

HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
NEW YORK SCHOOL

FINAL THESIS APPROVAL FORM

AUTHOR: Lauren Bandman

TITLE: A Window Into The Soul:
Contemporary Israeli Music and
Folk Dance as a Reflection of
Modern Israeli Culture

Stanley Nash 1/19/06
SIGNATURE OF ADVISOR(S) Date

Dina Luss 1/19/06
SIGNATURE OF REGISTRAR Date

ALL SIGNATURES MUST BE OBTAINED BEFORE YOUR THESIS WILL BE
CONSIDERED ACCEPTED.

PLEASE TYPE OR PRINT ALL INFORMATION ON THIS FORM.

HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION

A WINDOW INTO THE SOUL:
CONTEMPORARY ISRAELI MUSIC AND FOLK DANCE
AS A REFLECTION OF MODERN ISRAELI CULTURE

A MASTERS' THESIS SUBMITTED TO
THE FACULTY OF THE SCHOOL OF SACRED MUSIC PROJECT COMMITTEE
IN PARTIAL FULFILLMENT OF CANTORIAL INVESTITURE

SCHOOL OF SACRED MUSIC

BY

LAUREN R. BANDMAN

NEW YORK, NEW YORK

JANUARY, 2006

THESIS ADVISOR: DR. STANLEY NASH

CONTENTS

CHAPTER	PAGE
1. Prologue.....	1
2. Introduction.....	5
3. Texts (Poems and Lyrics).....	14
a. Translations	
b. Reflections	
4. Musical Analysis.....	46
5. Israeli Folk Dance/ ריקודי עם.....	56
6. Postscript.....	62
APPENDICES	
1. <u>Jerusalem of Gold</u>	64
2. <u>Mishehu</u>	78
3. <u>Un'tane Tokef</u>	80
WORKS CITED.....	96
ADDITIONAL WORKS CONSULTED.....	99

Prologue

Though I am not Israeli, my piano skills won me involvement in the Israeli participants' performance that evening. I remember being so excited just to be a part of the group. The way they sang together was striking. Clearly, they knew something, felt something, about the music that an outsider could not fully comprehend. Their understanding of the music was not from study, but rather from living. Their singing expressed a common bond of 'home' that was inextricably linked to the music. As a non-Hebrew speaker at the time, even the title of the piece did not make sense to me -- עטור מצחך זהב שחר. My Israeli friend explained that it meant, "Your forehead is adorned with black gold." Though I knew it was a love song, my limited knowledge of the Hebrew language kept me from understanding any more than that. Even so, I could feel the weight of importance that their singing together carried. My experience with the group that evening provided the foundation for my interest in Israeli music. However, two more years would pass before I became truly captivated.

Exactly two summers later, I returned to the same program as a staff member. While searching for a piece of music to share, a new Israeli music director showed me a song that would change my life. It was the first time I had seen actual Hebrew on sheet music, rather than transliteration. I grew dizzy reading syllables from left to right (in the direction of music notation) when the printed language reads from right to left, but I was determined to internalize the music. As I studied the meaning of the Hebrew text, I knew this kind of music was different at its core. Even though the song was considered to belong to the popular music genre, the content and harmony reached depths far beyond the American popular music with which I was familiar. It was a profound expression of

the Israeli society's common experience. Only after making my life in Israel for a year was I able to catch a glimpse of what that meant. Thus began my exploration of popular Israeli music, completing half of my initiation into Israeli culture.

At the same summer program where I first heard Israeli popular music, long before I lived in Israel, I got my first taste of ריקודי עם – Israeli folk dancing, literally, “dances of the people.” I found the movement to be intoxicating, intensified by the accompaniment of the music I had come to appreciate. Again this experience only planted the seed for further exploration of this aspect of Israeli culture.

