THE FUSION OF JAZZ AND SYNAGOGUE MUSIC

LISA SHAPANKA ARBISSER

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Hebrew Union College – Jewish Institute of Religion
School of Sacred Music
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Advisor: Dr. Mark Kligman

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Introduction

Defining the genre of music called "jazz" is about as easy as defining what a "Jew" is or what "Jewish music" is. Perhaps that is why jazz is not only a good metaphor for the Jewish experience, but it also reflects the complicated landscape that American Jews must navigate to carve out their own identities in the beginning of the 21st century. Jewish worship is communally unifying, and the music of worship is a major part of that experience. With the exploration of identity and new music in the modern synagogue, one can see the diversity of our country existent in the diversity of our music. It reflects our history, our geography, and our cultural movements. It is why we hear Israeli music in the same service as the organ sounds of Lewandowski and Sulzer. With the inclusion of American genres such as the art song and folk, it is only a natural progression to include other innovations in American music: rock and jazz.

This paper will explore how jazz has been a part of the Jewish American dialogue negotiating attempts to define one's identity as our history and our religion intersect with the sounds of the American topography. Jazz as an American art form provides a basis for freedom of exploration of one's identity, which allows for the blending and absorbing of jazz contours (harmonization, structure, improvisation, instrumentation) with previously existing traditional and modern synagogue musical tropes (nusach, the

recitative, improvisation on nusach and the recitative, cantillation, art song, folk, etc). It provides such a musical forum for identity dialogue that is relevant, in particular, to a variety of subgroups of the American Jewish population.

As stated before, attempting to pin down a solid, authoritative definition of jazz is an elusive endeavor. Many professionals in the field outright refuse to use the term "jazz" to describe their works, since they concern themselves oftentimes with creating something wholly new, even if all conventions point in that direction. Mark Tucker, in the most recent version of the *New Grove Dictionary*, delineates such a difficulty in these terms:

> Several factors account for the volatility of jazz as an object of study. First, its musical identity cannot be isolated or delimited... 'jazz' refers to an extended family of genres... Second, the varying functions of jazz have made it difficult to perceive as a unified entity...Third, the subject of race has generated heated debate over jazz and shaped its reception...Such problems in accounting for the identity, function and racial character of jazz are bound up in one another. They have been present from the beginning.[1]

Indeed, the normal model for defining a specific genre includes the inside/outside container model that places boundaries between what would be considered part of the category of music called "jazz" and what is outside of it; however, this does little to take into account the vast freedoms of exploration and experimentation that play such a vital role in jazz, which renders clear cut boundaries useless.

Rather, what works as a better basis and analogy for jazz is to compare it to what Tucker prefers, a family. Family members have similar characteristics, physically, or temperamentally, but there is no single collection of properties that defines and is held by

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[1] Mark Tucker, "Jazz," *Oxford Music Online: Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45011 (accessed January 3, 2009).

everyone in that family. Based on the work for his highly acclaimed *Thinking in Jazz*, Paul Berliner suggests that "jazz" should more be thought of as a creative methodology. As expounded upon by Tamar Barzel, those who practice this methodology (i.e., jazz musicians) all generally have the following musical reference points in common:

> a similar stylistic vocabulary; a common constellation of influential predecessors; and a shared knowledge of a wide repertory of commonly-played tunes (including awareness of the recorded history of the melody, formal structure, harmonic basis, common harmonic substitutions, and famous solos). In addition, musicians who are jazz musicians draw on a set of common (but not uniformly combined) tenets. Scholars have argued that these tenets should be understood in their historical relation to African American expressive culture. These include being open to experimentation; paying homage to one's influences and predecessors; finding one's creative voice...embracing aesthetic values particular to jazz...and adopting "jazz as a way of life."[2]

Giving voice to these particularities leads to a better understanding of a definition of jazz that Tucker provides in the *New Grove Dictionary*: "a musical tradition rooted in performing conventions that were introduced and developed early in the 20th century by African Americans... a style characterized by syncopation, melodic and harmonic elements derived from the blues, cyclical formal structures and a supple rhythmic approach to phrasing known as swing."[3]

In examining how jazz has intersected with American synagogue music, there were a number of methodologies utilized to explore the varying aspects of this phenomenon. An article from a well-known book on recent trends in ethnography illustrates one method used here, Steven Feld's "The Boy Who Became a Muni Bird." In this study of the Kaluli people, he took ethnomusicology to a new level. More than

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[2] Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: University of Chicago Press, 1994), 486-487, quoted in Tamar Barzel "'Radical Jewish Culture': Composer/Improvisers On New York City's 1990's Downtown Scene" (PhD diss., University of Michigan, 2004), 45.

[3] Mark Tucker, "Jazz," *Oxford Music Online: Grove Music Online.*

simply studying the music out of its context, Feld found a myth within the culture about what music really means in the culture. Relating the behavior and values found in Kaluli culture to musical features in their stories and songs, he was able to map the myth onto culture through the music. He concludes that "a structural analysis shows how metonymy becomes metaphor; how it is that the mixing of contexts in story episodes turns intrinsic relations into symbolic ones."[4] In the end, Feld created a paradigm of the concept of structuralism in order to frame his metaphor mapping. Structuralism is a way into understanding what culture is, though it also assumes that a culture actually has a structure and that all cultures have meaning and a sense of purpose. Here, we will see how structuralism explains the way jazz serves as a metaphor for Jewish praying, which then allows it to be recognized as a new form of musical facilitation of prayer in and of itself.

As one who considers herself already an insider as a cantor and as a former jazz musician, I have unique insight into both the synagogue and jazz worlds that will allow me to mediate between them. My research is based on being not only a lifelong Jew, but a student of the Cantorial arts for the last four-and-a-half years, as well as holding a minor in vocal jazz from my undergraduate university education. Because of this I have a working knowledge of Hebrew, liturgy, Jewish history, nusach, and other forms of Cantorial music, as well as an understanding and knowledge of jazz compositions, both melodies and the concept of improvisation, and the jazz world on a broader scale and locally in the New York City downtown music scene. As Samuel Heilman says, "it is easier to teach an insider to be a social anthropologist [or ethnomusicologist] than it [is]

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[4] Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression (* Philadelphia: University of Pennsylvania Press, 1982), 38.

to teach a social anthropologist to be an insider."[5] Thus, having my unique background should allow for greater insight and ability to see connections between the two areas of focus during interviews with cantors, composers, and other musicians, as well as during interpretation of previously written scholarly material on the subjects. Considering these dual areas, I have used two works by Rabbi Jeffrey Summit as models study by which to navigate and compare the two worlds: his book *The Lord's Song in a Strange Land* and an article he wrote entitled "'I'm a Yankee Doodle Dandy?': Identity and Melody at an American *Simhat Torah* Celebration," especially his section on "Music, Identity, and Cultural Dualism." In the latter Rabbi Summit addresses the difficulty in not over-generalizing about the Jewish population, so I have attempted to be specific about particular subgroups of the American Jewry.

Lastly, as an ethnographer, the more I research and interact with this living musical tradition, the more I become part of this tradition. Kay Kaufman Shelemay, an ethnomusicologist at Harvard University, describes a process of transmission of tradition that concerns me, especially since I am both an insider and an outsider (an insider because I understand both worlds, but an outsider because I do not inhabit them simultaneously). This plays out in two distinct manners: that of preserving and mediating tradition.[6] In preservation, the researcher is charged with the responsibility of passing on in a public manner, through papers and presentations (for me, this would be this thesis and my recital), a mode of expression that is often private. Mediating is the responsibility

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[5] Samuel Heilman, *The People of the Book: Drama, Fellowship, and Religion* (Chicago: University Chicago Press, 1983), ix.

[6] Kay Kaufman Shelemay. "The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition," in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, ed. Gregory F. Barz and Timothy J. Cooley (New York and Oxford: Oxford University Press, 1997), 197.

of translating the experience of being with the subjects, figuratively and literally, into a language that the wider world can understand. Both in interpreting how Jewish American identity is shaped by liturgical jazz music and in presenting it later in my recital, I will be practicing preservation of the music as well as mediation between the scholars' and composers' intentions and the world at large.

My research is divided into three chapters. The first deals with the subject on a broad scale. I first consult a study by Steven M. Cohen and Arnold Eisen on the current status of American Jews and the organized Jewish world at the end of the 20th century. With this as a basis, I then look at two subgroups of American Jewry. The first focuses on those inside the American Jewish community who are active in established organizations and institutions and who have written scholarly articles about how American Jews are thinking about their identities through synagogue music at the beginning of the 21st century. The other group exists outside of these parameters. That is, Jewish jazz musicians who are mostly unaffiliated with institutionalized American Judaism but who are having their own conversations concerning American Jewish identity through Jewish music. It is only recently that a connection has been made between both worlds that will serve as a basis for dialogue going forward.

The second chapter is devoted to describing three examples of music composed over the last 40 years that represent three different methods of blending jazz and synagogue music. Charles Davidson's "*Shir HaShirim*" from his Friday evening service *...And David Danced Before the Lord* (1966) shows how one can begin with biblical cantillation and modal paradigms and apply a layer of jazz harmonizations and structure. Jose Bowen's "*Shalom Rav*" from his Friday evening service *A Jazz Shabbat Evening*

Service (1988) will show the blending of the Jewish concept of peace, the subject of this specific liturgy, with purely jazz influenced form, structure, melody, and harmonizations. The last example focuses on two recent compositions from Frank London's *Hazónos* album (2005) that were based on one piece of traditional *hazzanut*. The Sanctification section of this album was influenced by Cantor Moshe Koussevitzky's version of *Sheyibone Beis HaMikdosh*, originally composed by Israel Schorr and based on the silent meditation liturgy at the end of the *Amidah*. It is divided into two sections, "Sanctification,"[7] a recitative, free form style surrounding the introductory text of the prayer, and "*Sheyibone Beys Hamikdosh* – In the House," an upbeat, rhythmic interpretation of the piece's refrain. These two movements meld the free form and improvisatory nature of both the Cantorial recitative and of avant-garde jazz, while staying true to the original melodic lines. Each of these examples is a different model of how to connect Jewish and jazz components.

The last chapter is a case study of a composer and his work that has been popular over the last 20 years in synagogues, Jose Bowen and his Friday evening service *A Jazz Shabbat Evening Service*. Here, I outline the service and point out the Jewish elements and jazz characteristics of each piece. I also explain Bowen's Jewish background and his place in the jazz community, where the idea to compose a jazz service for Friday night originated, and his methodology for composing. We discuss how his work came to be so popular with cantors and congregations and why he thinks it has been successful. I also interviewed two cantors in the field, Cantor Michael Shochet of Temple Rodef Shalom, Falls Church, Virginia and Cantor Lee Coopersmith of Temple B'nai Abraham,

[7] Both the section of the album and the individual track are called Sanctification. I will only use quotes around it when referring to the specific track.

Livingston, New Jersey. I wanted to learn what motivated them to include jazz in their worship settings, and found commonalities and variety in their responses. I also delve into how they felt personally about the music, what reactions they received from their congregants, and how they have integrated jazz into their worship services going forward. The overall feedback was positive and both congregations have sought to include jazz to varying degrees on a semi-regular and regular basis. As more Jewish jazz musicians enter the business of prayer, this place, the American synagogue, a central location of American Jewish activity and worship, is ultimately where discourse surrounding American Jewish identity and the integration of jazz and synagogue music will exist among its scholars, cantors, musicians, and congregants.

I will show the importance of integrating jazz into the synagogue music repertoire. Various composers and musicians have wrestled with this process over the years, through their compositions and essays, though little research exists, especially regarding the role of existing synagogue music in influencing new jazz compositions. The areas touched upon in this paper are simply a beginning look into a phenomenon that surely is more widely encompassing than can be included in these three chapters. Perhaps this research can be used as a basis for further in-depth analysis into this fairly recent trend of American synagogue music.

Chapter 1. Jazz and Spirituality

One of the major challenges facing the Jewish community at the beginning of the 21st century is how to update tradition without throwing it out. According to Cantor Jacob Mendelson, "combining the two genres [*hazzanut* and jazz] is a way to put an American stamp on an Eastern European tradition, thereby making it palatable to a wider audience of jazz lovers, as opposed to keeping *hazzanut* the same for the few pure Cantorial fans out there."[8] This is not to say that Mendelson's suggestion is the one and only answer to such a large scale phenomenon, but it does show that the new horizon in synagogue music is crafting music in a style reflecting the aesthetics of contemporary Jews, creating a way to integrate one's historical roots with the elements that exist in one's current temporal and geographical surroundings. At the same time, coming from the opposite direction, one of the leaders of the secular New York City downtown scene of avant-garde and jazz music, John Zorn, has over the last two decades attempted to integrate Jewish components into his music. He questions how to reframe thinking about the creation of Jewish music, from a cultural perspective, and poses the question, "If asked to

[8] Jacob Mendelson, interview by author, New York, NY, November 11, 2008.

make a contribution to Jewish culture, what would you do? Can Jewish music exist without a connection to klezmer, Cantorial or Yiddish theatre?"[9]

The issue of how to update an American Jewish identity for modern Jews has been the subject of many conversations over the past decade or two, both internally within the organized institutions of the American Jewish community, as well as externally by unaffiliated, creative groups who grapple just as much with identity as any insular group. A good metaphor for this phenomenon is to view each faction as having their own conversation regarding identity. This chapter will look at how these different factions of the American Jewish community are conversing about identity. It will analyze how they speak about and utilize music, and jazz specifically for some, to challenge existing norms and create new parameters for expressing their identity. How do Jews in the internal arena put the "America" in American Jew? And how do Jews in the secular arena put the "Jew" in Jewish American? It will hopefully answer Zorn's question and suggest that the most powerful and meaningful music that can be created is music that combines the influence of Zorn's particular secular style with the pre-existing, familiar tenors of Cantorial and synagogue music.

American Jewish fascination with jazz music goes back nearly to the beginning of jazz itself. Jazz has been pitted against traditional synagogue music as being representative of the assimilationist pull away from religion and tradition. This dialogue began with a bang with the release of the first "talkie" movie, *The Jazz Singer*, in 1927, highlighting a cantor's son's attraction to the secular stage and jazz music, condemned by

[9] John Zorn, "Radical Jewish Culture," Tzadik, http://www.tzadik.com/rjc_info.html (accessed December 29, 2008).

his cantor father. And while the film ultimately glorified assimilation over tradition,[10] it makes the point that it was very difficult for the early immigrant American Jewish community to integrate the secular sounds with their sacred music. Today, we are turning a new page in this dialogue upon entering the 21st century, and experts in the field, both in the insular as well as secular sides, are claiming that not only is it possible to merge the two genres but that the current environment is ripe for such experimentation.

The State of American Jewry at the end of the 20th Century

In their book *The Jew Within*, Steven M. Cohen and Arnold M. Eisen look at how Jews relate to and behave within the organized Jewish community at the beginning of the 21st century. They help frame the problem through the results of their study and while they do not focus on the entire American Jewish community (only a group that can be labeled as "moderately affiliated"[11]) they offer some unique conclusions. Conducted over several years in the late 1990's, they conducted nearly 50 in-depth interviews, equally men and women, between the ages of 30 and 50 who were moderately active in their organizations. They also mailed out and received 1,005 surveys of Jews who belong to a market research mail panel (Consumer Mail Panel), whose Jewish members were only a portion of their larger survey population. To frame their study, they based their research on three convictions:

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[10] Emanuel Rubin and John H. Baron. *Music in Jewish History and Culture* (Sterling Heights, MI: Harmonie Park Press, 2006), 197.

[11] Cohen and Eisen define this as 80% of the American Jewish community, "those who belong to a Jewish institution (a Jewish community center, synagogue, or organization) but are not as involved, learned, or pious as the most highly engaged 20-25 percent of American Jews." Steven M. Cohen and Arnold M. Eisen. *The Jew Within: Self, Family, and Community in America* (Bloomington: Indiana University Press, 2000), 5.

> The discovery and construction of Jewish meaning in contemporary America (as of ultimate significance to life more generally) occur primarily in the private sphere... [as] the importance of the public sphere... has severely diminished.
>
> The principle authority for contemporary American Jews, in the absence of compelling religious norms and communal loyalties, has become the sovereign self...They avoid the language of arrival. There are no final answers, no irrevocable commitments...Personal meanings are sought by these Jews for new as well as for inherited observances.
>
> Existing survey research into American Jews...has established that Jewish adults vary significantly in the extent and nature of their involvement...Adult involvement has been convincingly correlated with factors such as Jewish schooling, camp, and Israel experiences.[12]

They do admit, however, that "research to date has not provided systematic knowledge of the complex ways in which Jews express and enact their Jewish identities," [13] which is one of the main goals of the study.

After many interviews, surveys, and quantitative analyses, there was one overarching theme that dominated much of the findings. Cohen and Eisen found that their subjects speak first using the language of "profound individualism" and only use the language of community as a secondary notion. They see how the decline of the power of religion on the whole has affected the individual, and with the decline of these communal obligations arises the sovereign self. This is, "of course the modern story par excellence, one that has been told and retold by countless scholars of religion in the modern world."[14] Therefore, the ability to create one's Jewish self, one that is constantly being negotiated

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[12] Cohen and Eisen, 2-3.

[13] Ibid, 3.

[14] Ibid, 7.

and decided throughout one's lifetime, is highly important for their moderately affiliated Jews. Their conclusions for how this group relates to what they call "the organizations, institutions, commitments, and norms which constitute Jewish life: families of origin, synagogues, federations, God"[15] are unsurprising, as well. An attitude of ambivalence characterized their responses, either consciously or unconsciously, and they point out that even after one has made the commitment to be "obligated" to behaving like a Jew, one has the freedom and reserves the right to, at some point later in one's life, choose to opt out of such an obligation. Cohen and Eisen have found that people are generally more rooted externally from the Jewish community at large, and hence the way they express their Jewishness will come out more externally, as well. This can be seen as a call for a new way to engage with Judaism that is different from the older model before them.

Most importantly, they were told by one of their subjects, a Jew should be a Jew by pursuing "a Jewish journey...not to ignore Judaism or to give up on it... to be open to it."[16] The two groups in the following sections do precisely that. While they are outside of the moderately affiliated group on the affiliation scale, either to the right in the highly affiliated group or to the left in the unaffiliated group, they both have conversations and suggestions for how they are pursuing just such a journey. The language and settings they use are different, and it is only recently that a breakthrough has been made that may provide for greater contact between the two groups and which can perhaps one day provide a forum in which all Jews could converse.

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[15] Ibid, 9.

[16] Ibid, 12.

Conversation 1: Members of the Establishment

The first conversation involves scholars highly involved in organized Jewish life, the internal side of the American Jewish community. They do not address preference for one specific style of music, but rather frame how music functions and should be utilized in a worship setting. Since worship is so highly tied up in religious practice, it is necessary to view the role of music in one's religious practice and ultimately how one chooses such a practice. What appears to be a unifying factor within the internal group's conversation is the need to address identity through three different lenses: religious, geographic, and temporal. This next section will address how scholars categorize and think about these lenses and how they are reflected in synagogue music. We will see how well they believe the current repertoire of music refracts in each of these lenses and what new elements might be needed to reach a broader audience.

Jeffrey Summit, the Hillel rabbi at Tufts University who has written about the role of music in fashioning one's Jewish identity, directly addresses the desire (as pointed out by Cohen and Eisen) for one's individuality to be expressed in the synagogue experience. As he refers to meaning and melody choice in the worship setting, he states outright, "for the Jew in the beginning of the 21st century, Jewish observance and identification is bound up in the desire and ability to make choices within constraints ...Jews [choose melodies] as they construct their identity in a society where ethnic and religious affiliation is increasingly voluntary."[17] One expresses this freedom by concocting a musical repertoire that fulfills all of one's desires. True, this is done within the setting of

[17] Jeffrey Summit, *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship* (New York: Oxford University Press, 2000), 129.

a synagogue usually by the cantor or a worship committee, but it relates to how a Jew might choose to join a specific synagogue based on its musical offerings.

Rabbi Summit speaks of code layering, or in this case, identity layering, where we represent the different layers of our American Jewish identities in the variety of the music that we favor. It is why we no longer hear only *hazzanut* or only traditional tunes from Sulzer and Lewandowski. These days, the codes include these two styles, as well as art songs and Sephardic, Israeli, Hasidic, and American folk music; however, when we speak of code we are speaking about more than just the style of music. That is because the music is imbued with meaning, with associations, links, and symbolic significance that go beyond the stylistic characteristics of a melody. Rabbi Summit defines melodic codes as those that "are composed of redundant components with a high level of predictability."[18] Nusach and *MiSinai* tunes are excellent examples of this, and it is no wonder that these two genres are constantly being manipulated and adapted for modern synagogues. The additional appeal of nusach is that it is simultaneously predictable yet creates variety in every rendition by allowing for an additional layer of improvisation.

