century): Estelle Liebling, Bertha Kalich, Alma Gluck, Fanny Brice, Isa Kremer, Anna Rothenberg

Unit 2: Singers and Divas: Mid-20th-- Jennie Tourel, Roberta Peters, Beverly Sills

Unit 3: Singers and Divas: Late 20th --Bette Midler, Barbara Streisand, pop, rock and more

Unit 4: Bands from Women’s Jewish Worlds: Mikveh, Ayelet HaShachar, Girls in Trouble (Alicia Jo Rabin), Charming Hostess (Jewlia Eisenberg)

WEEK 12: Are We There Yet? Europeans, Latins, and Canadians, Oh My!

We will wrap up our class with a final discussion of “What is Jewish Music?” We will look at the definitions of others and come up with our own new understanding of this based on what we’ve learned in this class. Finally, we will look at some important Jewish music happening outside of America and Israel: Canada, Latin America and Europe today. Final Projects will be due by the first day of Week 12.

Unit 1: Discussion of what is Jewish music

Unit 2: Issues in Jewish musicology

Unit 3: American & Canadian Scenes of Jewish Music
Unit 4: Latin America: influences and instrumentalists

Unit 5: Europe Sans Yidn: Jewish Music Scenes & Ghosts in Europe