Sadly, during my year in Israel, I was not able to regularly attend an Israeli dance session. However, a year after I moved from Jerusalem to New York, I began attending a weekly class at the 92nd St. Y on Manhattan's Upper East Side. Instantly, my love affair with Israeli popular music and dance was rekindled. Through this gathering, I was given the opportunity to see how the Israeli cultural experience is expressed simultaneously through movement and song, as ריקודי עם often boasts dances choreographed to the newest popular tunes. Not surprisingly, the folk dancing became addictive. By the time this thesis is completed, I will have been dancing for over two years in New York City, one of the premier centers for Israeli folk dancing in the world. These combined experiences have fostered within me a curiosity about how these forms of popular culture reflect the society from which they originate.

My years of studying music and the Hebrew language, the experience of living in Israel for a significant amount of time, and my involvement in folk dancing has cultivated my connection with Israeli music and dance. I have come to truly appreciate these art

forms as expressions of what it means to be Israeli. However, I myself am not a member of the group that is expressing itself through these art forms.

This brings up important questions about what authorizes a person to study and speak about a particular subject. Some may argue that one cannot impartially explore a topic or group when one's own personal experiences might cloud the findings. To take this argument one step further, there are those who would argue that the best person to explore a subject would have no connection to the topic whatsoever, allowing the researcher to remain completely impartial. On the other hand, there is the question of authenticity. Who better to explain the behaviors and expressions of a group than one who is a participant and who can fully appreciate all of the variables that contribute to belonging?

Rabbi Jeffrey A. Summit describes his position with regard to researching Jewish communities as "both a guest observer and a participant."¹ He too wonders which is most desirable. Should a researcher be someone who is affiliated with the community, or rather someone who is not connected? Summit observes that "every researcher comes with a history, and each personal history will have *some* effect upon one's relationship with informants."² Surely, the researcher experiences some pull to the subject in the first place, which can often be traced back to an event or encounter in the researcher's past.

Regardless of which side eventually gains favor among researchers and ethnomusicologists, I, like Summit, find myself somewhere in the middle. No matter how many dances I learn, songs I can recite, Hebrew verbs I can conjugate, or months I

¹Jeffrey A. Summit, *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship* (New York: Oxford University Press, 2000), 5.

²Summit, 9.

spend making my home in Israel, I am not Israeli. I grew up in America, with a vernacular, music and popular culture all its own. I may study, in depth, events that took place since the inception of the State of Israel, yet I cannot know what it was like to have lived through those moments.

On the other hand, one could argue that young Israelis did not live through those early events either. Still, the story becomes theirs when it is passed from generation to generation, not unlike the story of the Israelites' exodus from Egypt.³ For me, the distinction is clear. I am not a part of Israeli culture. Yet, my exposure to segments of it and participation in its expressions place me somewhere on the spectrum between insider and outsider. While my experience of living in Israel certainly does not make me Israeli, I cannot deny its impact on my thinking, especially regarding Israeli identity and Israeli music. As I continue on this journey, balancing the roles of participant and observer, I am filled with the desire to report faithfully my findings while hoping that my hypotheses show that I do indeed have an understanding of this extremely complicated culture.

While taking my position with relation to the topic into consideration, I dove further into formal study of these two cultural art forms. Contemporary Israeli music and *עם ריקודי* reflect the culture from which they are born. Through an exploration of their music, movement, poetry, lyrics, and themes, even an outsider can become enlightened with the values and collective experience of the Israeli people. These expressions serve as a window into the Israeli soul and offer insight into the meaning of Israeli identity.

³"And you shall explain to your [child] that day, 'It is because of what [Gd] did for me when I went free from Egypt'" (Exodus 13.8). Thus, the millennia old tale belongs to each and every Jewish child.

Introduction

What is it about music that speaks to the human spirit? Music has the power to transform a moment, to transport its listeners to a place and time. This process can awaken a memory and cause a person to experience intense emotions. Each nation has its own canon of songs which may recall the eras through which it evolved, tracing the state of mind of its people in years gone by. Though Israel, as it exists today, is a relatively young nation (having achieved statehood in 1948), its rich musical legacy is a strikingly honest and expressive representation of the psyche of its people. Israel, like other nations, houses a "people whose musical expression reflects their everyday lives."⁴ Many scholars have studied the development of Israeli popular music. Some have traced its journey as it progresses from one genre to another, forming new types of musical expression and of Israeliness along the way. Others have striven to link the nation's music to its complex history, connecting its music to its political chronology. From any angle, one cannot deny that the contemporary and popular music of Israel through its poetry/lyrics has been a key factor in expressing this young country's search for a unique national identity.