What are the other codes of a song besides style? One can layer melody, text, language, instruments, and rhythm and map them to varying aspects of one's identity. One can pull the melody from a traditionally well known Jewish song or nusach, the text from Jewish liturgy, and then choose from a variety of instrumentations, harmonizations, and rhythms to underlay the song that may reflect, say, one's geographic locus (being in America verses Israel or Germany) and one's situation in the early 21st century. I would like to suggest that Rabbi Summit's codes can be divided into three identifying elements:

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[18] Summit, 131.

religious, temporal, and geographic. The constant element in this conversation is always the religious, identifying as Jewish, which leaves the historical elements of time and place to suggest where one is situated.

Rabbi Summit provides a detailed example of how one's temporal and geographic characteristics can be uniquely expressed. One community he had studied for his book *The Lord's Song in a Strange Land*, B'nai Or, is a Boston *havurah*, which had many members who had studied at a nearby neo-Buddhist retreat center. Being in America in the 21st century situated these Jews to come into contact with this Eastern tradition, so for their overall religious experience to be meaningful for them, it should be primarily Jewish but perhaps with some Eastern elements as well, which they found to be relevant and significant. It was customary in their Friday evening worship to sing a meditation before lighting the Shabbat candles. The text was a mixture of Hebrew (religious) and English (geographic and temporal), and the singing was a westernized Hindu chant (geographical and temporal) which they may not have heard if they were members of a Jewish community, say, in the 1950's in Buenos Aires. Rabbi Summit cites this as a "strategic inclusion and manipulation of this melodic code" which "mediates the conflict many participants feel in this dual attraction to both Eastern and Jewish traditions. Neither has to disappear."[19] For full explanation, see Figure 1.

The next example for dissection would be Jose Bowen's "*Shalom Rav*," which will be analyzed in greater detail in the music analysis chapter but which is also an excellent example of trying to find balance in the tension between dueling identities (American and Jewish). The text is from the evening liturgy, in Hebrew, so both language

[19] Summit, 143.

and text reflect the religious code of being Jewish. The elements that set the geographic code in America and the temporal code to the 20th and 21st centuries are the melody, rhythm, and instruments. This piece is highly influenced by bop jazz, the dominant form of jazz in America in the 1950's and 1960's, so the melody and rhythm now have their labels. As for instrumentation, since we are dealing with a jazz combo in the synagogue, rather than simply an organ, piano, or guitar, we know temporally we are situated at least at the end of the 20th century.

	Religious	Temporal	Geographic
B'nai Or pre-candle lighting meditation			
Language	Hebrew - Jewish	English - 20th century	English - America
Text	Jewish liturgy		
Melody		Western influenced Eastern chant	America is a place where Jews come into contact with a variety of other cultures, religions, and traditions
Rhythm		same as melody	same as melody
Instrumentation		same as melody	same as melody
Jose Bowen's "*Shalom Rav*"			
Language	Hebrew - Jewish		
Text	Jewish liturgy		
Melody		Jazz - 20th century	Jazz is American invention
Rhythm		same as melody	same as melody
Instrumentation		Instruments other than organ, piano, or guitar used on a regular basis are introduced in latter part of 20th century	

Figure 1.

Another example, to draw contrast to these two fairly recently composed pieces, would be the singing of Lewandowski's *L'cha Dodi* (Figure 2) in a contemporary congregation. For a concrete example of this, we can point to another congregation Rabbi Summit studied, Temple Israel. This congregation is a large Reform congregation of prestigious families in Boston. The inclusion of this tune, rather than a more recently

composed setting, has different implications for the religious code, since the melody is not 20th century American but 19th century German. The temporal and geographic codes are blurred since this composition is not unique to time and place in Jewish history.

	Religious	Temporal	Geographic
Temple Israel's (2000) "*L'cha Dodi*" by Lewandowski (1882)			
Language	Hebrew - Jewish		
Text	Jewish liturgy		
Melody	Jewish melody from earlier point in history	written in 19th century	though written in Germany, this style was adapted by German Jews who emigrated to America
Rhythm	slow and steady	reflects grandeur of German Reform Jews of 19th century	reflects grandeur of German Reform Jews of 19th century
Instrumentation		Organ, choir, cantor originated at a point earlier in Jewish history	Organ, choir, cantor form originated in Germany and was brought to America

Figure 2

The religious and temporal elements carry greater weight with these congregants than their need to reflect their current place in America. This is not to say that the geographic element does not play a vital role in reflecting their identities; rather, this piece represents only part of the picture of the vast landscape from which one culls ones identity.

These codes are references to different aspects of one's overall identity. The fact that one is Jewish and lives in America in the 20th century can be represented by a variety of characteristics within the music, of which only the liturgy/text appear to unify the explicitly Jewish experience one may have. Melody, language, rhythm, and instrumentation choices are all different codes for identification and making associations with the religious, temporal, and geographic elements in our lives. Rabbi Summit frames it nicely when he states, "by examining melody choice and code-switching in the performance of liturgical text, we see various strategies employed by these American

Jews as they construct, maintain, and present their cultural and religious identity. They create or diffuse boundaries between themselves and other segments of the Jewish community and define their relationship with the non-Jewish American superculture."[20]

Nusach also functions as a unifying force among communities.[21] Historically, to many *hazzanim*, nusach represents the sounds that tie them to their past. At the same time, it situates a congregant in the Jewish calendar by creating different musical colors for different points in time. Mark Slobin, in his work *Chosen Voices*, interviewed a variety of cantors to get a sense of what nusach was for them and how to define it properly. His conclusion that "the only point of agreement is that nusach is the emblem of tradition and that it somehow specifies, stipulates, or situates a musical moment, perhaps a particular locale"[22] illustrates this and shows how deeply cantors feel about retaining nusach. For highly trained cantors, however, the element of improvisation is key.

Improvisation on nusach demonstrates a cantor's ability to not only grasp the nusach, but to have a deep and profound understanding of text and how it relates to a congregation's current position in the world. Improvisation allows the feelings of the moment to be conveyed through higher musical and religious expression, with the basics of the nusach providing the springboard. In some ways, the nusach and improvisation function in a *keva-kavannah* relationship, as described by Rabbi Lawrence Hoffman in his work, *The Sh'ma and Its Blessings*. Rabbi Hoffman even equates the earliest Rabbinic examples of *keva-kavannah* to good jazz artistry. One must know the fixed parts, the *keva*

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[20] Summit, 146.

[21] In this instance, it is important to note that nusach in this context is referring only to the musical characteristics of performative prayer, not to the textual differences that exist between communities.

[22] Mark Slobin. *Chosen Voices* (Chicago: University of Illinois Press, 1989), 260.

of the liturgy, the basic nusach for cantors, or the melody and chords in jazz, and then one must add one's personal commentary to them as *kavannah*, improvisation on the nusach, or improvisation on the melody and chords. The Rabbis were adamant about having such a freedom to express themselves in their prayers.[23] Elements of familiarity and unfamiliarity keep the experience exciting and interesting; therefore, while the *keva* liturgy or nusach or melody should be predictable, the *kavannah* aspects, the improvisation, are what change with every recitation, every service, every performance, and resonate differently for every listening. These are the appealing elements for which congregants return repeatedly, to cradled by the familiar and pushed by the unfamiliar.

It is no wonder, then, that Cantor Mendelson said what he said. Nusach—and consequently *hazzanut*—are so important to him that he must find a way to update it for a newer generation. For Rabbi Summit and some of the congregants he interviewed, nusach was held in a similar light because they expressed how it represented authenticity.[24] The search, in general, for this authenticity existed among all five congregations that he studied, to find a connection through a historical lineage. Slobin supports Cohen's and Eisen's conclusions when he states, "Today, the inspiration is more likely to be personal, a situation consonant with an age of comfort and the American stress on individualism. Looked at this way, both improvisation and nusach appear to be representatives of a European tradition that is constantly being reshaped on American terms, a process drastically accelerated by the passing of the Old World."[25]

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[23] Lawrence Hoffman. *The Sh'ma and Its Blessings*. My People's Prayer Book 1 (Woodstock, VT: Jewish Lights Publishing, 1997), 3.

[24] Summit, 107.

[25] Slobin, 275.

As Jews look to find bonds with the past, we also look to find bonds that bring us together today. Rabbi Hoffman uses the description of a jazz session to illustrate how music can bring people together: "as the music put them in sync with one another, they found their individuality merging into a common sense of shared experience...As Speck and Attneave put it, they experience being 'involved with one another and with humanity in general.'"[26] If this is the case, and if people are looking for horizontal connection (person to person) in addition to vertical connection (person to God), why not take it a step farther and apply the concept of a jazz session directly to worship? Since jazz is a type of music that brings people together, and communal bonding (or what Cantor Benjie Ellen Schiller refers to as "meeting"[27]) is an essential part of the worship experience, combining the two seems to become the logical progression in the American Jewish dialogue. Jews who exist outside the organized institutions of the American Jewish community are also conversing about how to stay true to their Judaism in a way that makes sense in the 21st century. This time, however, the music begins as jazz and finds its way back to its Jewish roots.

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[26] Hoffman refers to a study that applies systems thinking to therapy and examines how experiencing a jazz session together can create bonds even among strangers. Ross V. Speck and Carolyn L. Attneave. *Family Networks* (New York and Toronto: Random House, 1973), quoted in Lawrence Hoffman, *The Art of Public Prayer*, 2nd ed. (Woodstock, VT: SkyLight Paths, 1999), 190.

[27] When attempting to create a new vocabulary for sacred music, Cantor Schiller divides prayer into three distinct types, her 3 M's: majesty, meditative, and meeting. Benjie Ellen Schiller, "Some Notes on the Future of Jewish Sacred Music," in *Koleinu B'yachad: Our Voices as One: Envisioning Jewish music for the 21st century*, ed. John H. Planer and Howard M. Stahl (The American Conference of Cantors and the Guild of Temple Musicians, 1999), 22.

Conversation 2: John Zorn and Radical Jewish Culture

John Zorn and the downtown music scene provide outlets for this dialogue of often unaffiliated, secular Jewish musicians. The downtown music scene in New York City began with a small event that dared to ask questions regarding religion and identity of American Jews that had never been asked before. The 1992 Munich Art Projekt/Festival for Radical New Jewish Music was initiated by composer and saxophonist John Zorn and other artists[28] associated with the downtown alternative music venue The Knitting Factory. Beginning with this festival and with many subsequent ones held in New York City at other venues including Tonic, The Stone, the Abrons Arts Center, and the 92nd Street Y, the purpose was to provide a forum in which Jewish musicians outside the established Jewish institutions could explore how to write new Jewish music, however they sought to define it and represent it. The term "Radical Jewish Culture" grew out of this first festival and came to represent this group of Jewish musicians and their conversations and compositions. It also has come to be the name of the series on John Zorn's music label, Tzadik, which produces the majority of this music. According to Tamar Barzel, scholar on the subject, these conversations and compositions, whether they be recordings, essays, articles, or liner notes for recordings, should represent the community as valid intellectual engagement, equivalent to any other scholarly or academic journals and monographs.[29] Therefore, this external community of Jews should be considered to be having a conversation about American Jewish identity

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[28] Through Tamar Barzel's research for her PhD dissertation, it should be noted that most, if not all, of these musicians were "adamantly non-religious and non-observant. Nevertheless, they shared an interest in exploring the role played by Jewish heritage both in their own creative identities and in the large ethos of the downtown scene." Barzel, 87.

[29] Barzel, 10.

through music similar to the scholars within the establishment; it is merely the media and language through which they express themselves that differ from the internal community of Jews.

This group of musicians does not focus only on music that can be termed jazz (everything from jazz, rock, punk, and Western concert hall music is present); however, since jazz is the most common musical language, it can be appropriate to apply this label, if only in the most liberal application as described in the introduction of this work. Much of the music on Tzadik (including Radical Jewish Culture and other, non-Jewish music) is considered avant-garde, and grows out of influences such as the downtown experimentalist composer John Cage, as well as composer/improvisers like saxophonist Ornette Coleman[30] and pianist Cecil Taylor. John Zorn, on his website for Tzadik, explains,

> Tzadik is dedicated to releasing the best in avant garde and experimental music, presenting a worldwide community of contemporary musician-composers who find it difficult or impossible to release their music through more conventional channels.
>
> Tzadik believes most of all in the integrity of its artists. What you hear on Tzadik is the artists' vision undiluted.[31]

On "Radical Jewish Culture" specifically, Zorn further states:

> As the Jewish people continue to grow into the 21st century, they carry their culture along with them. Tradition, history and the past have always played a strong role in the life of the Jews but it is also important to think about the future. As we grow as a people, it seems natural that our culture should grow along with us. Just as jazz music has progressed from Dixieland to free jazz and beyond in a few short decades, and classical

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[30] The term "free jazz" originated from Ornette Coleman's album of the same name from 1960. The terms "free jazz" and "avant-garde jazz" have come to be synonymous with each other. See Ornette Coleman, *Free Jazz* (New York: Atlantic, 1960).

[31] John Zorn, Tzadik website main page, http://www.tzadik.com/, (accessed December 29, 2008).

> music went from tonality to chromaticism, noise and back again, it has occurred to me that the same kind of growth should be possible—and is perhaps essential—for Jewish music. Questions arose, as did the need to address them. The CDs on the Radical Jewish Culture series is a first attempt at addressing some of these issues.
>
> I do not and have never espoused the idea that any music a Jew makes is Jewish music, nor do I pretend to be the sole arbiter of what is Jewish or what is not. There have been occasions when the Jewish content of the music delivered has been unclear, or even non-existent. My role as executive producer in these instances has been to question the artist. If the answer is simply "I'm Jewish—this is what I'm doing—that makes it Jewish music"—the project is rejected, returned to the artist to do with as they wish. If they can articulate a well thought out response and their sincerity and honesty is clear and unquestionable—I go with it—even if I don't entirely go with the program. Arguably, some projects have been more successful than others, but in retrospect all have been interesting, honest and worth repeated listening.[32]

This exploration has led the group to focus on several key issues. Since so many of them come out of a heavy jazz tradition, many also struggle heavily with issues of race. Race has played a key role in jazz from its African-American roots, especially in the 1960's and 1970's when many musicians of the Radical Jewish Culture movement were growing up and exposed to their early influences of jazz. With the racial struggles during these two decades between "blacks" and "whites," there was little room for expressing Jewish identity. Where on this spectrum did "Jewish" even exist? If in this dichotomy one were to identify as a white American (rather than black) versus Jewish American (rather than white), was one somehow giving up the racial distinction of being Jewish? Barzel, in her interviews with musicians of the downtown community, found that the subject was so difficult for many of her interviewees that it was a challenge getting them to articulate their thoughts directly or indirectly on the subject of race. The answer, in

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[32] John Zorn, "Radical Jewish Culture." Tzadik, http://www.tzadik.com/rjc_info.html (accessed December 29, 2008).

fact, can be drawn from an organization, itself consisting of African-Americans, which helped lay the parameters for creating a genre-crossing movement of music, called the AACM, the Association for the Advancement of Creative Musicians. This Afro centric group, created in 1965 in Chicago, was looking for ways, through the arts, to overcome physical, spiritual, and economic oppression for the black community. Through jazz and free expression, when you equate the two to spiritualism, it "revealed ... something about the sensibility of the radical free-jazz musician who displayed a propensity for change, a willingness to take chances in the name of aesthetic and personal progress."[33] Because of the Afro centric nature of jazz, the Jewish musicians needed a way to deal with their own Jewish identities, and the Radical Jewish Culture forum provided a way to work through such an existential crisis.

Another major issue plaguing the artists and composers was how to make the music "authentic" (which was also a major issue discussed by Rabbi Summit). This is somewhat of a vague term, and Barzel quotes clarinetist Don Byron on the matter, who rather loosely describes it "as a matter of the integrity of one's command of a given style, which allows musicians to create new music that has meaning within the semiotic constellation of that style."[34] Since the majority of these musicians had little Jewish background, they approached the solution through cultural affiliation, taking on traditional Jewish tropes and material that are part of the nation's history but were not initially part of their own personal histories. The goal, then, in finding the authenticity, was a blending of what Byron calls "one's command of a given style," which here would

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[33] Ronald Radano, *New Musical Configurations: Anthony Braxton's Cultural Critique* (Chicago: University of Chicago Press, 1993), 101.

[34] Barzel, 131.

be primarily jazz, with the newly acculturated Jewish characteristics. This may include Cantorial modes, liturgical melodies, or klezmer tunes, to name a few, though the musicians were neither dogmatic nor consistent about their usage.

Once musicians had a handle on authenticity, they then sought to construct musical meaning. Could they find meaning in music that they also found authentic? Barzel says they could and did. The four key Jewish elements that the musicians try to draw connections to and create meaning out of in some form or another in each of their compositions are: religion, culture, history, and peoplehood. More broadly, Barzel claims, "Musicians themselves have taken on the issue of how to make sense of the social and cultural meanings embedded in their own music. Through the self-conscious processes of composition, performance, and writing, these musicians navigated the complex relationships among politics, aesthetics, and identity."[35]

While several musicians did focus on klezmer music, which was experiencing its own revival starting in the 1970's, many remained adamant about promoting the idea that new Jewish music does not need to stem from klezmer. Even though klezmer could be considered the Jewish Ashkenazi heritage music,[36] one of the goals of Radical Jewish Culture and jazz/improvisational music is to help create a new genre of music that can stand on its own, distinct from a previously established style. Several musicians even outright denied that contemporary Jewish music is tied to klezmer, reflecting the diversity of this group of musicians. Steven Bernstein, a composer on Zorn's label, described it

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[35] Barzel, 21.

[36] Defined by Barbara Kirshenblatt-Gimblett as "music that has been singled out for protection, preservation, enshrinement, and revival." "Sounds of Sensibility," *Judaism* 47, no. 1 (Winter 1998), http://findarticles.com/p/articles/mi_m0411/is_n1_v47/ai_21042641/pg_1?tag=artBody;col1 (accessed January 11, 2009).

best when he stated, "Klezmer music is a style of Jewish music. That's one of the styles. And at this point, now, stuff we're doing is a [new] style of Jewish music. The klezmer music was about the rhythm of the time, the real fast, 'dn, dn, dn,' and that's not my rhythm."[37] However, because these musicians had such sharp reactions to this klezmer revival, it could be said that this revival helped bring about the 1992 festival and Radical Jewish Culture because it forced these musicians to think seriously about the question, "What is Jewish music?"

Why such a distaste for klezmer music? Or even more broadly, why were these musicians even faced with such questions of identity in the first place? In addition to the black-white binary described above, Barzel suggests a number of other factors that led to these musicians being drawn to non-Jewish music: the decay of Yiddish-influenced culture in the Jewish community during their youth, a growing lack of interest in the Jewish music that did exist, and the cultural pressures of the 1960's that encouraged Jews to renounce or reduce one's Jewishness. Barzel says, "Many agree that the black music they heard was more musically exciting and culturally relevant, and offered more creative possibilities, than the Jewish music they knew."[38] It also functioned as a method of rebellion against the European classical music that had come to dominate American Jewish life and the American synagogue since World War II, and supports Cohen and Eisen's conclusions regarding this generation's pull towards individualism.

There is something spiritual that is absent for these musicians in this European classical music that led them to seek spirituality elsewhere. They found it in the

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[37] Steve Bernstein, interview by Jon Kalish, "Jazz Gets a Jewish Twist," *All Things Considered*, NPR, September 29, 2003.

[38] Barzel, 78.

jazz/improvisational scene because of the way it creates a transcendent experience for the performers and the listeners. This moment of transcendence in jazz is often referred to as flow. For these Jewish musicians, flow is a point of intersection beyond the music where all elements of identity, race, religion, ethnicity, sexuality, and temporality blend together. Flow is a religious experience for them vis-à-vis the jazz. As a musical term, flow has been written about extensively by jazz scholars. In particular, Paul Berliner, for his widely acclaimed jazz anthology *Thinking in Jazz*, interviewed a variety of artists to get a description of what flow in the music means to them:

> At some point when the band is playing and everyone gets locked in together, it's special for the musicians and for the aware, conscientious listener. These are the magical moments, the best moments in jazz. – Franklin Gordon, pianist
>
> The qualities of a group's groove, achieved through the masterful manipulation of musical elements, ultimately transcend the technical features of jazz to provide improvisers with a rich, varied experience, a dimension of which is distinctly joyful and sensual. – Emily Remler, guitarist
>
> To hear it all simultaneously is one of the most divine experiences that you can have. – Lee Konitz, jazz composer and saxophonist[39]

Ornette Coleman, one of the originators of free jazz, even saw it in *hazzanut* after hearing a recording of Josef Rosenblatt:

> I think he's singing pure spiritual. He's making the sound of what he's experiencing as a human being, turning it into the quality of his voice, and what he's singing to is what he's singing about. We hear it as 'how he's singing.' But he's singing about something. I don't know what it is, but it's *bad*...It doesn't sound like it's [the notes] going up and down; it sounds like it's going *out*. Which means it's coming from his soul.[40]

[39] Berliner, 388-389.

[40] Ben Ratliff, *The Jazz Ear: Conversations over Music* (New York: Times Books, 2008), 60.

How much more so does this spirituality and flow touch the musicians' souls when they are explicitly trying to access the Jewish elements in jazz? Radical Jewish Culture is allowing for the transportation of the flow from these musicians' secular identity to their religious identities and sacred experiences.

A major shift for the musicians in the downtown community was their beginning to integrate explicitly Jewish ideas and language to define and influence their music. Rather than focusing on something from the secular world, Judaism was the topic of the day. Barzel uses Roy Nathanson's 1988 composition with the Jazz Passengers "*Tikkun*" as an early example of this. Even assigning a Hebrew term for a piece was a new concept. Here, the title "draws a connection between the Jewish ethical/spiritual practice and the notion of music 'as a healing force of the universe.'"[41] Nathanson explicitly uses motivitic repetition to blend his American jazz influence with his Jewish, synagogue background, since this technique is characteristic both of jazz and Cantorial music.

Saxophonist Paul Shapiro takes it a step further by applying the Feldian concept of creating metaphor from metonymy[42] to the worship experience in an Orthodox synagogue:

> People, when they're praying or davening, as it's called, they sort of sing or hum to themselves for a little while. Then they go completely silent. So they're praying, they step out, they step back, they're intermingling with the prayers around them. Everyone's moving forward, but at different speeds, and they're kind of collectively praying not together. And I said, this sounds a lot to me like sort of an Ornette Coleman approach to free jazz, where everyone's kind of telling their own story, at the same time,

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[41] Albert Ayler, *Music is the Healing Force of the Universe* (New York: Impulse! 1970), long-playing record, title quoted in Barzel, 94.

[42] Feld, 38.

> and overlapping, and they're communicating with each other, and not communicating with each other at the same time. And that's a kind of a prayer approach.[43]

Here, Shapiro is saying that free jazz can be a metaphor for this Jewish prayer experience. Therefore, Shapiro wants to create a new prayer experience through a free jazz composition, since it is inherently so much like this Jewish prayer experience. Shapiro is one of many composers who serve as an example of taking Jewish liturgical music and applying jazz to it to create something new. On his 2003 Radical Jewish Culture album *Midnight Minyan*, he takes several traditional liturgical melodies, including *Ma Lecha Hayam*, *Aitz Chaim He*, and the blessings before and after the *Haftarah*, and inserts a jazz twist.

Several other players have also focused primarily on Cantorial and liturgical melodies as springboards for their new music. Trumpeter Steven Bernstein has created four instrumental albums to date that stem from Cantorial music: *Diaspora Soul* (1999), *Diaspora Blues* (2002), *Diaspora Hollywood* (2004), and *Diaspora Suite* (2008). While musically they are rooted in Cantorial music, that all four titles include the word "Diaspora" proves that Bernstein is grappling with what it means to be a Jewish American in the Jewish Diaspora. While the majority of music created on Radical Jewish Culture is instrumental only, Trumpeter Frank London tackles *hazzanut* directly on his 2005 album *Hazónos* by purposely including an actual traditional singer of *hazzanut*, Cantor Jacob Mendelson. More will be said of this in the music analysis section, but this album has provided a breakthrough between the two communities, melding the Radical Jewish Culture outsider community with someone from institutionalized Judaism. Dr.

[43] Paul Shapiro, interview by Jon Kalish, "Jazz Gets a Jewish Twist," *All Things Considered*, NPR, September 29, 2003.

David Chevan, a bass player and composer, has appeared on many of these Radical Jewish Culture albums and more, and has grappled with these same issues with his group The Afro-Semitic Experience. He has recently viewed London's breakthrough as a way for him to also explore including vocal Cantorial music in his compositions, and we see this attempt on his 2008 album *Yizkor: Music of Memory.*[44]

Chevan makes a case for including jazz in a Friday evening service in a 2002 article. After initially being asked to give a jazz sermon at a local congregation in 1997, Chevan began to ask questions similar to Radical Jewish Culture. Currently The Afro-Semitic Experience seeks ways to show the relevance of including jazz in such a setting. He says in his article, "Jazz is an interpretive art form that lends itself to spontaneous invention, but more importantly for a Shabbat service, it makes a priority of self-expression. The tradition of jazz as an expression of religious belief and *neshamah* can be traced back to its very beginning and continues to this day."[45] When asked if he was a jazz musician or a Jewish musician first, he responded

> I come out of the jazz tradition; I'm trained and practiced in the jazz tradition. All the tools of my trade are jazz. But by somebody else's standard, I might not really be a jazz musician when I'm doing some of this. I guess I'm writing Jewish from a jazz player's head. With these projects, the melodies are composed not just as jazz. I borrow quite deliberately from things I learn when transcribing Cantorial recordings. I think it's analogous to the spiritual and gospel music that were used by the original African-American jazz musicians to create a jazz tradition.[46]

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[44] While Dr. Chevan performs on the Tzadik label, when he composes and produces his own work it is released instead by his own label, Reckless DC.

[45] David Chevan, "Adapting Jazz for the Shabbat Service," *Koleinu* 10, no. 5 (February 2002), 6.

[46] Jeffrey Siegel, "A Conversation with David Chevan," Straight No Chaser, entry posted September 11, 2008, http://straightnochaserjazz.blogspot.com/2008/09/conversation-with-david-chevan.html (accessed December 29, 2008).

Chevan, in a sense, is raking through the jazz tradition to find those original spiritual elements and applying them to a Jewish milieu, which is essentially what most musicians in Zorn's downtown music community are searching for.

Radical Jewish Culture has provided an environment in which musicians in the NYC downtown music scene can endeavor to find out how to find the "Jew" in Jewish American. They deal with issues of race, authenticity, and the creation of new music versus rooting it in Cantorial or klezmer music. Ultimately, they want to encounter the flow and transcendence of jazz through a Jewish lens, and layering on the improvisatory nature of jazz, as well as its instrumentations, to nusach, traditional melodies, and *hazzanut* allows them to experience both worlds simultaneously.

Conclusions

The three elements discussed in conversation 1, religious, temporal, and geographic, are given new meaning when examined by musicians in conversation 2. While synagogue music has mostly focused on the religious and temporal, the musicians involved with Radical Jewish Culture offer greater meaning to the geographic element since they can offer the mostly unexplored American musical terrain of jazz. On the other hand, Radical Jewish Culture can make its music more explicitly Jewish by layering on nusach, *hazzanut* and the addition of vocalized text, aspects of Cantorial music. Therefore, while both the internal and external communities are struggling with how to find meaning and identity through music in the 21st century, each has its own unique language and forums in which to frame and discuss the issues it finds most important.

One can hope that the doors that have recently been opened by Zorn, London, Chevan, and Mendelson will provide even greater parameters and freedom through which to explore a possible merging of the two distinct dialogues.

Chapter 2. Three Examples of Blending Jewish and Jazz

This chapter provides analyses for three different ways in which Jewish synagogue music and jazz are combined. The goal is to present one that leans heavily on the Jewish elements, one that leans heavily on the jazz elements, and then one that tries to find a balance between elements on both sides. All include the Jewish text and jazz instrumentations. The first selection, Charles Davidson's "*Shir HaShirim*," employs Biblical cantillation and motifs, as well as *Kabbalat Shabbat* modal techniques, and introduces jazz only in the accompanying harmonizations and a short improvisatory interlude between text. Jose Bowen's "*Shalom Rav*," on the other hand, relies solely on jazz melody, harmony, and structure and has little traces of previously composed Jewish music. The final section, Frank London's "Sanctification" and "*Sheyibone Beys Hamikdosh* – In the House," represent two parts of one work of *hazzanut* from the 1920's. London stays true to the melody and harmonization and blends the improvisatory nature of *hazzanut* with jazz in a more highly integrated manner but relying more heavily on the role of the accompaniment.

The basis of the music of each of these composers represents their status within the Jewish and American communities. Charles Davidson, functioning not only as a composer but as a trained cantor, has a stronger synagogue music background and is

more situated in the synagogue world than the jazz sphere. In contrast, Jose Bowen resides primarily in the jazz sphere and has only relatively recently in his career began to compose liturgical music. Meanwhile, Frank London, with the aid of Cantor Jacob Mendelson, has found a way to bridge both communities, thus resulting in the balance of styles in his composition.

Shir HaShirim

Charles Davidson's "*Shir HaShirim,*" from his Friday evening Shabbat service *...And David Danced Before the Lord* (1966), has an appealing balance of Jewish musical elements and jazz color. The text is taken from the Biblical book *Shir HaShirim* [The Song of Songs]. Both the Hebrew verses and the English translation are taken from *The Five Megilloth and Jonah.*[47] The first excerpt is from chapter 1, verses 1 and the first half of 2: "*Shir hashirim asher lishl'lomo. Yishakeni min'shikot pihu*" [The song of songs. by Solomon. Oh, give me of the kisses of your mouth.].

א שִׁיר הַשִּׁירִים אֲשֶׁר לִשְׁלֹמֹה׃ ב יִשָּׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ

The second is from chapter 8, verse 6: "*Simeini chachotam al-libecha, Kachotam al-zero'echa, Ki-aza chamavet ahava*" [Let me be a seal upon your heart, Like the seal upon your hand. For love is fierce as death.].

ו שִׂימֵנִי כַחוֹתָם עַל־לִבֶּךָ כַּחוֹתָם עַל־זְרוֹעֶךָ כִּי־עַזָּה כַמָּוֶת אַהֲבָה

[47] Harold Louis Ginsberg.*[Hamesh megilot ve-sefer Yonah (Romanized form)] The Five Megilloth and Jonah.* 2nd rev. ed. (Philadelphia: The Jewish Publication Society of America, 1974).

In this short piece, Davidson manages to include Biblical cantillation, modal phrases, as well as jazz harmonizations and interludes.

Davidson's service was composed for cantor, mixed choir (S.A.T.B.) and a jazz ensemble consisting of flute, saxophone, vibraphone, bass, percussion, and piano or organ. This particular piece, however, utilizes only the cantor, vibraphone, piano, flute, and percussion. These specific instruments allow for a lighter, more romantic sound to accompany such a text. Even the percussion, though rhythmic, only calls for brushes on snare drum (which bring out the light, reedy sound of the snare, a common usage in jazz ballads) and gentle rolls on the open high hat[48].

The placement of *Shir HaShirim* text at the beginning of Davidson's musical Shabbat service follows the order in most traditional siddurs as preceding or beginning the *Kabbalat Shabbat* portion of Friday evening worship. Even though Davidson does not include a full *Kabbalat Shabbat*, the placement directly before his *L'cha Dodi* is certainly fitting. The use of *Shir HaShirim* cantillation is also appropriate here since its Ionian[49] sound mimics the major sound of Friday night. This major sound can also be labeled as the *HaShem Malach* mode (major scale with lowered 7th) that dominates the earlier part of *Kabbalat Shabbat*. This is as opposed to the *Magein Avot* mode of the latter half of *Kabbalat Shabbat*. In some sense, one might say that even though Davidson did not include the full text of *Kabbalat Shabbat,* he still provided the full musical experience of *Kabbalat Shabbat* through its two characteristic modes either directly (*Magein Avot* phrases) or indirectly (*Shir HaShirim* cantillation that approximates the *HaShem Malach* mode).

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[48] For full description of a high hat, please see section on *"Shalom Rav."*

[49] Abraham W. Binder, *Biblical Chant* (New York: Sacred Music Press, 1959), 105.

He begins the piece, section A, with no time signature, as the only tempo marking given is "*Senza misura*," [without meter]. Two extended chords[50], $E^{7+9\flat5}$ to an $Amin^{13}$ (V to I) begin in the piano, vibraphone, and flute, setting the stage for complex harmonization. The soft and simple back and forth between piano/vibraphone and flute over these two chords, the V to I chord, (the $Amin^{13}$ is quickly changed to an A^{13} in its subsequent sequence in measure 2) repeated in different keys (A, G in the second half of measure 2, then F in measure 3) to accompany the melody, mimic the light, romantic prancing both in the poetry of the text (other verses speak of "leaping over mountains, bounding over hills"[51] and of "swift gazelles"[52]) and the leaping vocal cantillation. Yet on top of this the first vocalization uses the simple *Shir HaShirim* Biblical cantillation melody for the first verse. The chant on the words *shir hashirim*, a *mercha tipcha* in this cantillation system, will function as a motif that appears again later in both the instrumental and vocal lines (see Figure 3 for melody and trope comparison). The two-chord pattern continues underneath, and the vocal line switches out of cantillation and joins the V-I chords on their leading tones on the last syllable of the last word of this same verse (*lish'lomo*). We get another two chords and the melody now switches from cantillation to a modal melody.

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[50] An extension is a term for taking a triad and extending it by adding notes, in what is called an upper structure, to enhance its color while keeping its function in tact. This is often done over dominant 7th chords since they provide the building blocks of jazz harmony. In this work, 9, 11, and 13 chords are used throughout, which are common extensions of the dominant 7th. For full explanation see Robert Rawlins and Nor Eddine Bahha, *Jazzology: The Encyclopedia of Jazz Theory for All Musicians* (Milwaukee, WI: Hal Leonard Corporation, 2005), p13.

[51] *Shir HaShirim* 2:8.

[52] Ibid 2:17.

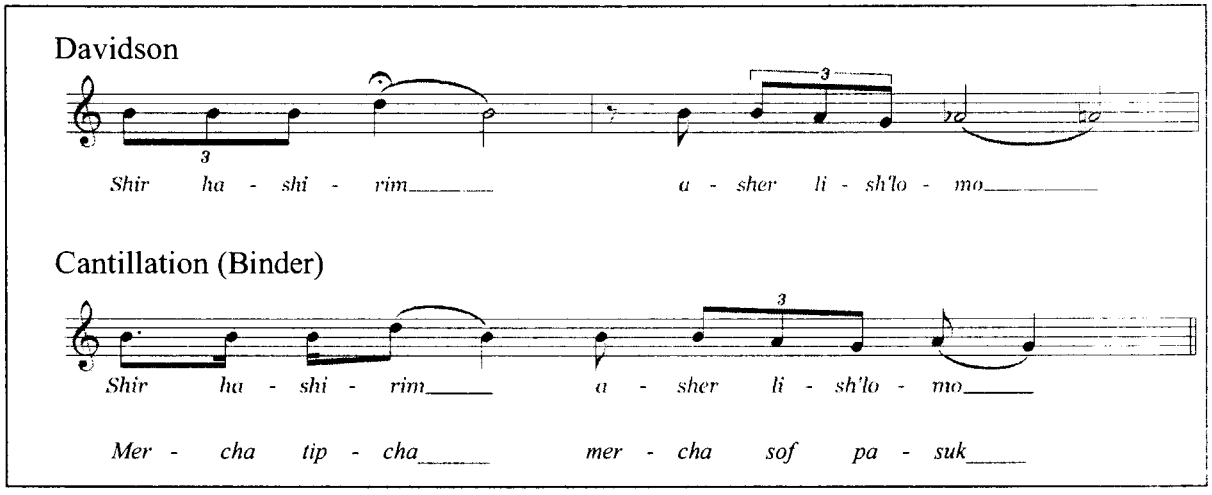


Figure 3. *Shir hashirim* melody versus *mercha tipcha, mercha sof pasuk*

Andrew Bernard explains Jewish modes in his book *The Sound of Sacred Time*, where he focuses on the three main Jewish musical modes, *Magein Avot, Ahavah Rabbah, and Adonai Malach*. He cleverly divides up a line of nusach into opening, intermediate, and concluding phrases, and conveniently lists examples of each that are commonly known to those who have studied nusach. Closer examination of Bernard's analysis on the *Magein Avot* mode shows that Davidson has created a perfect example in his next vocal line, chapter 1, verse 2. His opening phrase and subsequent concluding phrase is both a *Magein Avot* opening phrase and a concluding phrase. According to Bernard, *Magein Avot* is a dominant mode of *Kabbalat Shabbat*, so since Davidson is diverging from the traditional, Biblical chant of the text, a proper alternative musical direction would be the *Magein Avot* mode.

After this text, two more slowly rolling arpeggios are played before the repetition of the text "*min'shikot pihu.*" This phrase serves as a pivot into a 12-measure instrumental interlude starting the B section at measure 8, perhaps expanding on the ideas of *Shir HaShirim* as a whole, since so little text is used in this piece. The music also

includes a note at section B that some Reform congregations may include candle lighting at this point, accompanied by its blessing. Davidson did not compose for this liturgy and since some Reform congregations include candle lighting and blessing in their synagogue service it would be appropriate to include it here and have the instrumental interlude be in the background to the chanting of the candle blessing. Piano and light percussion play underneath, while the vibraphone solo dominates. The flute also has a minor, secondary descant opposite the vibraphone, adding texture and evoking perhaps the sound of a shepherd's flute that is referenced in *Shir HaShirim* 1:8. More a written out improvisation than a melody line, the vibraphone elicits the romanticism and flourish that characterizes the book of *Song of Songs*. The piano harmonizations accompanying the solo are more 7 chords. This section is also characterized by two groups of measures that descend chromatically in their chord progressions (see measures 11-15 and 16-19). After twelve measures of this solo, the piano enters at section C at measure 21 with a single Gmin^{11} chord and the flute plays the *Shir HaShirim* motif to lead into the next vocal line.

At this point the voice and flute converse, with the voice quoting additional *Magein Avot* modal phrases while the flute plays variations on the *Shir HaShirim* motif, all over sustained varieties of 7 and 11 chords in the piano. "*Simeni chachotam*" is an opening phrase, followed by the flute, with the motif's minor 3rd replaced with a major 2nd. "*Al libecha*" is a variation on its Biblical cantillation, *revia* (see Figure 4), followed by a flute variation on the motif, which includes both the major 2nd and the minor 3rd in a short ascending then descending scale. "*Kachotam al z'roecha*" is a variation on a concluding phrase, followed by another flute variation on the motif, ending with a short trill. The last vocal line, "*Ki aza chamavet ahavah*" reintroduces the motif to the voice

and ends descending first a whole tone and ending up a minor 3rd on the last two syllables of *ahavah*. This also serves as a pivot point that will lead us to a recapitulation of the opening measure in section A' on "*shir hashirim*" that has been raised a half step higher than the beginning. The piece ends with the same slow prancing two-chord structure in the piano and flute, but the vocal line on "*asher lish'lomo*" instead descends down an arpeggio; a major triad, then down a major 3rd and descending a tritone to the last vocal pitch. The final three chords in the piano evoke the V-I feeling from earlier, with two extended 7 chords (the familiar V chord now has the 11 instead of the °5, leading to the expected I^{13}) into a final Em chord above a C^6 base[53].

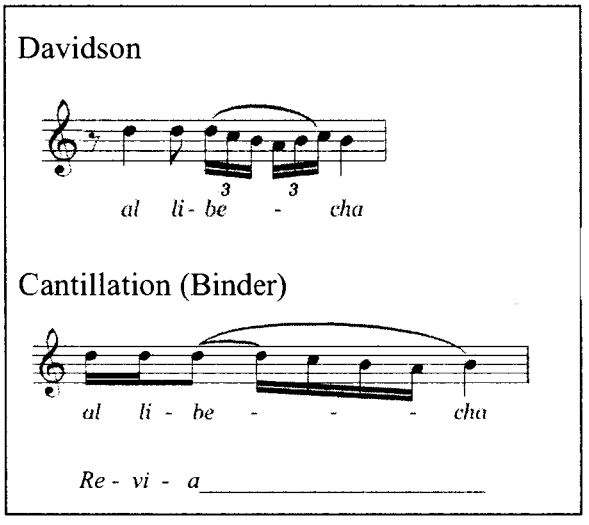


Figure 4. *Al libecha* melody versus *revia*

The romantic feeling between God and Israel that *Kabbalat Shabbat* is supposed to create are demonstrated most clearly in the text of *Shir Hashirim* and its Biblical cantillation. Charles Davidson's composition "*Shir HaShirim*" combines the jazz harmony and instrumentation with a common synagogue melody and style that resonates

[53] This notation, Em above a C^6 base, is common jazz practice, as arrangers prefer simpler upper-structure notation. See Rawlins, 15.

with Jews on an American as well as religious level. Updating Jewish tradition with a jazz ensemble and 20th century American musical colors brings new life and new intimacy to such an ancient text.