Later, I will examine the musical and cultural implications of several representative songs. These pieces will serve as the crux of this study. Also, toward the end of this work, I will take a moment to reflect upon Israeli dance as an additional level of cultural expression of Israeli identity which is firmly rooted in the popular music of Israel.

⁴Irene Heskes. "Song and the Modern Return to Zion," in *Passport to Jewish Music: Its History, Traditions and Culture*. (Westport, CT: Greenwood Press, 1994), 245.

Before delving into a deeper exploration and explanation of music and dance as an embodiment of Israel's culture, I will first summarize some relevant scholarly literature.

Motti Regev and Edwin Seroussi have recently written one of the most comprehensive books regarding the development of Israeli popular music. Within the first few pages, the authors assert that "popular music is the cultural form that most strongly signifies Israeliness."⁵ Through study of what preceded modern national culture and cultural diversity, the authors seek to understand Israeli popular music as a symbol for the culture at large. This culture is composed of a traditional variant, a globalized variant, as well as several sub-national variants consisting of groups who maintain an additional identity within the traditional one. That is, the Israeli-ness heard in Israeli music is really a combination of many elements, including the contribution of subcultures within the mainstream of Israeli society as well as of outside cultural influences. This book focuses on three major types of Israeli popular music:

1. *Shirei Eretz Yisrael* (Songs of the Land of Israel - SLD)

a.k.a. the folk music of Israel

2. Israeli Rock

3. *Musiqat Mizrachit*, the major ethnic popular music.⁶

This work charts the course of Israeli popular music, using a historical framework to guide the reader from the pre-State *yishuv* period through the turn of the century. In addition to historical context, Regev and Seroussi provide further insight into forces that

⁵Motti Regev and Edwin Seroussi. *Popular Music and National Culture in Israel*. (Berkeley and Los Angeles: University of California Press, 2004), 2.

⁶Regev and Seroussi, 10.

guided the creation and dissemination of popular Israeli music, such as army ensembles and popular song festivals both at home and abroad (e.g., Israeli Song Festival, Eurovision, etc.). Other major guiding forces in the development of popular music are education, radio, television and globalization.

One of the main questions this book answers is how the development of the "Israeli sound" grew and came to exist within the nation's music. Originally, I had thought of delving into this, but have come to realize that Regev and Seroussi discuss it quite fully. This source is especially helpful at isolating specific contributions of major Israeli songwriters throughout the development of popular Israeli music. In this book, Israeli popular music is heralded time and time again as being one of the main expressions and symbols of national Israeli culture. One of the reasons that popular music played such a key role in the definition of Israeli-ness is because of the "commitment to the invention of an authentic 'Israeli national culture.'"⁷

Whereas understanding the evolution of Israeli popular music is essential in order to understand its own development, one cannot study the music's growth in a vacuum. The ninth chapter of Marsha Bryan Edelman's book, *Discovering Jewish Music*,⁸ traces the general development of Israeli music through the waves of immigration to Israel. This chapter also relates the music's development to the schools of composition of art music and to the important figures that stood out during that time. The following chapter, "Popular Music of the New State," links specific repertoire to political and other

⁷Regev and Seroussi, 236.

⁸Marsha Bryan Edelman. "Building the Jewish State," and "Popular Music of the New State," in *Discovering Jewish Music*. (Philadelphia: The Jewish Publication Society, 2003).

significant events which have heavily influenced songwriters from the birth of the State of Israel through today. The popular music in this section is set out not only chronologically, but also by association with major events in Israeli society. The music of the time reflected what was happening in the lives of its nation's people. A noteworthy feature of this book is the plethora of musical examples which Edelman provides, linking songs to the events which inspired their creation and/or popularity. Following is a list of historical events subtitled with the musical themes and songs that they inspired:

Songs of the War of Independence⁹

- Realities of a nation at war
- Reunions of loved ones
- Tributes to fallen troops