Chart 1. *Shir HaShirim*

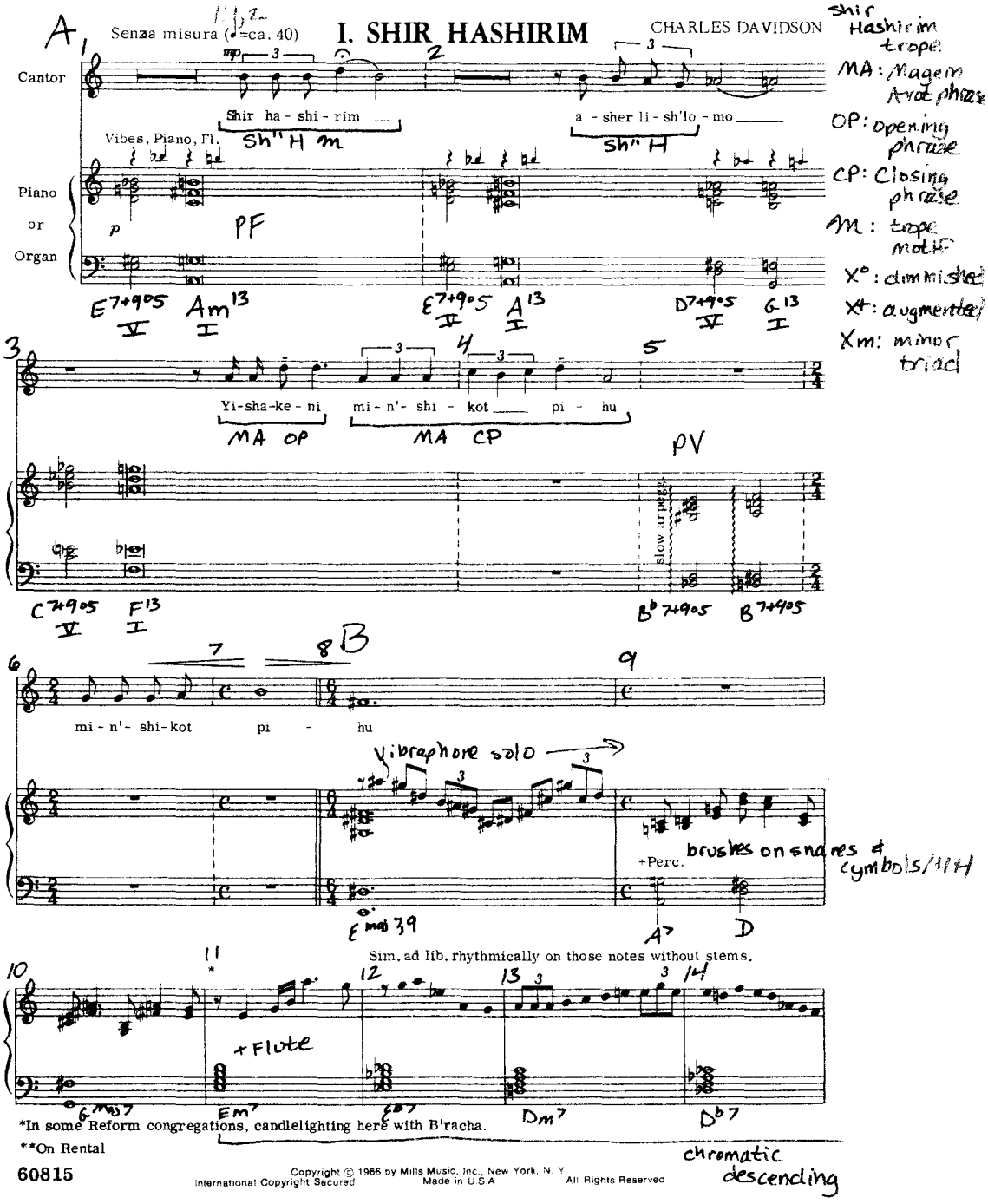
Section	Measure duration	Time signature	Style	Text	Shir HaShirim motif (mercha tipcha)	Solo	Instruments
A	1-8	1-5: free	1-2: cantillation (mercha tipcha mercha sof pasuk)	*Shir hashirim asher lish'lomo*	*Shir hashirim*	voice	VPF
		6:2/4	3: Magen Avot opening phrase	*Yishakeni*		voice	VPF
		7:4/4	3-4: Magen Avot concluding phrase	*min'shikot pihu*		voice	VPF
		8:6/4	6-8: melodic echo	*min'shikot pihu*		voice	VPF
B	9-20	4/4	improvisational style over jazz chord progression			vibraphone	VPFD
C	21-29	4/4	21: flute on motif		flute	flute	VPF
			22: Magen Avot opening phrase	*Simeni chachotam*		voice	VPF
			23: flute response		variation on flute	flute	PF
			24: variation on cantillation (revia)	*al libecha*		voice	VPF
			25: flute response		variation on flute	flute	PF
			26: Magen Avot variation on concluding phrase	*Kachotam al z'roecha*		voice	VPF
			27: flute response		variation on flute	flute	PF
			28-29: cantillation (mercha tipcha)	*Ki aza chamavet ahava*	*Ki aza chamavet*	voice	
A'	30-33	free	30-31: cantillation (mercha tipcha)	*Shir hashirim*	*Shir hashirim*	voice	VPF
			32-33: descending augmented 7th arpeggio	*asher li sh'lomo*		voice	VPFD

Instrument Key

V Vibraphone
P Piano
F Flute
D Percussion

...And David Danced Before The Lord

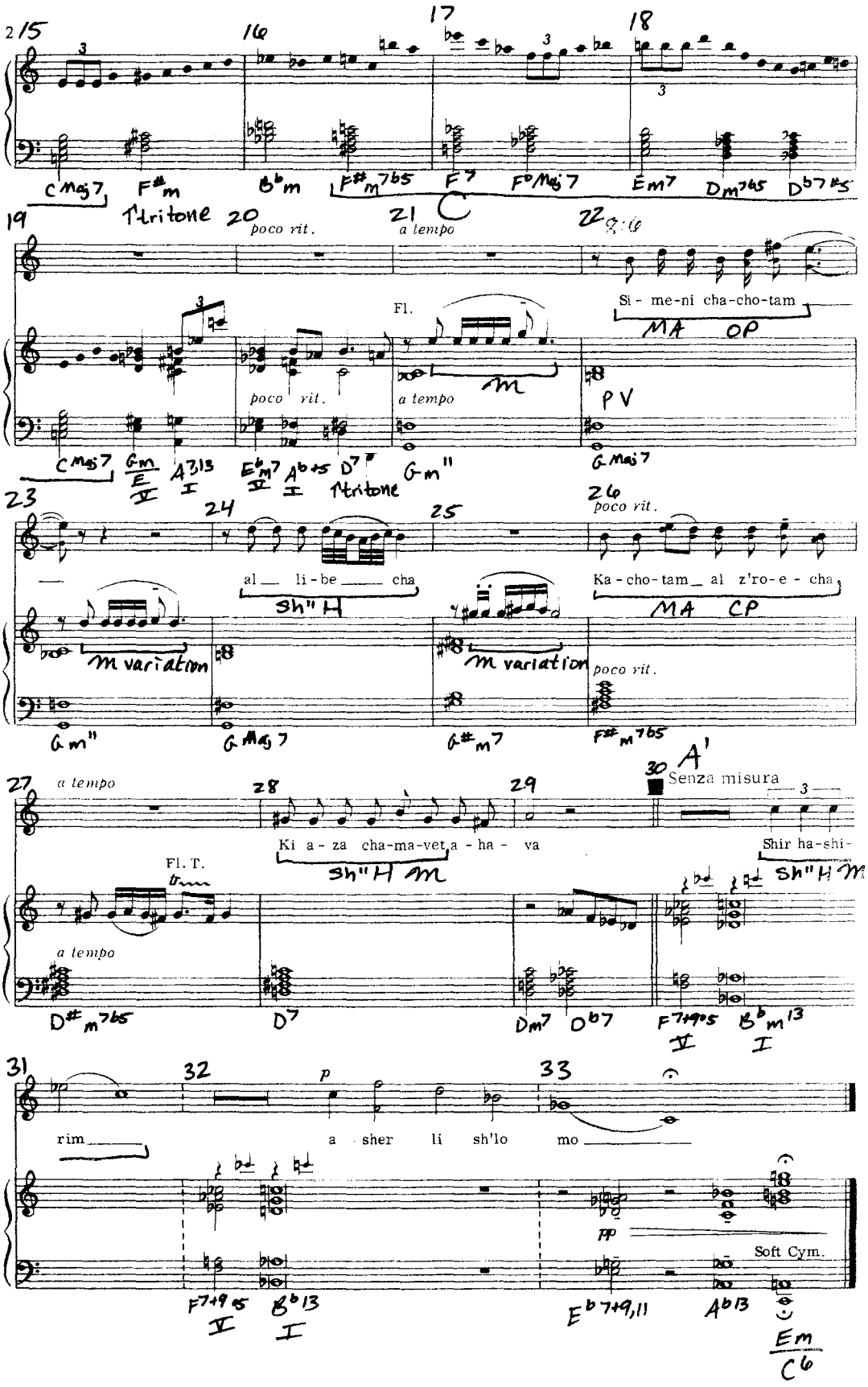
A SABBATH SERVICE for CANTOR (Tenor or Baritone)
MIXED CHORUS S. A. T. B. and ORCHESTRA **(Piano or Organ Version)



Sh"H: Shir Hashirim trope
MA: Magem Arabic phrase
OP: opening phrase
CP: Closing phrase
m: trope motif
X°: diminished
X+: augmented
Xm: minor triad

*In some Reform congregations, candlelighting here with B'racha.

**On Rental


poco rit.
a tempo
Fl.
Si - me-ni cha-cho-tam
MA OP
PV
al li-be cha
Sh"H
Ka-cho-tam al z'ro-e - cha
MA CP
m variation
poco rit.
Senza misura
Ki a-za cha-ma-vet a-ha - va
Shir ha-shi-
Fl. T.
rim
a sher li sh'lo mo
pp
Soft Cym.

Shalom Rav

Jose Bowen's "*Shalom Rav*," from his musical service *A Jazz Shabbat Evening Service*, demonstrates in a different way how jazz and Jewish elements can be successfully combined. While the text is taken from the evening *Amidah* prayer for peace, the music pulls elements from a work composed nearly 50 years ago. Miles Davis' "Flamenco Sketches," from his 1959 album *Kind of Blue*, is one of the most popular jazz albums of all time, and it serves as the basis for Bowen's interpretation of "*Shalom Rav*."

Since each performance of a jazz piece is a unique interpretation of the composition, it is not enough simply to use the written sheet music as a basis from which to analyze this piece. While the written form can give chords, tempos, time signatures, and text, more so than in any other form, it is merely a guide. The instruments and voices chosen for its performance vary, as well as the overall structure. One ensemble may choose to repeat the refrain more, while another group may have longer intervals of improvisation, just to name a few possible variations. Therefore, it was necessary to base this analysis on the written version (unpublished manuscript from composer) as well as a version that has actually been performed. The performance chosen for the analysis in this paper is from the album *A Jazz Shabbat Service* by Jose Bowen, recorded live at Georgetown University in Washington, D.C. on April 6, 2003.

Miles Davis' "Flamenco Sketches," co-written by Bill Evans and performed by Davis on trumpet, Evans on piano, Julian "Cannonball" Adderley on alto saxophone, Paul Chambers on bass, and Jimmy Cobb on drums, is one of the earliest examples of

modal jazz.[54] Rather than quickly changing chord progressions characteristic of harmonic jazz, they slowed the harmonic rhythm so that the sections of the composition are divided up into five different modes. Given that much of traditional, Cantorial music is modally based, Bowen's version of "*Shalom Rav*" is a unique example of combining the modal feel with the faster changing chord progressions of harmonic jazz. Bowen borrows the first modal scale, the C Ionian (C major scale) from Davis' composition, which I will refer to as the Davis Pattern. Bowen's use of the Davis Pattern in "*Shalom Rav*" consists of diatonic ostinatos, common in flamenco music,[55] vamping over two chords in the C Ionian mode, $Cmaj^9$ and the G^{9sus4}. This is rather close to the chords Davis used under his Ionian measures, $Cmaj^9$ and Dm^9/G.[56] The oscillation over these two chords in this mode helps create the lilting, serene quality that Bowen was looking for in his composition.[57] It should also be noted that after conversations with the composer, he admitted that he did not explicitly set out to imitate or quote any specific jazz music either in this composition or in any of the other selections in his *Jazz Service*. When questioned about the connection to Davis, he replied that there was no conscious decision to include his modal

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[54] Miles Davis's "Milestones," off of his *Milestones* album from 1958, is the first widely known example of modal jazz.

[55] *The New Grove Dictionary of Jazz,* 2nd ed. (London: Grove's Dictionaries, 2001), s.v. "Davis, Miles."

[56] The G^{9sus4} is written in the score as G-D-A-C-F and a Dm^9/G chord could be extrapolated as G-D-F-A-C-E. Given such similar chord structure, even though the names vary, the harmonic colors painted by each is very similar, which is how Bowen's G^{9sus4} chord works so well in the vamp to recreate the lilting feeling of the original Davis Pattern.

[57] Not only did Bowen borrow the modal chord relationship but he even chose to use the same key as Davis, without realizing it, for this section. See next chapter for Bowen's comments on his composition methodology.

vamp; as is common with most composers, he was unaware of any large-scale explicit connections he made to previously composed music.

The 2003 recording of "*Shalom Rav*" utilized a fairly large ensemble. The instruments used were tenor saxophone, keyboard, drums, and bass. While the music only specifies whether the singer should be a solo or *tutti*, the voices included were three cantors (two female, one male), a junior choir, as well as an adult choir. To begin, the keyboards, bass, and light brush swipes on the high hat[58] play the opening two bars over the Davis Pattern. In the printed music, the voice would come in after four bars, though this particular ensemble chose to insert an 18-bar saxophone solo over keyboards, bass, and drums, while appropriately vamping on the Davis Pattern. The saxophone solo begins with a slow, light swell in the fourth bar of the introduction. Then the percussion comes in with the bossa style beat specified in the written music with only brushes on the high hat for four bars, and then a mixture of snare rim shots and high hat for the remainder of the piece, a standard drum pattern for a jazz ballad.

The saxophone's solo is also reminiscent of Davis's "Flamenco Sketches" since it is improvisation over the same two-chord pattern for an extended vamp, or what *The New Grove Dictionary of Jazz* calls a drone.[59] The differences begin when a female voice enters at section A in measure 5 after the introductory solo on the text, "*Shalom rav al*

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[58] A high hat is a percussion instrument consisting of two concave cymbals facing each other, mounted on a rod. Connected to a foot pedal on the bottom, the default position has the top cymbal hovering above the bottom one. This allows for rolls or a sustained sound when struck. When the pedal is pressed, it lowers the higher cymbal creating a light clang, which is used for rhythmic purposes.

[59] *The New Grove Dictionary of Jazz,* 2nd ed. (London: Grove's Dictionaries, 2001), s.v. "Davis, Miles."

Yisrael amcha tasim l'olam," [Give peace to Israel, Your people forever][60] which also serves as a refrain throughout the piece. The keyboards, bass, and drums continue the Davis Pattern twice, but then in measure 9 Bowen veers away from the modality into the quicker chord progression, moving up a tritone and then up a 4th in measure 10 and then again in measure 11. In measure 12 he returns to the second chord of the Davis Pattern before repeating the refrain. This ending of the phrase on the second chord of the Davis Pattern is also apparent in Davis's original composition. Samuel Barrett, in his analysis of "Flamenco Sketches," claims that the use of the V chord as a half cadence at the end of the phrase "is in preparation for the I [chord] at the beginning of the new cycle, which acts as both a point of arrival and departure."[61] It is no wonder, then, that Bowen returns to some variety of the V chord (G^{9sus4} or G^{7-5}) at the end of every phrase, creating an uninterrupted flow in the music that adds to the feeling of serenity implied by the text. The one difference is that "*Shalom Rav*" ends on the tonic, creating a sense of resolution, completeness, shalom, just as liturgy has a *chatima* to close a prayer, whereas "Flamenco Sketches" keeps the listener in a plausibly eternal suspense by ending on the V chord. In Bowen's version, the music continues at this point with the junior choir repeating this refrain A over the same instruments.

The B section at measure 14, after the second ending, lasts six bars, with a male voice soloing on the text, "*Ki atah hu melech adon l'chol hashalom*," [For You are Ruler, Sovereign of all peace]. The melody line becomes an ascending and then partially descending D Phrygian scale. D Phrygian is also one of the five modes in "Flamenco

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[60] All translations of "*Shalom Rav*" are by author.

[61] Samuel Barrett, "*Kind of Blue* and the Economy of Modal Jazz," *Popular Music* 25. no. 2 (2006): 191.

Sketches," though these five modes have been a subject of disagreement among scholars.[62] In this section, section D, the solo line clearly stays in D Phrygian, but the accompaniment includes an alternating $F^{\natural}$ and $F^{\#}$. This $F^{\#}$ gives the scale the flamenco-like feel that inspired the composition's name, producing an augmented 2nd between the $E^{\flat}$ and $F^{\#}$.[63] Bowen's $F^{\natural}$, however, creates less tension than Davis' because of his choice of the major 2nd over the augmented 2nd. This section also ends with the half cadence on V to help transition back to the refrain. The subsequent A section, returning to measure 5, is sung by both junior and adult choirs for this iteration of the refrain.

The second female voice begins after the third ending at measure 21 and carries the melody of section C next, which lasts the longest at 12 bars, or 6+6. The text is the longest of the three sections and Bowen divides it into two subphrases: "*V'tov b'einecha l'vareich et amcha Yisrael / B'chol eit uv'chol sha'ah bishlomecha*," [May it be good in your eyes to bless Your people Israel / At every moment and every hour, with Your peace]. It differs from the B section here because it is not placed solidly in a Phrygian scale, but rather switches to a major scale with a raised 3rd versus a lowered 2nd in measure 21. While the melody line again begins to follow an ascending line as in B, in the first half it only reaches the fifth of the scale in measure 22. On the descending line it hits a raised 4th on the $G^{\#}$ and then quickly reverses directions heading upward again two more tones to the 6th in measure 23. Ending this first half it descends down four tones and

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[62] Barrett, 189.

[63] One cannot ignore the fact that the augmented second in Davis's work here also signifies a switch to the Jewish *Ahavah Raba* mode, which represents merely a difference in terminology; however, given that Bowen has made no attempt to forge a connection to Jewish music in this composition one must not infer any relation to *Ahavah Raba* here.

then up two to end on the minor 3rd in measure 26. The second half again begins with the same ascending scale line, though this time the 4th is raised as well to make it a D Lydian scale to the 6th. The line ends with a modulation in measure 30 to II, V, I in A♭ major before reintroducing the refrain again at measure 32. Section C's significance lies in its providing both tonal and modal contrast to the refrain and section B.

Both choirs sing the next eight bars of the refrain at A' in measure 32; however, this time, the male voice sings a descant on the word *Shalom* over the Davis Pattern section of the refrain (the first four measures). The notes follow the color notes of the Davis Pattern chords, B to A (the major 7th of the C chord and the 9th of the G chord), though the placement outside the regular melody line gives it special emphasis. This serves to highlight both the centrality of *Shalom* in the text and in the feeling of the music, as if Bowen were trying to rock us to sleep by rocking back and forth from B back down to the A. The A' section repeats with a similar male descant, though this time it is enhanced with a Cantorial *krecht*. Bowen creates the *krecht* with the insertion of a minor 3rd in between B and A, so that the note sequence becomes B-D-A, adding just a hint of Jewish musical flavor to this jazz piece.

The coda, consisting of the last eight bars, repeats the last words of the refrain twice, "*tasim l'olam*" [place it (*shalom*) forever], as if repeating the words might actually make the song last forever, and have the peace that was created in the text and music last forever, as well. The drumbeat ends just before the last iteration of "*tasim l'olam*," allowing the music to draw out even more into eternity. Finally, the choir holds the last note, as the keyboards raise in a quick flourish on the final CΔ chord, and the saxophone returns for one final cadenzal flourish of its own.

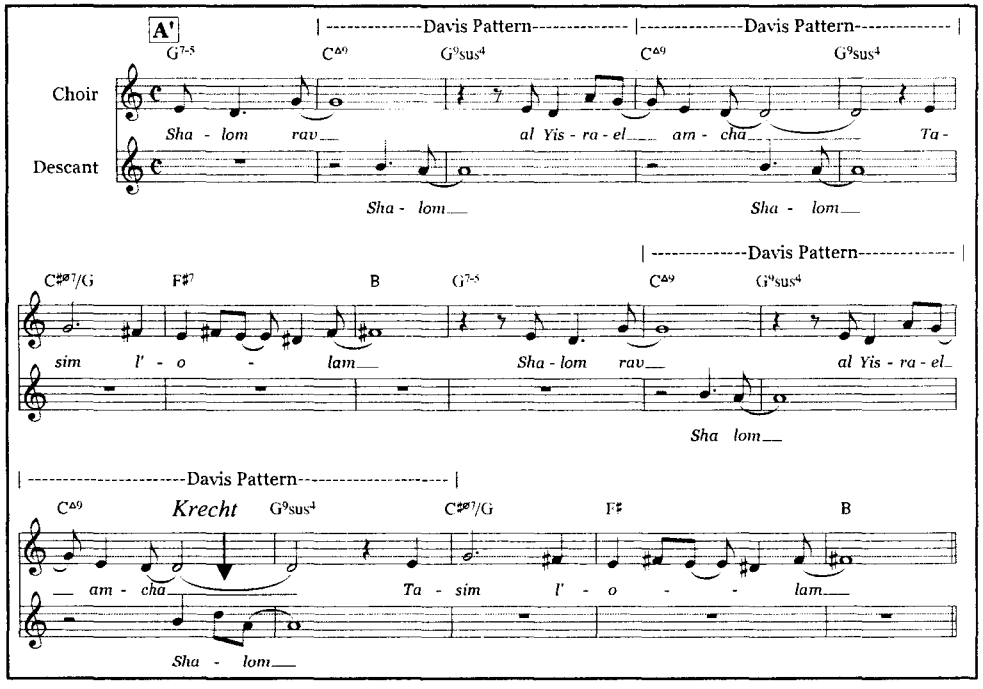


Figure 5. Refrain with descant.

Bowen has created a new way of blending the Jewish and Jazz genres. Composing from scratch a wholly new melody with accompanying jazz harmonizations and modalities, the musical elements are rooted solely in jazz with little connection to Jewish music. In the meantime, however, he has stayed true to the liturgy for the prayer for peace. By combining elements of jazz culled from one of its most famous examples, Bowen has created a new sense of peace and shalom, serenity and wholeness, to be experienced within the Jewish traditional framework of the evening *Amidah*.

Section	Measure duration	Davis Pattern measures	Principal mode or key	Text	Voice part	Instruments	Notes
Introduction	1-2, 2x	1-2	C Ionian			K, B, HH	
	1-2, 8x; 3-	1-2, 3-4	C Ionian			S, K, B, D	Bossa beat begins here
A	pickup to 5-12	5-6, 7-8	measure 9 changes to C# min with lowered 5th	Refrain: *Shalom rav al Yisrael amcha tasim l'olam*	Female solo	K, B, D	
A	5-11, 13	5-6, 7-8	measure 9 changes to C# min with lowered 5th	Refrain	Junior choir	K, B, D	
B	14-19		D Phrygian	*Ki atah hu melech adon l'chol hashalom*	Male solo	K, B, D	no Davis pattern in verse
A	5-11, 20	5-6, 7-8	measure 9 changes to C# min with lowered 5th	Refrain	Junior and adult choirs	K, B, D	
C	21-26		G maj to Eflat in measure 24	*V'tov b'einecha l'vareich et amcha Yisrael*	Female solo	K, B, D	no Davis pattern in verse
	27-31		D Lydian to G Phrygian in measure 30	*B'chol eit uv'chol sha'ah bishlomecha*	Female solo	K, B, D	
A'	32-39	33-34, 35-36	measure 37 changes to C# min with lowered 5th	Refrain	Junior and adult choirs, male solo descant 1	K, B, D	
A'	32-41	33-34, 35-36	measure 37 changes to C# min with lowered 5th	Refrain	Junior and adult choirs, male solo descant 2	K, B, D	
Coda	pickup to 42-45		C# min with lowered 5th	*tasim l'olam*	Junior and adult choirs	K, B, D	
	pickup to 46-48		C Ionian	*tasim l'olam*	Junior and adult choirs	S, K, B, D	

Chart 2. *Shalom Rav*

Instrument Key

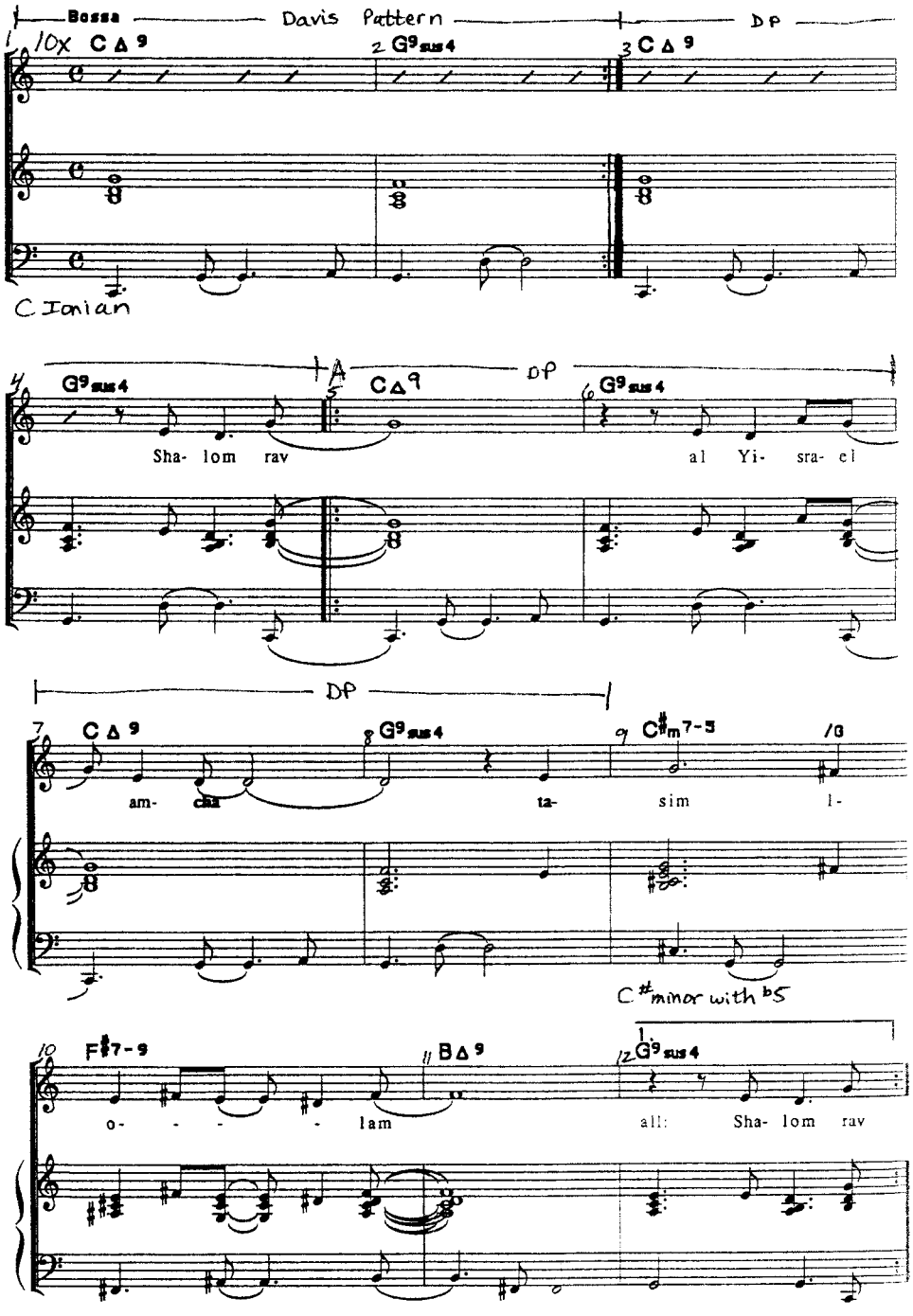
K Keyboards
B Bass
S Saxophone
HH High hat
D Drum (HH and snare rim shots)

Shalom Rav

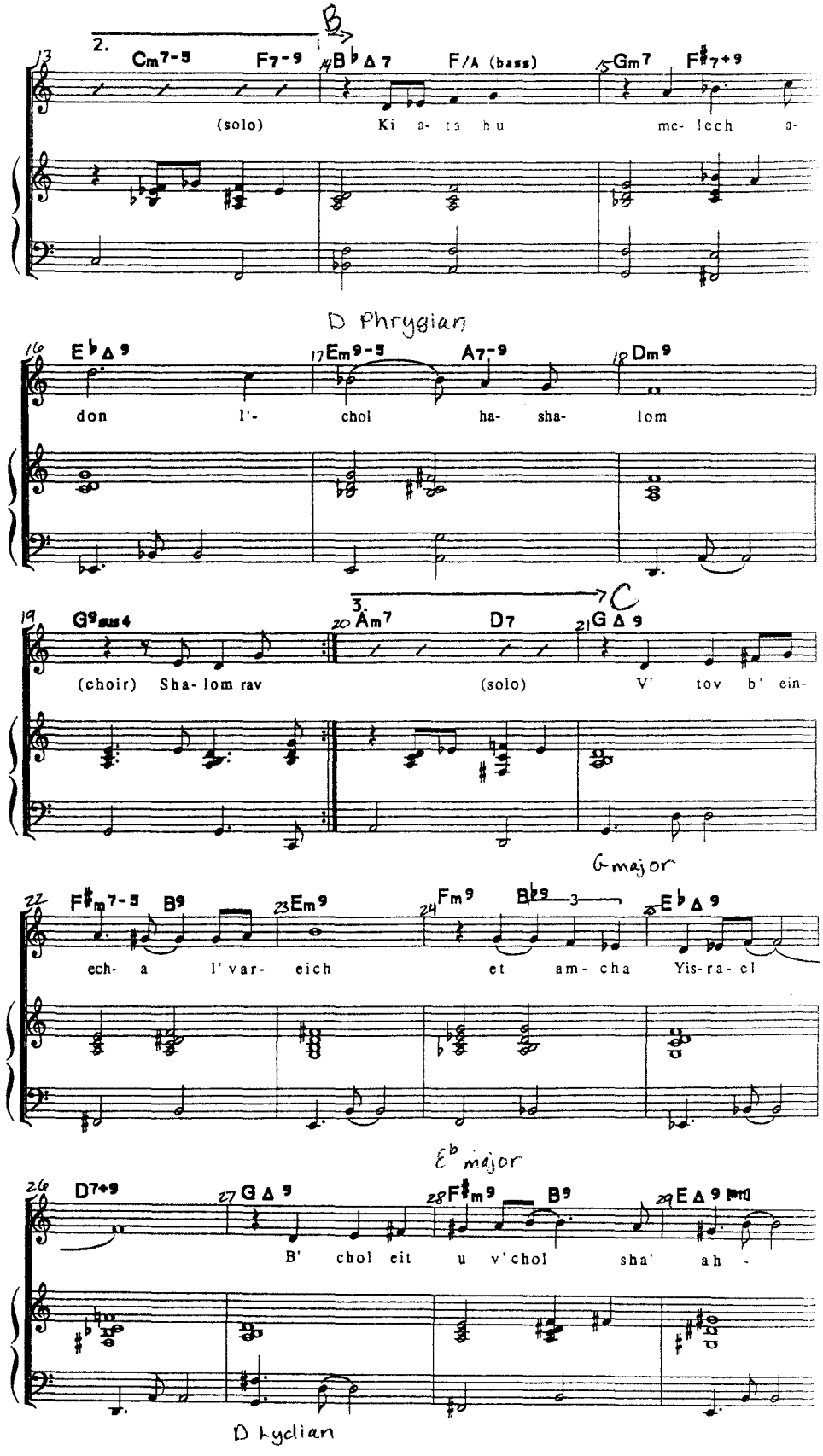
José Bowen
7-3-90

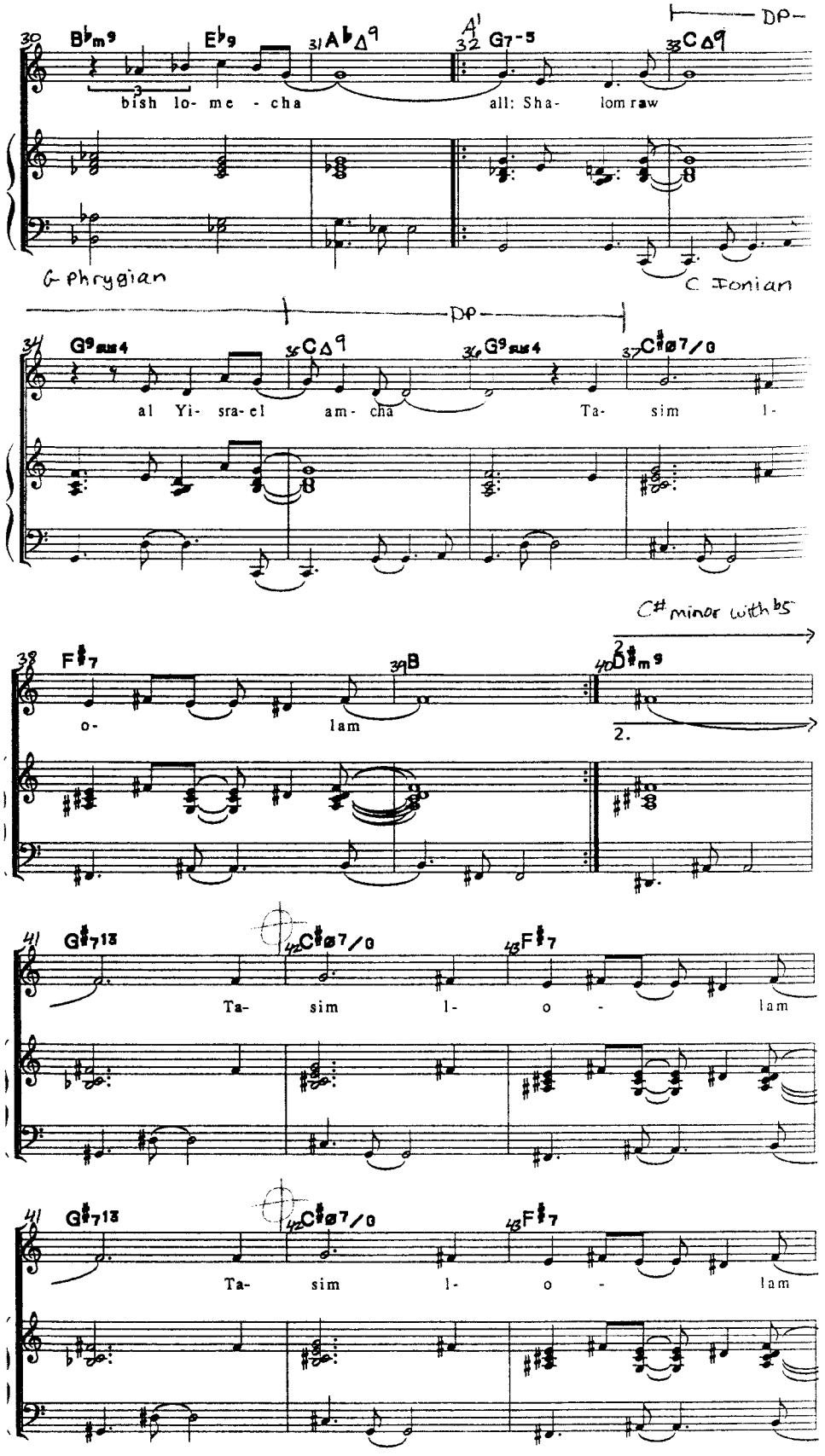
'ith sample piano part

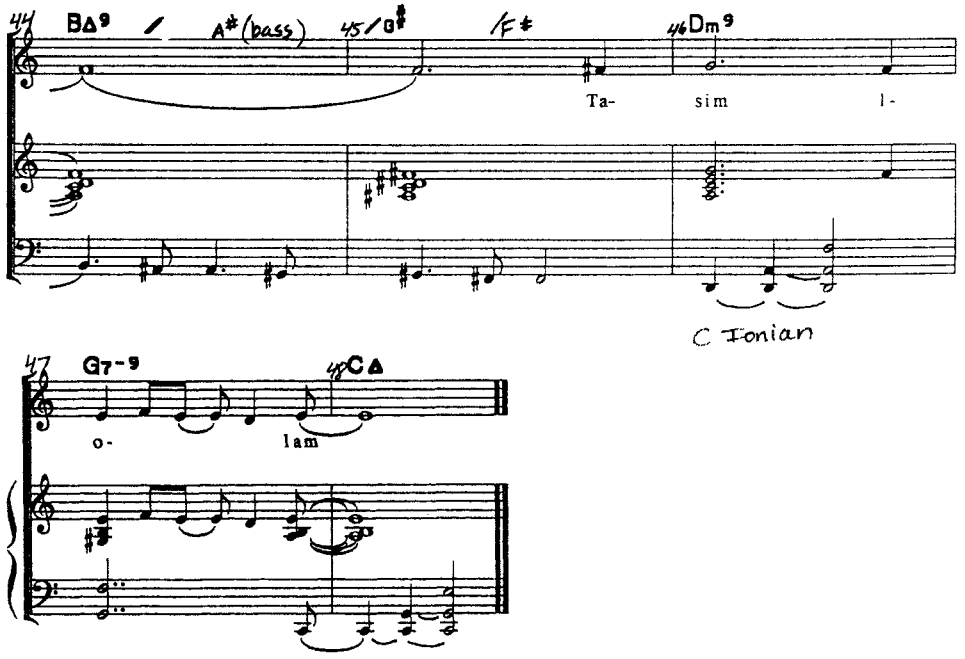
1-2: Piano, bass, HH
3-10: Bossa beat till end



Δ = Major 7th chord

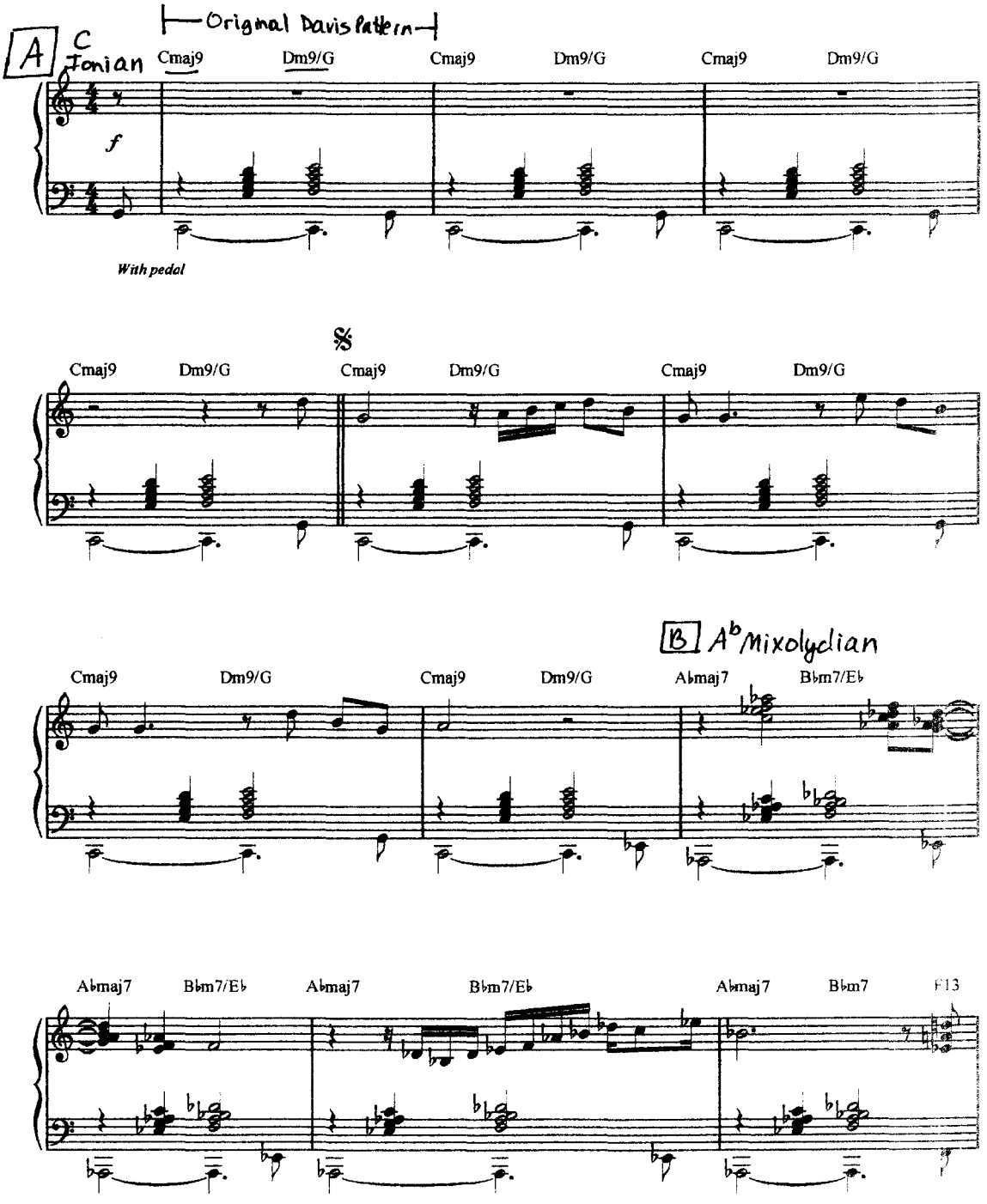

B
2.
13 Cm7-5 F7-9 14 B♭Δ7 F/A (bass) 15 Gm7 F♯7+9
(solo) Ki a- ta hu me- lech a-
D Phrygian
16 E♭Δ9 17 Em9-5 A7-9 18 Dm9
don l'- chol ha- sha- lom
C
3
19 G9sus4 20 Am7 D7 21 GΔ9
(choir) Sha- lom rav (solo) V' tov b' ein-
G major
22 F♯m7-5 B9 23 Em9 24 Fm9 B♭9 3 25 E♭Δ9
ech- a l'var- eich et am- cha Yis-ra- el
E♭ major
26 D7+9 27 GΔ9 28 F♯m9 B9 29 EΔ9
B' chol eit u v'chol sha' ah -
D Lydian