The Fifties

- Building the new state
- Songs of Pioneer Spirit/Agriculture

The Sinai Campaign

- "*Mul Har Sinai*"
- Other songs filled with biblical imagery
- Water returning to the wilderness "*Mayim, Mayim*"

The Sixties (an era of relative peace)

- Pastoral Melodies

The Six Day War

- Euphoria at reunification of Jerusalem
- Naomi Shemer's "*Yerushalayim Shel Zahav*" w/ final verse
- Sadness of loss of soldiers fighting for reunification of Jerusalem
- "*Yerushalayim Sheli*"

The War of Attrition

- Constant fighting, loss of more troops
- Yair Rosenblum's setting of Rachel Shaipra's, "*With What Shall I Bless?*" and Yankele Rotblit's, "*Shir LaShalom*"

The Yom Kippur War

- Prayers to Gd → Prayers for soldiers
- Desperation for fighting to be over
- Haim Hefer's Lyrics and Dov Seltzer's Music for "*HaMilchamah HaAcharonah / The Last War*"

Songs of Peace and Prayer

- Recovery from Yom Kippur War

⁹ Edelman, Chapter 10.

- Peace with Egypt
- Improvement in national feeling
- Eurovision success
- Nostalgia

The Bad, The Ugly – and the Good (I don't fully understand Edelman's sub-title here.)

- Self-criticism
- Globalization

This chapter clearly illustrates the correlation between consequential events and the sentiments (and therefore, music) which they inspired. Most of the events referenced are wars/conflicts that, in turn, had a major effect on the psyche of the Israeli people. Thus, Israeli popular music was music rising out of the need to express the feelings that these tragic events evoked for the people of Israel.

Just as the study of a nation's history can be extremely helpful in providing context for its cultural development, I was also curious about how this development led to the creation of a national identity, especially given that modern Israel is quite young. I was led to Yael Zerubavel's¹⁰ work about how the concept of constructed communal memory plays a major factor in inventing or creating a national identity. The goal of this work is to use an interdisciplinary approach of psychology and sociology to examine the collective national memory of Israel and how it has informed the creation of an Israeli national culture. The tools used in this process of examination are educational materials, media broadcasts (radio and TV), IDF materials, and so on. As the author follows the development of these materials through the history of the state of Israel, she is able to

¹⁰Zerubavel, Yael. *Recovered Roots: Collective Memory and the Making of Israeli National Tradition*. (Chicago and London: The University of Chicago Press, 1995).

understand the collective memory of the society. To round out the picture, she also intertwines studies of pre- and post-statehood history.

Zerubavel notes how the holiday cycle can bring into focus certain events within our collective memory. Notably, memories as they occur in the holiday cycle are not in chronological order, and may draw on specific aspects of an event in order to illustrate a broader point. She also makes an important point by saying that "the Zionist memory did not invent new mythical structures."¹¹ Rather, it provided a link between antiquity and the modern period while highlighting the theme of the struggle of the few against the many, with the outcome of success for the underdog. There may also be more than one memory associated with a particular event. In this case, one memory (perhaps determined by its theme or lesson) usually dominates others in the collective memory.

In recent years, counter-memory has come more to the forefront, prompting publication of materials with alternate views of past events. Needless to say, these works often spark controversy and encounter opposition. However, these counter memories may bring about a culture which is more tolerant of the existence of multiple conflicting memories. "The analysis of Israeli collective memory suggests that a society can have more than one vision of the past and that as much as history can besiege memory, memory can also besiege history."¹²

Zerubavel illustrates her points by selecting several events of significance for Israeli culture and describing the effect they have had on the development of Israeli society. She is not afraid to deconstruct myths for her readers. She also brings to the fore

¹¹Zerubavel, 217.

¹²*Ibid.*, xix.

the idea of multiple collective memories existing side-by-side. This is an unapologetic work containing compelling insight and important information.