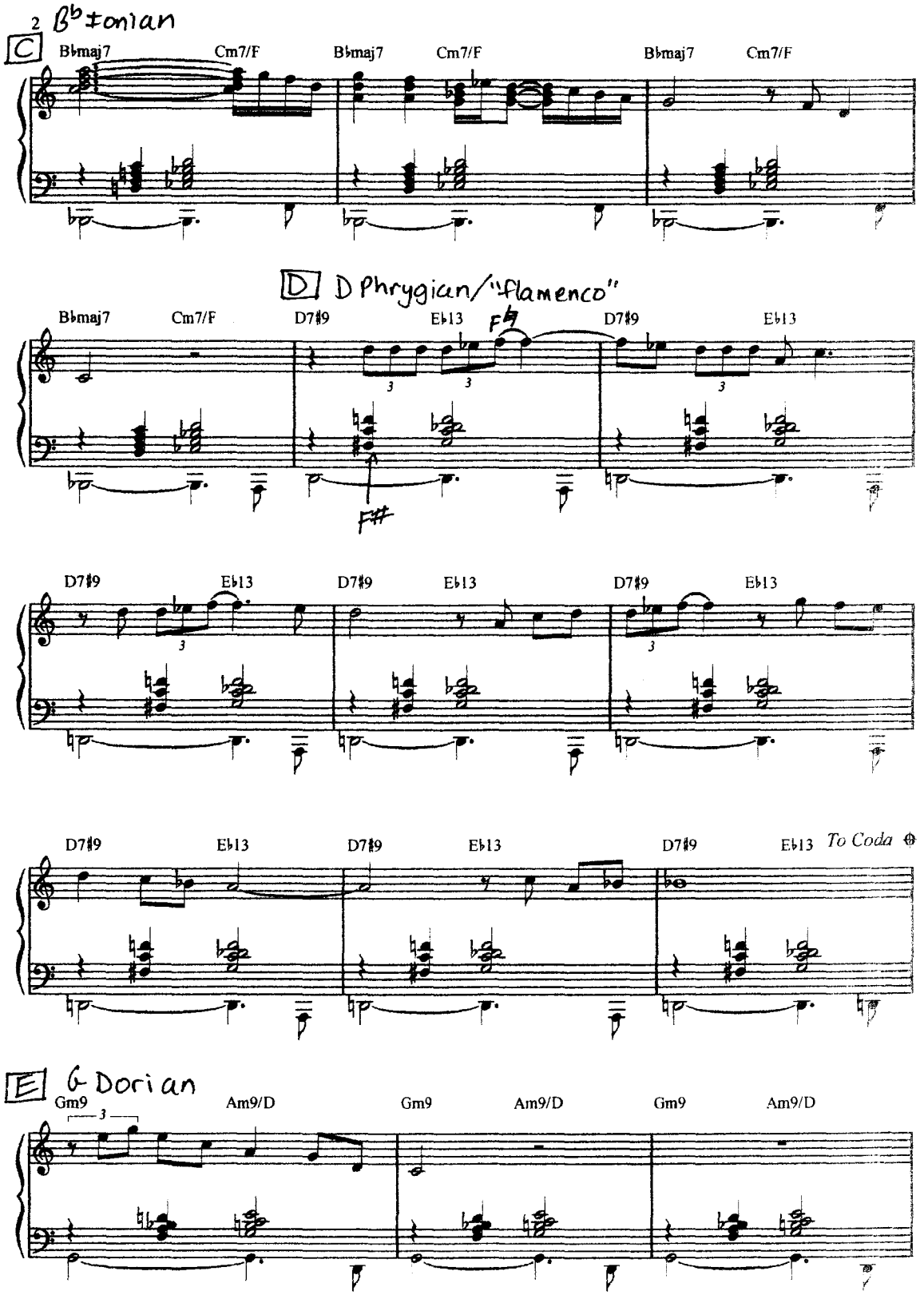

A'
DP
bish lo- me - cha
all: Sha- lom raw
G Phrygian
C Ionian
DP
al Yi- sra-el am- cha
Ta- sim l-
C# minor with b5
o-
lam
2.
Ta- sim l- o - lam
Ta- sim l- o - lam

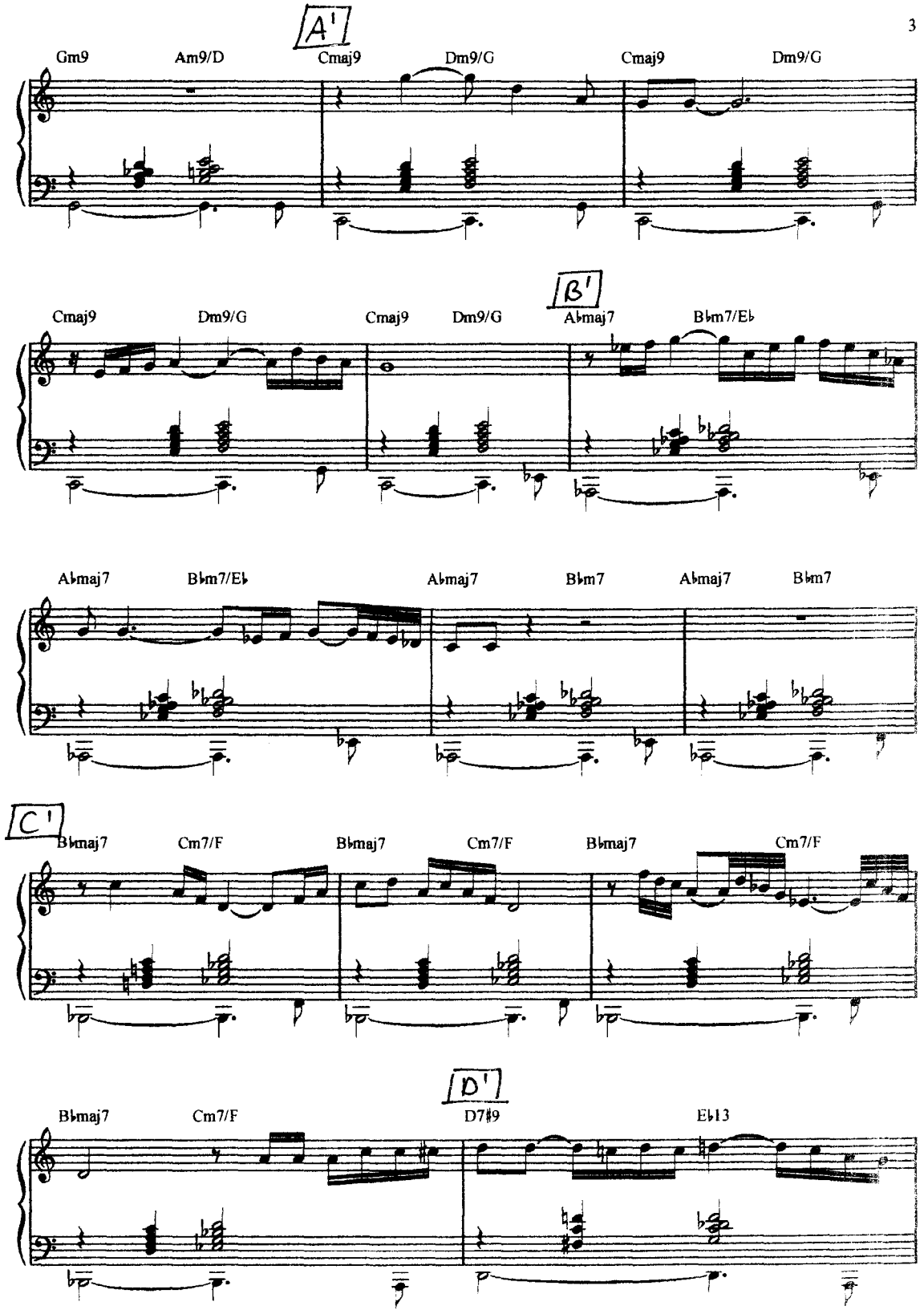

44
BΔ9
A♯(bass)
45
G♯
F♯
46
Dm9
Ta-
sim
l-
C Ionian
47
G7-9
C Δ
o-
lam

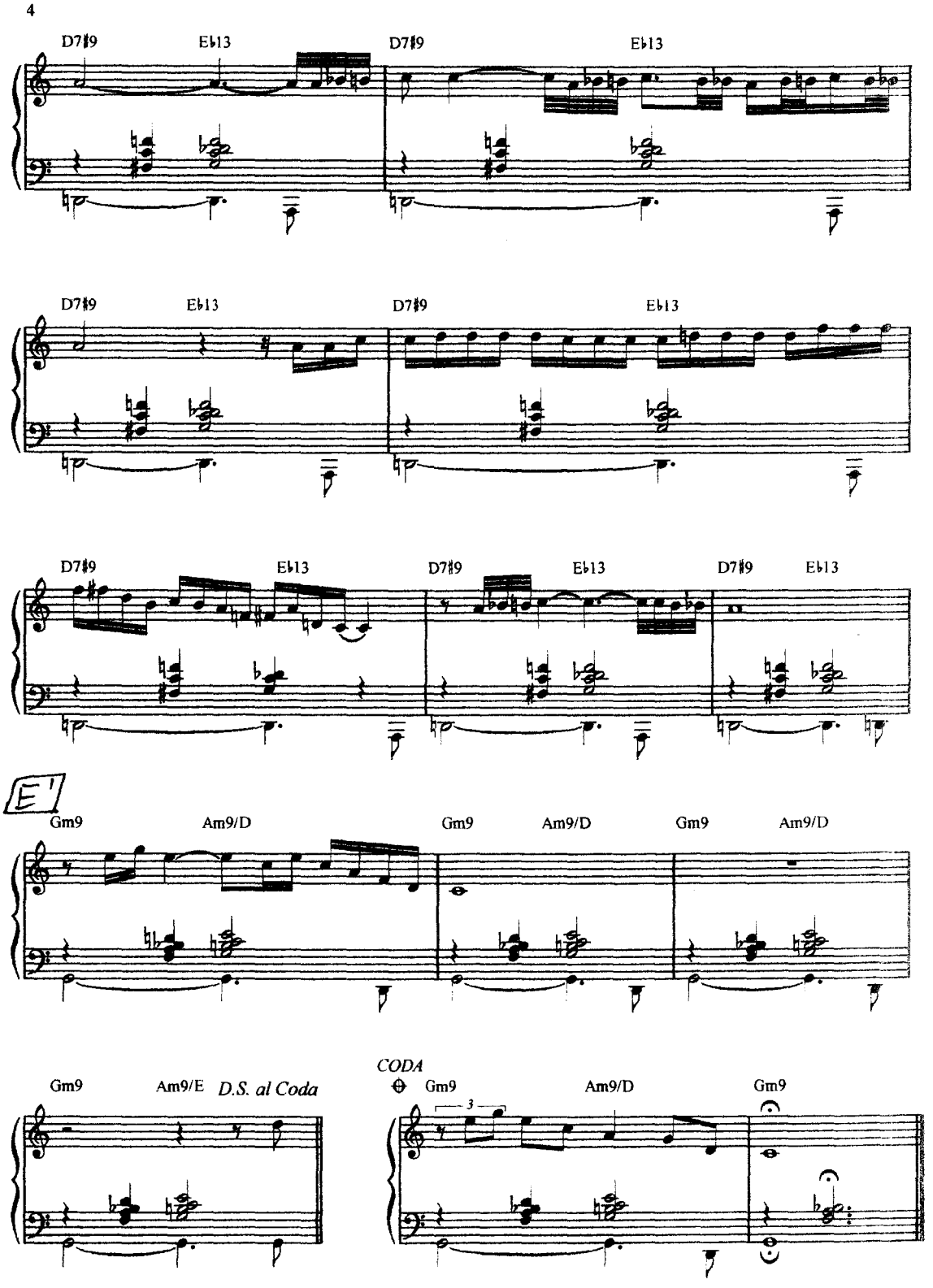
FLAMENCO SKETCHES

By MILES DAVIS




2 Bb Ionian
C
Bbmaj7
Cm7/F
Bbmaj7
Cm7/F
Bbmaj7
Cm7/F
D D Phrygian/"flamenco"
Bbmaj7
Cm7/F
D7#9
Eb13
F#
D7#9
Eb13
F#
D7#9
Eb13
D7#9
Eb13
D7#9
Eb13
D7#9
Eb13
D7#9
Eb13
D7#9
Eb13
To Coda
E G Dorian
Gm9
Am9/D
Gm9
Am9/D
Gm9
Am9/D


A'
Gm9
Am9/D
Cmaj9
Dm9/G
Cmaj9
Dm9/G
B'
Cmaj9
Dm9/G
Cmaj9
Dm9/G
A♭maj7
B♭m7/E♭
A♭maj7
B♭m7/E♭
A♭maj7
B♭m7
A♭maj7
B♭m7
C'
B♭maj7
Cm7/F
B♭maj7
Cm7/F
B♭maj7
Cm7/F
D'
B♭maj7
Cm7/F
D7♯9
E♭13


4
D7♯9
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D7♯9
E♭13
D7♯9
E♭13
E'
Gm9
Am9/D
Gm9
Am9/D
Gm9
Am9/D
Gm9
Am9/E
D.S. al Coda
CODA
Gm9
Am9/D
Gm9
3

Sanctification

Frank London's "Sanctification" and "*Sheyibone Beys Hamikdosh* – In the House," tracks 1 and 2 from his 2005 album *Hazónos*,[64] represent our last example of the merging of jazz and synagogue music. This time, however, the composition takes a fully composed, traditional Cantorial melody and creates an entirely new setting for it by dividing it into two parts: a slow recitative introduction, and an upbeat, rhythmic rendition of the refrain. Of the three pieces analyzed here, it is the most organic, optimizing both jazz and Cantorial improvisation. The addition of a percussive beat from a rhythm section and heavy organ, as well as an increase in improvisation to the original Israel Schorr (1886-1935) setting from 1929 are what make this work stand out the most.

On this album, London takes four well known Cantorial works and creates a separate section devoted to each based on the main theme of the prayer. The four sections are Sanctification, Repentance, Aspiration, and Holiness. The section being examined here, Sanctification, includes two pieces, both based on Moshe Koussevitzky's version of "*Sheyiboneh Beis HaMikdosh.*" The first, also called "Sanctification" takes the introduction of the prayer from Koussevitzky's version and removes the steady tempo and orchestral accompaniment and replaces it with harmonium, cello, piano, and trumpet in a free, recitative, meditative style. This first piece follows the general structure created in the original composition, with the back and forth conversation between the vocal line and a responding accompaniment. This greatly contrasts with "In the House," which is free form improvisation except for its three seemingly randomly placed renditions of the refrain.

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[64] Frank London, *Hazónos*. Tzadik TZ 8102. CD. 2005.

Israel Schorr's original composition is one of his more well known compositions from the Golden Age of Hazzanut and is a standard among its audiences.[65] It has been recorded over the years by such Cantorial greats as Jan Peerce, Moshe Koussevitzky, Moshe Oysher, and most recently Benzion Miller; however, it was Moshe Koussevitzky in the 1960's who improved upon it and greatly contributed to its popularization. This recording can be found on a CD released by Israel Music in 1989 entitled *Moshe Koussevitzky: The Art of the Cantor*, as well as a record released by RCA entitled *Cantor Moshe Koussevitzky: Concert, Vol 4.*, where the liner notes describe Koussevitzky's version as one that he "embellished with his usual virtuosity and which became his invariable encore at concerts."[66] It is this version upon which Frank London, over 30 years later, bases his 2005 avant-garde jazz interpretation.

The full text of "*Sheyibone Beys Hamikdosh*" originally comes from the silent prayer portion at the end of every *Amidah*. It appears after the more widely known paragraphs that begin with "*Elohai netsur*" and "*Oseh Shalom*" in traditional siddurs, as it is omitted from both *Mishkan T'filah* and *Siddur Sim Shalom*, the Reform and Conservative siddurs, respectively. It is unclear when this particular paragraph was added to the two earlier ones, as they have been ascribed to Mar bar Ravina, the late Babylonian scholar, and appended to the Amidah in the first known prayer book by Amram Gaon around 860.[67] The most important line from the text is the line referencing the rebuilding of the Temple, "*Sheyibone beit hamikdash bimheira veyameinu*," which can be traced

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[65] Velvel Pasternak and Noah Schall, "Israel Schorr," *The Golden Age of Cantors: Musical Masterpieces of the Synagogue* (Cedarhurst, NY: Tara Publications, 1991), 22.
[66] B.H. Stambler, liner notes from *Cantor Moshe Koussevitzky: Concert, Vol. 4*, 1969.
[67] Lawrence Hoffman, *The Amidah*, My People's Prayer Book 2 (Woodstock, VT: Jewish Lights Publishing, 1998), 187.

back to *Pirkei Avot* 5:23. According to Rabbi Lawrence Hoffman, Professor of Liturgy at Hebrew Union College – Jewish Institute of Religion, the reason for its insertion here is because of the Rabbi's view that the *Amidah* was a substitution for the Temple cult. Therefore, it made sense to request the Temple's restoration here, at the end of the *Amidah*. However, it is unclear *when* this entire last paragraph of the closing meditation of the *Amidah* was added. The standard Spanish Portuguese siddur available today does not include it, neither do any other preceding Sefardi siddurs; therefore it was added only in the Ashkenazi tradition. Rabbi Hoffman concluded that is must have been added by one of the *Achronim*, scholars who lived anywhere from the 16th century to the present. The earliest source in which he was able to find it related to the *Amidah* was the *Arukh HaShulkhan*, from the 19th century, a compendium which states that "It is customary to say [after the three steps] *"oseh shalom bimromav* and *yih'yu l'ratson...sheyibone bet hamikdash*." The reason given for its recitation supports Rabbi Hoffman's conclusion that it was in place of the sacrifices: "[therefore] we ask that God rebuild the Temple and restore sacrifices."[68]

The full text used for Yisrael Schorr's and Moshe Koussevitzky's versions is:

יְהִי רָצוֹן מִלְּפָנֶיךָ, יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ, שֶׁיִּבָּנֶה בֵּית הַמִּקְדָּשׁ בִּמְהֵרָה בְיָמֵינוּ, וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ, וְשָׁם נַעֲבָדְךָ בְּיִרְאָה כִּימֵי עוֹלָם וּכְשָׁנִים קַדְמוֹנִיּוֹת.

"May it be favorable before You, Adonai our God and our ancestors' God, that the Temple be speedily rebuilt in our day, and grant us a share in your Torah. There we will

[68] Lawrence Hoffman, email message to author, June 26, 2008. Also includes English translation of *Arukh HaShulkhan*.

serve You in reverence, as in the ancient days and the earliest of years."[69] London's version, however, utilizes only part of the text: the intro, "*y'hi ratson milfanecha...*" is used in "Sanctification" and the middle section is used for the refrain section of "In the House" before quoting a little of the *p'ticha* of the prayer

Part I. "Sanctification"

יְהִי רָצוֹן מִלְּפָנֶיךָ, יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ.

Part II. "Sheyibone Beys Hamikdosh-In The House"

שֶׁיִּבָּנֶה בֵּית הַמִּקְדָּשׁ בִּמְהֵרָה בְיָמֵינוּ, וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ.

שֶׁיִּבָּנֶה בֵּית הַמִּקְדָּשׁ בִּמְהֵרָה בְיָמֵינוּ, יְהִי רָצוֹן מִלְּפָנֶיךָ, רָצוֹן יְהִי.

London's team consisted of himself on trumpet, Cantor Jacob Ben-Zion Mendelson and Daniel Mendelson ("In the House" only) on voice, Anthony Coleman on piano and harmonium, David Chevan on bass ("In the House" only), Gerald Cleaver on drums, and Tomas Ulrich on cello ("Sanctification" only). The two biggest changes from Koussevitzky to London are the heavy rhythms that were added, as well as the removal of certain text. Coming from the avant-garde tradition supported by John Zorn and the downtown music scene, London manages to stay true to the original melody of the music while incorporating the freer improvisational elements in both the vocal and instrumental lines. In essence, London deconstructs Koussevitzky's version by dividing it into recitative introduction and refrain, and deletes the rest. He removes the orchestral accompaniment and replaces it with a vamp on the underlying *Ahava Raba* mode in F in both works and allows the other players to improvise over the mode. Hence, the overall

[69] Translation from Hoffman, *The Amidah*, 188.

structure of Sanctification is: I, recitative over *Ahava Raba* in F, and II, oscillation between the vamp on the F and the refrain.

It is quite a task to actually define what "avant-garde" or "free jazz" is, the two terms being synonymous with each other. Oxford Music Online prefers to define free jazz by its "negative characteristics: the absence of tonality and predetermined chord sequences; the abandonment of the jazz chorus structure for loose designs with predefined clues and signposts; an avoidance of 'cool' instrumental timbres in favor of more voice-like sounds; and often the suspension of jazz pulse for a free rubato."[70] As will be demonstrated, this piece has nearly all these characteristics. Even though there is a chorus (refrain), it does not follow the standard jazz structure of having a set verse length that invariably leads back to the chorus. In London's version, the refrain appears twice earlier in the piece in the vocal line and then once at the end in the trumpet line, with no standard amount of time or common verses in between. One will also note that other than the notation of the refrain, there is no other notated music to accompany this analysis. This is because it does not exist. According to several players (Cantor Mendelson and David Chevan),[71] all they were given in the recording session was a general mapping of who would solo where and when the refrain would be sung. Hence, for part I, the sections are divided only by time elapsed in Chart 3 since there is no consistent beat to count.

Part I, "Sanctification," begins with the harmonium sustaining a I chord in the F *Ahava Raba*, patiently waiting for its soloist to enter. There is little movement here and

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[70] *Oxford Music Online*, s.v. "free jazz," http://www.oxfordmusiconline.com/subscriber/article/grove/music/10185?print=true (accessed December 10, 2008).

[71] From personal interviews with Cantor Jacob Mendelson (November 19, 2008) and Dr. David Chevan (November 17, 2008).

an ethereal affect is created as the cello comes in, improvising along the notes of the F scale for 42 seconds, all the while maintaining the quiet meditative state set by the harmonium. It is as if they know of the seriousness of what the coming text will soon say, a request to *Elokeinu*, coming perhaps from a place in their hearts mourning for the Temple. What that request is only comes later in Part II. The voice then enters with the introductory text of the prayer, conversing back and forth with the trumpet and piano, just as Koussevitzky does with the orchestra in his version. Even most of the flourishes remain true to Koussevitzky's improvisation (with the omission of one *milfanecha* of Koussevitzky's, as well as his the repetition of *y'hi ratson milfanecha* before section C in Chart 3), though more liberty is taken with the repeated *avoseinu* that Mendelson added. To round out this introduction, the trumpet and cello begin a *largo* version of the first two lines of the refrain, still accompanied by the serious, meditative, sustained sound of the harmonium underneath. This will serve to contrast with the immediate beginning of "In the House" that jumps right in with a heavy rhythmic percussion and bass.

Pat II, "In the House," begins section A with a 16-measure piano improvisation that weaves between the *Ahava Raba* mode in F of the coming refrain and its own unstructured, free jazz style. In the background the ensemble vamps on the *Ahava Raba* mode. Having a prominent drum beat in the background is a large enough change as it is, even with the sustained organ sounds underneath, but then the piano adds syncopated rhythms and diminished 2nds and sometimes quickly leaves the mode by including some pitches outside of it. The drums and bass provide a prominent rhythm section. This style of accompaniment is sustained throughout the soloing up until the introduction of the

refrain, where harmonization takes its place. The piano calms down a little towards the end of the solo to transition to the entering vocal line.

Continuing the same accompaniment in the organ, drums, and bass, with the piano now assuming a role in the ensemble rather than being on the solo line, Voice 1 enters at section B, introducing the first word in the text, "*sheyibone.*" At first it is a single recitation tone. The second time, however, "*sheyibone*" begins a major 3rd higher, again on a recitative tone, but is then stretched over 8 measures during a long Cantorial improvisation on the final *segaol* syllable "eh." Voice 1 ends and the trumpet enters with his response over 12 measures, and even though the improvisation has no text, the trumpet is still painting its own picture in the same *Ahava Raba* mode that all the previous soloists had done before.

The refrain then begins section D on voice 1 with the accompanying non-rhythm instruments following the standard *Ahava Raba* (I iv iv I iv vii I)[72] harmonizations that go with Schorr's original composition. The full refrain lasts 40 measures, and remains true to the melody and text laid out by Koussevitzky. The drums and bass emphasize a repeating syncopated rhythm, as seen in Figure 6. The organ also switches between following this syncopation and serving as sustained chords under the melody, and the occasional harmony with the vocal melody line. At the end of the refrain the ensemble

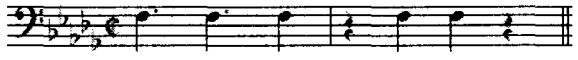

Figure 6. Refrain syncopation

decrescendos as only the drums and bass remain underneath in the original *Ahava Raba* vamp. The organ then begins at section E its solo of 16 measures. This solo stays within

[72] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 25.

the F *Ahava Raba* scale and veers less into the avant-garde realm so as to continue the settled feeling of the refrain, so as to lead into the next iteration of the refrain (D') at the end of this solo. In this instance of the refrain, however, a second voice, Voice 2, enters on the melody line, with Voice 1 providing harmony.

At this point, section F, voice 1 begins its Cantorial improvisation, using the text of the refrain as its basis. One can hear the obvious pleading for the rebuilding of the Temple in the Cantorial flourishes and the way only certain words are repeated here (*sheyibone beis hamikdosh*), emphasizing specifically the need for the Temple to be rebuilt, rather than specifying how and when ("quickly in our days") it should be rebuilt and the request to be given a part of God's Torah. The second vocal improvisation, however, by voice 2, includes these, and builds on the vocal ideas introduced by voice 1. After this, voice 1 returns with even more intensity, at first in a mini syncopated duet with the piano. It then proceeds to go through the text of the refrain twice, at a quick pace, rather than inserting many flourishes, as there were in the first round.

The trumpet then returns at D'' with a pseudo rendition of the melody, changed slightly by his improvisation, though it is a full iteration of the 40 measures of the refrain. At the end of this, the rhythm section stops, with one final thump in the drums, piano, bass, and organ. The organ continues to sustain, as the harmonium did in part I. The return to the free, meditative, recitative style brings both voices to softer, lighter sounds, as both sing their final improvisational lines in falsetto. In this way, Sanctification ends "In the House" the way it began in "Sanctification."

Frank London took one of the most popular pieces of *hazzanut* and applied his avant-garde style to it. He divided it up into two wholly separate works, and added a

strong rhythm section to the refrain that adds infinitely more weight to it than the original light orchestral accompaniment. By updating this Cantorial classic, perhaps London has kept alive for the next generation a piece of traditional singing that is uncommon in today's synagogues.

Chart 3. Sanctification

Section	Time Marker	Lead Instrument	Text	Details	Accompanying Instruments
A	0:00	C		solo on *Ahava Raba* mode, in I, vii, I	H
B	0:47	V	*Y'hi ratson, y'hi ratson, y'hi, ratson, y'hi ratson milfonecha*	instrument interludes during pauses in vocal line, lead by trumpet	P,T
C	2:02	V	*adoshem elokeinu, elokei avoseinu, avoseinu*	vocal line growing in intensity, interludes also become more intense	P,T
D	2:36 - 3:24 (end)	T,C		trumpet-cello tutti on introducing first line of refrain melody	H

Instrument Key

V	Voice	H	Harmonium	P	Piano
T	Trumpet	C	Cello		

Figure 7. Refrain score

Refrain: Sheyibone Beys Hamikdosh - In the House

Amidah liturgy

from work by Schorr, text and melody updated by Koussevitzky, as sung by J. Mendelson with London

Schorr/Koussevitzky/ London

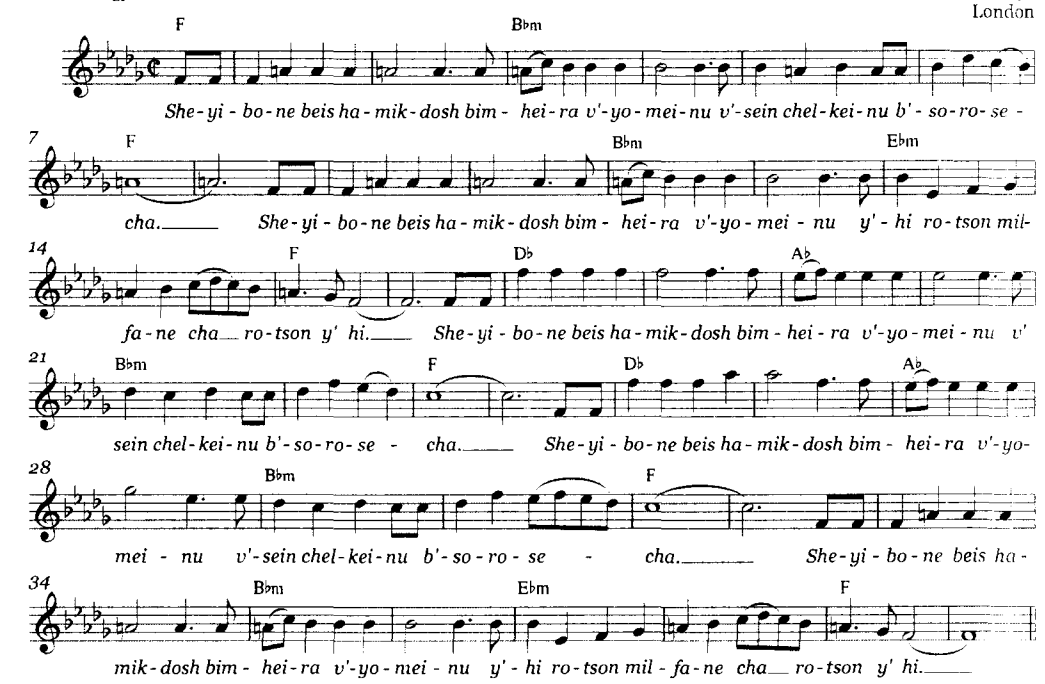

Chart 4. *Sheyibone Beys Hamikdosh*-In The House

Section	Measure duration	Time Marker	Lead Instrument	*Ahava Raba* vamp or progression	Text	Details	Accompanying Instruments
A	16	0:00	piano	vamp		improv, some quotes of refrain melody	O,D,B
B	10	0:48	V1	vamp	*Sheyibone, Sheyibone*	improv	O,P,D,B
C	12	1:14	trumpet	vamp		improv	O,P,D,B
D	40	1:58	V1	progression	refrain (see Figure 7 (music))	melody	O,P,D,B
E	16	2:54	organ	vamp		improv	P,D,B
D'	40	3:35	V1, V2	progression	refrain	V2 melody, V1 harmony	O,P,D,B
F	8	4:32	V1	vamp	*Sheyibone, beys hamikdosh, beys hamikdosh, sheyibone, beys hamikdosh, beys hamikdosh*	improv on refrain text, trumpet interludes	T,P,O,D,B
	10	4:50	V2	vamp	*Sheyibone, beys hamikdosh, bimheiro veyomeinu v'sein chelkeinu b'sorosecho*	improv on refrain text, trumpet interludes	T,P,O,D,B
	8	5:16	V1	vamp	*Sheyibone beys hamikdosh bimheiro yeyomeinu v'sein chelkeinu b'sorosecho, Sheyibone beys hamikdosh bimheiro veyomeinu v'sein chelkeinu b'sorosecho, b'sorosecho*	improv on refrain text	T,P,O,D,B
D"	40	5:38	trumpet	progression		refrain melody with some improv	P,O,D,B
G	recitative	6:32	V1	vamp	*Sheyibone beys hamikdosh*	improv over light accompaniment, drum beat ceases; V1 improv in falsetto	P,O,B
	recitative	7:10 - 7:39 (end)	V2	vamp	*Sheyibone beys hamikdosh*	", V2 improv in falsetto	P,O,B

Instrument Key

V1 Voice 1 T Trumpet O Organ B Bass
V2 Voice 2 P Piano D Drums

Chapter 3. Jazz in the Synagogue: A Case Study of Jose Bowen's *A Jazz Shabbat Evening Service*

A number of composers, both within the synagogue world and outside of it, have composed complete works that can fill an entire Friday evening worship service. Charles Davidson and Aminadov Aloni are two of these composers coming from the synagogue sphere; another composer, who resides primarily in the jazz world, has written the most popular jazz service of the last two decades: Jose Bowen. This section will give an in-depth look into the process of creating such a composition, from its initial idea to the end reactions of cantors and congregants once it has been implemented into a service. Jose Bowen's background will be explored, as well as how he became involved in writing such a service and what his methodologies and goals were. The service itself will be outlined and described, pointing out and explaining the jazz and Jewish elements and how they function in the music and relate to the liturgical text. Most importantly, we will see how people react to hearing this music in a worship setting and how it makes them feel to experience prayer with a different aesthetic. This is not meant to represent all examples of blending the two styles, since the circumstances and motivations vary by performance and composer; it is, however, meant to give a glimpse into how jazz can be implemented on the ground by cantors working with a composer.

Written especially for Congregation Beth Am in Los Altos Hills, California in 1988, this service has had over 60 performances in 20 years throughout the United States. It is so popular that is has been brought back for multiple uses by many congregations and many cantors. What is it about this work that has led to its popularity? Why are people connecting to it and what needs is it meeting in today's worship experience? Does this music overlap in any way with existing synagogue music and, if not, what elements make it appealing nonetheless in the synagogue environment? Can the service only be done in its entirety or can individual songs be culled from it and placed alongside other well-known synagogue music? In attempting to find answers to these questions, musical, cultural, and personal filters can explain the different ways in which people relate to music. They point to how people create music, choose to listen to it, and glean meaning from and connection to it.

In gathering information, there are a number of sources that provide proper evidence of these different filters. The composer provided a number of primary sources for the purposes of this paper. First and foremost is the musical service itself. There is a full score for instruments and voice and there is the piano-vocal reduction. It provides music for an entire Friday evening service, so it is completely self-contained. Bowen created the service with the intention of involving many people from the congregation, so in addition to requiring a jazz sextet (piano, bass, drums, trumpet, alto saxophone and tenor saxophone) it also calls for a cantor, an adult choir and a junior choir. Within individual pieces Bowen also provides for different choices based on the abilities of the musicians performing the music. There are even multiple versions of the same pieces to provide such a choice. Also included in the service is a "Dedication," which thanks

Congregation Beth Am but which also succinctly states in one paragraph the goal of the service. An interview with the composer explains much of his background and provides additional insight as to his motivations and methodologies for such a work. Interviews with cantors in the field who have used his service provide first hand testimony on how well the service can be integrated into a congregation's musical repertoire as well as reactions to experiencing the music in its proper liturgical location, *erev Shabbat.*

Bowen includes a short explanation of the service on his website, as well as suggesting about its ease of usability, "the composer is available to conduct from the piano, and introduce the service. It is easy to hire the other musicians locally; a good professional band can be hired in most cities."[73] For the execution of the service, Bowen also provided through email a text he reads when he leads the service, including "Opening Remarks" explaining the relevance of a jazz service, introductions for each individual piece throughout the service, and a sermon, called "Jazz Sermonette," that he uses in conjunction with a sermon anthem entitled "Hallelujah Shout!" Bowen also sent by email further explanation of the jazz service, as well as a list of all the performances of his service over the last 20 years. Lastly, Bowen provided a recording of the entire service on CD that was done in 2003 with various cantors and choirs.[74]

Before proceeding with the details surround Jose Bowen's life and work, it is important to note the role of the researcher/ethnographer and the methodology used going forward. As opposed to being on the sideline, the ethnographer is not wholly separate from her subject of research. Kay Kaufman Shelemay explains two important points

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[73] Jose Bowen, "A Jazz Shabbat Service," JoseBowen.com http://www.josebowen.com/shabbat.html (accessed January 2, 2009).

[74] Jose Bowen. *A Jazz Shabbat Service.* CrossOver Music. CD. 2003.

regarding this issue. She is concerned first with how the researcher inevitably becomes part of the community she is researching, and second how the researcher "intentionally and unwittingly become(s) caught up in the processes of politics of transmission of tradition."[75] Having already been engrossed in synagogue music and the American jazz world, it is the job of the ethnographer for this paper to properly recognize that she is simultaneously existing in the Jewish community, re-entering the jazz world, and trying to provide proper perspective and analysis on both. Shelemay also sees the growing role of the ethnomusicologist/ethnographer within the community as one who transmits the tradition. The job of the ethnographer in transmitting Jose Bowen, the man and his service, is to mediate the tradition, by translating the experience of being with the subject, figuratively and literally, into a language that the wider world can understand. It is the hope of this ethnomusicologist that saddled with the knowledge of both the jazz realm and the synagogue realm, the researcher will be able to adequately explain with appropriate language how this man is explicitly integrating the jazz realm into the synagogue realm.

Jose Bowen was born in the 1950's to a Catholic mother and a non-religious Jewish father, having "matzo ball soup with fish on Fridays."[76] While growing up with both faiths, Bowen rebelled and left both yeshiva and Catholic school as boy. It was not until he left to attend college at Stanford University and spent time at Hillel that he became engaged on a serious level with Jewish practice. Staying in California, Bowen worked on his career as a professional jazz musician and composer, focusing on World

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[75] Shelemay, 197.

[76] Jose Bowen, phone interview by author, July 2, 2008.

Jazz.[77] Eventually he became Director of Jazz Ensembles, and then Director for the Humanities Special Programs and the Afro-American Studies Program at Stanford University in the 1980's. After this he had a short tenure at the University of South Hampton, England, where he was the Founding Director of their Centre for the History and Analysis of Recorded Music (C.H.A.R.M.). He then returned to the United States in 1999 to hold an endowed chair at Georgetown University. Currently he is the dean of the Meadows School of the Arts, and Algur H. Meadows Chair and Professor of Music, at Southern Methodist University. Bowen has toured nationally and internationally throughout his career with some of the great jazz artists such as Dizzie Gillespie and Dave Brubeck, and has penned over 100 scholarly articles. His work has been recognized with a National Endowment for the Arts Fellowship and a nomination for a Pulitzer Prize in Music, as well as other awards in composition.[78]

It was during his time in California in the 1980's, however, when he became involved with the community of Temple Beth Am in Los Altos Hills. The clergy there, Cantor David Unterman and Rabbi Rick Block, requested he assemble a wind quintet for a sermon-in-song for their annual Shavuot festival; but it was a congregant who had seen Bowen's work outside of the synagogue who first asked Bowen to do something "really jazzy" for the synagogue. Even though he had never had much interest in Jewish liturgy, the rabbi and cantor convinced him to write a complete jazz service for commission by their synagogue in 1988. It was then that he realized "that Jews have always adapted our

[77] The term "World Jazz" here refers to jazz that has been influenced by other international styles, i.e. Latin styles such as bossa nova from Brazil and Cuban Jazz that fuses Cuban music with American jazz, or the jazz produced in Tokyo or Europe. See Tucker, 4, 24-25.

[78] Jose Bowen, "Biography," Josebowen.com, http://josebowen.com/bio.html (accessed January 9, 2009).

music to the culture where we lived and that the job of a sacred music composer is to find a way to unlock the emotional power of ancient words with music which moves the soul of contemporary listeners."[79]

Bowen soon joined a Talmud study group and spent nearly six months thinking intensely about liturgy. He had much experience writing music on commission, though it was mostly instrumental-only, so it was important that when he wrote music with words, that the words influence and are enhanced by the music. Bowen also sought help from experts in the fields of liturgy and Jewish synagogue music. He spoke with Rabbi Lawrence Hoffman, Professor of Liturgy at Hebrew Union College-Jewish Institute of Religion in New York. He also read essays written by modern composers ranging from Samuel Adler to Dr. Michael Isaacson, and from Cantor Robbie Solomon to Cantor Jeff Klepper.

Bowen's thoughts on the connection of music to liturgical text are best expressed in his own words:

> My whole point is to try to reconnect people with liturgy by being inspired by the words again... We want to make the meaning come alive for our congregation. And that emotional connect most vividly happens through music. But that music changes and so music is not a universal language. [It's] the worst myth people have about music. People think music is a universal language... If you get the emotion, then it's a universal language...If you think you understand the emotional content of those other cultures, then music is universal. But most people, nobody gets it... [Therefore], the music of prayer has to change as prayer changes in different cultures. So if you go to Temple Rodeph Shalom in Bombay, there's a cither on the bema. Of course there is! They have been there a lot longer than Jews have been in America. And that's part of the problem. We've only just been here long enough to start having our own American

[79] Jose Bowen, liner notes in *A Jazz Shabbat Service* (CrossOver Music, CD, 2003).

> Jewish musical culture. In the same way that the German Jews had been settled a long time before they adopted the organ.[80]

Hence, when Bowen sat down to compose he wanted "*Mi Chamocha* to be a dance piece. I wanted *V'ahavta* to be a love song. I was really much more concerned with that than I was with whether or not I was writing jazz...So we called it a jazz service, but I was really concerned with finding the right genre that would go with the spirit of the text, and which would have an emotional connection for people." Bowen's musical language, however, is rooted in jazz, so while he stated that he did not explicitly set out to compose a jazz service, his comfort and knowledge of the idiom resulted in his ultimate use of it.

Bowen also has thoughts on how the elements of improvisation and presence relate to the Jewish notions of *keva* (fixity, stability) and *kavannah* (directing one's words and thoughts sincerely to God):[81]

> I do think prayer should have an improvised, of-the-moment *kavannah*, as well as *keva*. And when I do this with choirs I always tell them, "If prayer is totally scripted, and all you have to do is read the words, then you could read the *New York Times* while you're doing it." But it's not. That means you have to pay attention. And the idea of presence and of being present in the moment is something that music is good at. But jazz is the best at it. Because you don't know what's going to happen next. Because I might hold up 3 fingers or wave us around again [signifying how many times to repeat a section]. Or I might close the fist [directing musicians to a coda at the end] and say hey we're done. So I always tell them, we're not going to be as rehearsed. We're not going to figure out how it's going to go and then do it. We're gonna do it in the moment. And part of it is that I want the congregation to see this. It's visceral. I want the congregation to see the choir not know what's going to happen next. And just kind of say, "Is this good. Should we do more of this?" "This is good. Love this!"

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[80] Jose Bowen, phone interview by author, July 2, 2008.

[81] Hoffman, *The Amidah*, 206.