One of the unique characteristics of Israeli Popular music is its use of poetry, set in a modern musical context. In order to understand the setting of such a text, one must first strive to understand the text itself. In order to shed some light on this topic, I consulted a work entitled *The Modern Hebrew Poem Itself*.¹³ It is an extremely helpful anthology of modern Israeli poetry, complete with short composer biographies as well as insights on each poem covered. A literal translation and an English transliteration accompany each work. In Burnshaw's short introduction entitled "*To the Reader*," he remarks on the common poetic device of referencing traditional Hebrew poetry. He admits that many other Western poets have used this device for hundreds of years. However, a difference in Hebrew poetry is that the poet will usually only make reference to those texts which s/he "owns." The result is that the reader, who is part of the same culture and also "owns" the text, will feel an emotional reaction that only a co-owner of the text could feel. Dante or Shakespeare may also make reference to traditional poetry; however, they would not feel limited to refer only to their own canon. Sadly, as new generations have become more and more distant from these traditional texts (Bible, Talmud, Midrash, Siddur, philosophy, etc.), poets draw on such references less and less frequently.

Contrary to popular belief, Hebrew has never been a dead language, although admittedly it has not always been as 'living' as other languages such as English.

¹³Stanley Burnshaw, T. Carmi, and Ezra Spicchandler, eds. *The Modern Hebrew Poem Itself*. (Cambridge and London: Harvard University Press, 1965). Reprint, 1989.

Nevertheless, the literary use of the Modern Hebrew language as we know it began just over one hundred years ago, making it one of the youngest literary languages in the world. As Hebrew is both a root language as well as having a fairly limited vocabulary, a poet can be particularly clever in his/her use of the language, calling to mind several meanings with the use of one word. This device will become clearer in the text analysis section of this paper.

The final source for discussion here is Moshe Shokeid's chapter on the phenomenon of *shira b'tzibbur*, communal singing within Israeli culture.¹⁴ Specifically, he explores songs sessions that take place in New York City and are attended by Israelis who have settled in the U.S.A. This work is interesting on a number of levels. First of all, Shokeid is himself a regular attendee of the song sessions. This brings into question the idea of insider/outsider addressed in the Prologue of this paper. Secondly, this communal singing is an additional layer of expression of identity which is dependent on the popular music of the culture, as is *rikudei am*. Furthermore, Shokeid asserts that the manner in which certain songs are sung is an indication of the values of the people who sing them. He also points out the power of communal singing to temporarily transform reality. Shokeid honestly acknowledges that there are certain attendees who did not 'buy into' the cultural experience. Conflicts of values arise between Israelis who have chosen to live abroad and those who remain in Israel (attending the song sessions during a short term visit to NYC). Shokeid analyzes the situation and offers possible reasons for why this takes place. He also breaks down the song repertoire of the song sessions into

¹⁴Moshe Shokeid. "The People of the Song" in *Children of Circumstances*. (Ithaca and London: Cornell University Press, 1988).

several categories, explaining each, including some textual analysis. The chapter also explores the significance of important historical events and their influence on the repertoire sung and on the emotions felt as the songs are performed. The participants' reflections, documented from interviews, supply information about the emotional reactions felt by the attendees of *shirah b'tzibbur*. Shokeid offers his thoughts about the significance of certain comments and tries to understand why people in differing circumstances may have specific reactions. This chapter shows a deep understanding of a unique gathering and all that it represents.

The scholars mentioned above have provided an important foundation upon which to further examine this complex musical tradition. For the purposes of this paper, the primary modes of exploration will be textual and musical analysis as illustrated in the upcoming chapters.

Text (Poems and Lyrics)

It would be a gross understatement to say that Israelis have been through significant turmoil in their 56 years of statehood. In fact, as one critic notes, "Israel has lived in a state of real or potential war since its establishment in 1948."¹⁵ Yet, the people of Israel manage to keep surviving, to keep putting one foot in front of the other. This nation has proven time and again that the strength and spirit of the Israeli people is a force to be reckoned with. In a society known for dealing with tragedy by moving ahead and proceeding with life during seemingly impossible times, Israeli popular music has served as a communal outlet which expresses the hope, strength, sadness and joy of its people.