In the score version of the service, Bowen provides not only the music he has composed, but also a suggested service outline that includes the entire liturgy required for a Shabbat evening service. While he has composed music for most of a service, he did not compose music for every prayer, so prayers such as the *Chatsi Kaddish* and the *Avot* (implying the inclusion of the first three prayers of the *Amidah*: *Avot, Gevurot*, and *Kedushah*) are included in the outline and labeled as "traditional". Chart 5 is a chart that represents this, including the names of the prayers, the language they are to be recited in, which singers are involved, and the jazz style that is applied to each of his compositions. One can see the influence of Bowen's World Jazz background in the inclusion of Latin jazz styles such as Mambo, Salsa, Bossa Nova, and the influence of the American jazz styles of swing, a cappella à la Manhattan Transfer, and funk.

This outline allows us to look through the musical filter to allow us to explain the service. Bowen stays true to the Reform liturgy of *Gates of Prayer* and keeps all the prayers as well as their proper order. His method is to take, broadly speaking, different jazz styles and apply them to the liturgy. Regarding the flow of the music, Bowen explains, "Did I have a sense of an overall arc for the whole piece? Outside of the arc that the liturgy presents us with, no. I really did just look at the flow of the service and say, 'This is where the emotional height is, this is where the big kaboom comes.' And kind of follow that. I took my cue from the text." The music in structure and style has no relation to prior synagogue music, with the exception of the *Sh'ma* and *V'shamru*, which keep to the traditional melodies composed by Solomon Sulzer and Moshe Rothblum, respectively. If one were to hear the music alone, both melody and accompaniment without the text, one would not know it was Jewish liturgical music. It is the

juxtaposition of the Jewish text and Jewish environment of the synagogue with the varying jazz styles that set this music apart from other synagogue music and other jazz music. Playing with both Jewish identities and American identities that filter the personal experience, to be discussed further below, the music is what situates us in time to the latter half of the 20th century America. Bowen includes the traditional settings of the *Chatsi Kaddish, Kiddush,* and *Aleinu* to allow for some connection to older, familiar synagogue tunes. He makes the ultimate melding of styles in his *Sh'ma* and *V'shamru* by applying the swing style to their traditional melodies.

But why bother applying these jazz styles to synagogue music in the first place? Bowen states in the "Dedication" of his service:

> For too many Jews the text of our prayers has become only a collection of familiar sounds, but the power of these familiar words is also in their meaning. My inspiration has been the spirit and meaning of these words, as it has to composers for centuries. When I say, 'Hear, O Israel: the Lord is our God, the Lord is One!' I want to shout, and when I sing 'Those who keep the Sabbath and call it a delight shall rejoice,' I rejoice. For those who find this "inappropriate" or jarring to their own *minhag*, I can only refer them back to the text. Ironically that will accomplish my purpose: that this music will bring you closer to the words and their meaning again.[82]

Bowen is searching for an updated connection to those words. He wants his music to "enhance the prayer experience by matching the mood of the words to a musical style of his time."[83] In fact, he justifies his layering of jazz by comparing his methodology to that of Sulzer's 100 years before. Therefore, when Bowen speaks of "shouting" and "rejoicing" he wants to do it not through composed a century ago, but through a

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[82] Bowen, "Dedication," *A Jazz Shabbat Evening Service*, from composer, score, 1988.

[83] Bowen, "Opening remarks," *Jazz Sermon Part 1,* email message to author, February 10, 2008.

contemporary medium that people are familiar with in late 20th century America, a medium through which they have seen music in different arenas that "shouts" and "rejoices," only maybe perhaps not within an ecumenical Jewish milieu.

Chart 5. Outline of *A Jazz Shabbat Evening Service*

Liturgy	**Language**	**Singers**	**Jazz Style**
Candle lighting	Hebrew	Cantor	(Traditional)
L'cha Dodi *	Hebrew	Both choirs	Mambo
Psalm 98 (Sing, Sing, Sing)	English	Junior choir	Up tempo swing
Chatsi Kaddish	Hebrew	Cantor	(Traditional)
Bar'chu	Hebrew	Round for cantor and choir	Swing 2
Sh'ma	Hebrew	Both choirs	Medium swing, with Sulzer melody
V'ahavta	English	Cantor and both choirs	Ballad/love song
Mi Chamocha	Hebrew	Cantor and choir	Salsa
Avot	Hebrew	All	(Traditional)
V'shamru	Hebrew	Adult choir	Slow swing, with Rothblum melody
Yismechu	Hebrew	Cantor and choir	Easy swing
Shalom Rav	Hebrew	Cantor and choir	Bossa
May the Words	English	SATB choir	A cappella (à la Manhattan Transfer)
	or	SAATB harder version	A cappella
Halleluiah Shout! (anthem) *	English	Cantor and choir	Half-time funk into Gospel coda
Kiddush	Hebrew	Cantor	(Traditional)
Aleinu	Hebrew	Cantor	(Traditional)
Bayom Hahu	Hebrew	Cantor and choir	6/8 mysterioso
Psalm 98 reprise (Closing hymn)	English	Both choirs	Up tempo swing
Blessing (Priestly Blessing) *	English	SATB choir	A cappella

**added at later date: 2003, 1996, and 1989*

Given that jazz has a number of sub-genres, it is important to see how Bowen chose to apply which genre to which liturgical rubric. He was searching for a new way to express the words, so the theme of each rubric now becomes important. *L'cha Dodi* expresses the joy of a wedding between Israel and God. A style that reflects this delight and perhaps also plays on the dancing that accompanies a wedding is the mambo, that Latin American dance style that has been made popular in the last 60 years in the United States. Another example is Bowen's choice for the *V'ahavta*. Again in his "Opening Remarks" he states that "the *V'ahavta* is our love song to God," so here Bowen composed a contemporary love song, and applied it to the traditional text. God's love for man is expressed in the words of liturgy taken from the Torah, while the 20th century man's love for God is expressed in a 20th century style of love song, the ballad.

Part of the impetus for applying this newer American genre of music to the synagogue worship experience and which sets the basis for the next filter, the cultural, has been evidenced in Steven Cohen's and Arnold Eisen's book *The Jew Within*. In their section on "God and the Synagogue" they ask "Why do [moderately affiliated] Jews come to services, when they do?"[84] Two of their subjects repeated in their interviews that the two major factors were the rabbi and the music. Cohen and Eisen go on further to credit the current revival in American synagogues with the introduction of Israeli, Chassidic, and American styles and melodies that have proven to be widely accepted and appealing. Greater emphasis on the music has arisen since the language of the text, whether it is in Hebrew or English, has begun to alienate or be a source of discomfort for many American Jews. They conclude, "The congregants are stirred rather by a religious

[84] Cohen, *The Jew Within,* 169.

experience in which the words do not play a leading role. Music, far more important in their eyes, is thus no longer a vehicle for the words (if, indeed it ever was). Instead, words are the occasion for the music."[85] As evidenced in his words before, Bowen is part of this revival especially because he is trying to bring new meaning to these words that are problematic for so many.

As a distinct service, Bowen's *A Jazz Shabbat Evening Service* can provide the music for the entire evening, but how does it compare and relate to other genres of synagogue music? These are the categories of nusach, art music, folk tunes (American, Israeli, Chassidic), and *hazzanut*. These styles, when combined with each other to form this relatively new concept of eclectic services, meld well together. Each are now equally familiar to congregants' ears as the next, so when one hears familiar nusach followed by a familiar art song it is not as jarring to the ears as one might think. It is the familiarity that allows for such melding. Just as it is pleasant to hear such a mix, it could be equally unpleasant to hear an entire service in just one style. Beginning in the 1960's with the rise in popularity of Jewish summer camps, congregants coming out of these camps begged to participate more in the worship experience, which is why they not only sing along in the congregational tunes but they also join in with traditional nusach. If one were to have a service consisting only of unfamiliar nusach and *hazzanut*, the congregation would be greatly dissatisfied with the experience; on the other hand, a service that is all congregational singing can easily turn into an informal song session, where the music and singing far outweigh the seriousness of the prayers. In this author's experience, a solo piece of art music or *hazzanut* is absolutely appropriate when it is surrounded by the

[85] Ibid, 170.

varying styles of synagogue music that have become incorporated into the service over the last 100 years. And so it is with jazz, either with a single piece of jazz included in a service with other synagogue music, or with an entire jazz service like Bowen's that reflects the diversity that exists in the different subgenres of jazz.

Eclecticism is not lost in Bowen's service. This is the reason he does not apply new melodies to all prayers. He knows he must meld this music with familiar tunes, even though his goal in applying the feel of jazz music, a newer genre to the synagogue experience, is still front and center. The question now becomes whether jazz combine with these to fit into established molds. Jazz, because of its diverse styles, can function as an art song, nusach, or as a congregational piece. Bowen does this nicely in his service. He allows for nusach when he keeps the traditional tunes to the "*Chatsi Kaddish*" and the "*Avot.*" He involves the congregation with exciting participatory singing in the "*Sh'ma*" and "*V'shamru,*" and perhaps over time his new melodies, such as "Psalm 98" or "*Mi Chamocha*" will be learned and those, too, will become congregational. The two a cappella pieces, "May the Words" and "Blessing," though they are for SATB choir, can be mapped to the art song genre. To take this a step farther, one can combine jazz and *hazzanut* to create a new art song. Though this is not done in Bowen's work, Frank London has done this on his album *Hazónos* with the traditional work "*Sheyibone Beis HaMikdash,*" as demonstrated in the previous chapter. Just as other art songs can be done on the bema in a religious setting or in the concert hall in a secular setting, this piece also has the potential for both. What is important is that there is always an aspect of familiarity, whether it is the Jewish liturgy or the tune, with a newer feeling in the music.

The last filter that needs examination is the personal filter. Rabbi Jeffrey Summit admits in his article "I'm a Yankee Doodle Dandy?" on the *Simhat Torah* experience of the Jewish community of Boston that "the congregation's reactions, perceptions and behavior form an 'integral part of the performance situation.'"[86] This author also feels that to achieve a comprehensive analysis of this phenomenon, it would not be enough to consult the composer. The other players involved in this experience have an equal role to play in the synagogue drama, so the cantors and congregants who have heard his service must be given a fair space to express their points of view as well. How do cantors and congregants react when they experience a worship setting with Bowen's music? The two cantors who were interviewed have used the service at different times in its history. Cantor Lee Coopersmith of Temple B'nai Abraham, Livingston, New Jersey first invited Bowen to lead his jazz service in December 1994. Cantor Michael Shochet of Temple Rodef Shalom, Falls Church, Virginia first did it eight years later in February 2003.

Cantor Coopersmith likes that the service is fun and familiar, yet is quite versatile and easy to implement. "It's very usable because you can do it as a special program, and you can also take some of the individual selections [and use them at other times]...It's very accessible...and in most cities where he has done this service before, he has a database of musicians that have worked with him...The music is very accessible to a volunteer group...And he really makes it a lot of fun for the choir...You know, I prepared them, but he really made it happen."[87] For Cantor Coopersmith's congregation,

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[86] Gerard Behague, ed. *Performance Practice: Ethnomusicological Perspectives* (Westport, CT: Greenwood Press, 1984): 8, quoted in Jeffrey A. Summit, "'I'm a Yankee Doodle Dandy?': Identity and Melody at an American *Simhat Torah* Celebration," *Ethnomusicology* 37 no. 1 (Winter 1993): 47-48.

[87] Cantor Lee Coopersmith, phone interview by author, August 18, 2008.

using Bowen's *Jazz Service* was the continuation of a long tradition of having "very intense music programming." This included major works written for *Yom Ha'atzma'ut* and *Yom HaShoah*, as well as a piece by Michael Isaacson that required woodwinds, which all required a variety of musical instruments. None, however, had ever been jazz-related.

Cantor Shochet, on the other hand, first became interested in jazz while serving at Temple Sinai in New Orleans in the late 1990's; but it was not until after he became cantor in Virginia, in 1998, that he was exposed to Jose Bowen's work. This Virginia congregation also had never had elements of jazz integrated into their services, so it was a new experience for them. After first attempting Bowen's other work for synagogue, *A Klezmer Service*, in June 2000, Cantor Shochet soon was able to try Bowen's *Jazz Service* in February 2003. This congregation had a prior history of having regular, special, musical Shabbat programming on a monthly basis. Every other month they have a "Shabbat Rocks" service that is composed of amateur musicians who have volunteered from the congregation, and on a monthly basis they have a "*Boi* Shabbat" service that uses professional musicians. Cantor Shochet has been aggressive in trying to integrate an updated sound into his worship settings, and whereas the Bowen services were isolated events at Temple B'nai Abraham, the newer sounds of Carlebach, Congregation B'nai Jeshurun of New York City, and jazz improvisation have been incorporated on a more regular basis.

The popularity of *A Jazz Shabbat Service* escalated quickly in Cantor Shochet's community. After the first performance in 2003, other local congregations were eager to repeat the experience in their own synagogues. This eventually led to a major concert

later that year that involved seven congregations and their cantors, adult choirs, and youth choirs, as well as involving the Georgetown University Chamber Singers. The event occurred on April 6, 2003. It was recorded and now serves as the main recording of Jose Bowen's *A Jazz Shabbat Service.* Cantor Shochet believes that the reason this service works so well is that, musically speaking, "Bowen is familiar with the language of jazz and knows what is needed in synagogue music."[88] He also believes that its popularity is partially due to its ability to be replicated easily. Jazz music is rarely written out, as is usually the case in jazz fake books that include only a single melody line and chords; but in Bowen's composition, each piece is fully composed. His work includes a precise map of where the music is going, while still leaving space for improvisation within the confines of more specified blocks of measures.

When questioned about congregational reactions, the most popular and poignant comments Jose Bowen has received never explicitly mention the music. They do, however, use the language of prayerfulness, catharsis, and transformation:

> What I get after the jazz [service] is "Wow, I did not expect this to be prayer. I've never felt more Jewish. This is the most prayerful I've ever felt." I think that's because there's a tension because they don't expect it. I think if you go to synagogue and you're expected to pray, you kind of know what you're going to do. But if you go there expecting you're to be entertained or it's going to be something else, and instead you have a kind of cathartic moment around prayer, you're surprised. So that people come up to me at the end, they don't talk about, "Oh, I love jazz, this was great.'" But I get a lot of, "If it was like this every week I'd come more often." But 80% of the comments are really about "wow, I just never knew that either jazz could be prayerful," or "I never knew that the synagogue could be a place where I could feel something."[89]

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[88] Cantor Michael Shochet, phone interview by author, August 28, 2008.

[89] Jose Bowen, phone interview by author, July 2, 2008.

Cantor Coopersmith says that what distinguished the *Jazz Service* the most from the other major musical events at her congregation was its ability to give people "a sort of freedom, to physically move around. They didn't sit there as interested listeners...Their whole body was engaged, in a very different way than when they are when it's a different type of music." Other than Bowen's two visits to Temple B'nai Abraham, they did not integrate any other jazz-related music into their worship during her tenure as senior cantor. However, the new senior cantor at the congregation recognized the power of this type of music and has brought in for a few isolated visits newer, younger jazz groups such as Mattan Klein and Seeds of Sun. Klein's group and other peers continue this tradition of linking jazz and synagogue music, though with an updated style for a younger generation of music lovers.

For Cantor Shochet's congregation, something much more visceral was touched. It is no coincidence that his congregation continues to this day to integrate, on a regular basis, jazz sounds and elements of improvisation that were first introduced in Bowen's service. Finding music that creates a religious experience, whether it is inside or outside the synagogue, is a fundamental part of a cantor's job. Being situated in 20th century America, the music that has proven successfully in the past to convey a highly religious and of-the-moment experience is jazz, and Cantor Coopersmith's and Cantor Shochet's abilities to understand this has allowed them to properly fulfill their roles as cantors to bring people closer to God through music they can relate to.

Eclecticism is the way of the 21st century for many synagogues. Situated in America today many newer genres are becoming popular to help round out the variety expected from such eclectic worship services. Jazz is one of these leading genres, helping

to reflect congregants' dueling identities as American Jews. Jose Bowen is one example of a composer who has strived to balance these two identities, and his popularity over the past 20 years testifies that he has hit a chord with American congregations in their search for the divine. Through the language of jazz, Bowen has contributed a uniquely American musical composition to the vast repertoire of synagogue music, allowing American Jews to encounter our liturgy with a renewed sense of understanding and ownership.

Conclusion

"In every living soul, a spirit cries for expression – perhaps this plaintive, wailing song of Jazz is, after all, the misunderstood utterance of a prayer."[90] These words cross the opening title card of the movie *The Jazz Singer* and offer us a glimpse into the American Jewish psyche at the beginning of the 20th century. The setting for the movie, the Lower East Side in downtown New York City in the 1920's, was the hotbed of the immigrant population, and it is here where jazz and Jewish music met head to head to fight for the soul of American Jews. Popular music versus tradition. New world versus old. Nearly a century later, this same locale has seen a reversal of fate, with the two worlds colliding and combining, and forcing American Jews to reconcile their dual and dueling identities.

Ingrid Monson refers to the making of jazz music as "saying something." She explains:

> When a musician successfully reaches a discerning audience, moves its members to applaud or shout praises, raises the energy to dramatic proportions, and leaves a sonorous memory that lingers long after, he or she has moved beyond technical competence, beyond the chord changes, and into the realm of "saying something"... A moment of community,

[90] *The Jazz Singer*, DVD, Directed by Alan Crosland (Los Angeles, CA: Warner Brothers Pictures, 1927).

> whether temporary or enduring, can be established in such moments through the simultaneous interaction of musical sounds, people, and their musical and cultural histories.[91]

Jewish worship also is a type of conversation, both horizontally between its leaders, the *shlichei tsibbur*, and the congregation, as well as vertically between the entire community and God. At the same time, the American Jewish community has been having its own conversation on a macro level on how to create appropriate worship music for the synagogue at the turn of the 21st century. Those within the establishment have proposed a framework that involves staying true to tradition, but allowing for updated forms so as to keep the music, and hence the prayer experience, meaningful and relevant. Code-layering various aspects of one's identity, religion, geographical location, and temporal location, allow Jews to simultaneously see the colors of Judaism through an American palette. At the same time, unaffiliated Jews based in the jazz community, mostly located in downtown New York City, have created their own forum for how to integrate Jewish elements into their music. Improvisation on a traditional synagogue melody, or adding a strong rhythm and newer instrumental section to a well established piece allow these composers and artists to add their own signatures to music familiar to the community at large. Now a new type of conversation is taking place that combines the jazz and the Jewish worship scenarios. The added element of an ensemble of musicians, combined with the extensive freedoms offered by jazz's natural element of improvisation, can raise the conversation surrounding the liturgy and God to a new level.

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[91] Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction* (Chicago: The University of Chicago Press, 1996), 1-2.

This is not to say that there is only a binary within the American Jewish community, wherein one is either in the establishment or is completely unaffiliated. Many musicians have transcended boundaries from both sides and collaborated to create new music that is both true to jazz and the Jewish worship experience. Often a synagogue composer will experiment with jazz harmonizations or add jazz instrumentations, or a jazz musician will collaborate with a rabbi or cantor to write music, in his native language of jazz, for the liturgy presented by the clergy. The amount of jazz and synagogue music elements vary by composer, though all are grappling with the challenge of how to write music that is Jewish and distinctly American. This music often is performed in a formal worship setting on the bema in a synagogue, but it also appears on stage in the concert hall. Contexts, however, can sometimes be renegotiated. A jazz musician playing synagogue music outside the synagogue, or a Jewish member of the audience listening to the performance of it, is having a different type worship experience; this is merely outside the formal and predictable trappings of established Jewish ritual practice.

It is only recently that the melding of the two genres has reached a higher level of integration and hence created a more significantly meaningful American Jewish musical experience. Frank London, because of his work with John Zorn for his album *Hazónos* on the Tzadik label, has opened a new door between the two subgroups of American Jewry discussed above. Introducing authentic Cantorial singing by a traditional cantor, on traditional Jewish liturgical text, is a recent innovation and a bold endeavor in the normally secular, downtown music scene. Rather than imitating instrumentally the sounds and motives of a cantor of the Golden Age, or the sacred sounds of the synagogue

in general, they have partnered jazz with a living exemplar of the tradition to provide an accurate vocal rendition. David Chevan has also started to play with this idea and believes this is only the beginning of a long marriage between *hazzanut* specifically, but synagogue music in general, and jazz musicians and their world.

The improvisatory nature of jazz relates directly to the spontaneity one seeks in prayer. We are given the text, the same text that was codified hundreds of years ago and which used to be improvised itself, and often use music to express how we feel about the text. The recent need to articulate one's individualism is seen in the variety of melodies used in the synagogue today, but it can also be felt in the impulse of the cantor or musician who is interpreting the text through their own improvised musical statements. Jazz can be a metaphor for prayer, but it can also be a conduit for prayer. As synagogues look for new ways to draw in new members and encourage existing members to become active participants in the community, inviting members who are jazz musicians to participate in communal worship will not only offer another channel for involvement, but will improve the quality of sacred music and the overall worship aesthetic in the synagogue in America in this new century.

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