Another uniquely "Israeli" feature is the drawing upon of sacred, literary and traditional Israeli/Jewish texts for lyric inspiration. These texts are then redefined within a modern, popular culture context. As Burnshaw¹⁶ writes, the general population responds to such settings because the nation as a whole feels a sense of ownership of those texts. This sense of belonging to a people whose story is ancient has stimulated countless songwriters in the last fifty years.

The following texts are a small sample of settings which have grown out of the collective experiences and emotions of the Israeli people. With the exception of *חן רב חובל* which was originally in English, I translated the songs with the aid of my thesis advisor, Dr. Stanley Nash (unless otherwise noted). The translations are linear, meaning that one can find the English equivalent of the Hebrew on the same line across

¹⁵ Scott Streiner, "Shooting and Crying: The Emergence of Protest in Israeli Popular Music," *The European Legacy*, Vol. 6, No. 6 (2001): 771.

¹⁶Burnshaw, .

the column. We strove to remain as close to the Hebrew meaning as possible, while maintaining the original sense of poetry and lyricism. In the case of poetry set to music, the reader should keep in mind that the parallel nature of our translations may alter the original spacing of the poetry. Following each text is a reflection of the significance of the piece. These responses may come from me, from one of the people I interviewed, a published source, or a combination thereof. The pieces are presented in chronological order according to when they were written. This sequential presentation illustrates the development of the Israeli psyche as responding to a nation's history during the years represented within.

N.B. The songs marked with ** next to their year of composition are included in "גדלנו יחד."¹⁷

<p>The Silver Platter Poem: Natan Alterman (1948) Music: Yehezkel Braun (2005)</p> <p>And the land is quieting down (from the battle). The eye of the sky (the sun) is reddening It is dimming slowly over smoking borders. And a nation stands - Torn of heart, but breathing To receive the miracle like which there is no other...</p> <p>(The nation) is preparing itself for the ceremony. It will rise facing the moon And will stand, before daybreak, Garbed in celebration and terror. -- then facing them, there come forward A young girl and a young boy And slowly they march forward facing the nation.</p>	<p>מגש הכסף מילים: נתן אלטרמן לחן: יחזקל בראון</p> <p>..והארץ תשקוט. עין שמיים אודמת תעמעם לאיטה על גבולות עשנים. ואומה תעמוד - קרועת לב אך נושמת לקבל את הנס האחד אין שני...</p> <p>היא לטקס תיכון. היא תקום למול סהר ועמדה, טרם יום, עוטה חג ואימה. - אז מגד ייצאו נערה ונער ואט אט יצעדו הם אל מול האומה.</p>
---	--

¹⁷ *Gadalnu Yachad: Israel's 240 Greatest Songs in Celebration of Its 50th Anniversary*, (Israel: Hed Arzi, Ltd., 1998), Book and CD set.

Wearing fatigues and battle gear, with heavy shoes,
In a straight path they ascend
Walking and without uttering a word.
They have not changed their clothes,
Water has not yet erased
The traces of the day of toil
And the night in the line of fire.

Tired without limit, abstaining from all rest,
And dripping with the dew drops of Hebrew youth --
Silently, the two of them are approaching,
And are standing motionless.
And there is no sign whether they are alive
Or have been shot.

Then the nation will ask, awash in tears and
enchantment,
Saying: Who are you?
And the two of them quietly will answer them:
We are the silver platter
Upon which, to you, the Jewish State has been given.

So speak they, and fall at the nation's feet, garbed in
shadow.
And the rest will be told in the annals of Israel.

לובשי חול וחגור, כבדי נעליים,
בנתיב יעלו הם
הלוך והחרש.
לא החליפו בגדם,
לא מחו עוד במים
את עקבות יום הפרך
וליל קו האש.

עייפים עד בלי קץ, נזירים ממרגוע,
ונוטפים טללי נעורים עבריים --
דום השניים ייגשו,
ועמדו לבלי נוע.
ואין אות אם חיים הם
או ירויים.

אז תשאל האומה, שטופת דמע
וקסם,
ואמרה: מי אתם?
והשניים שוקטים, יענו לה:
אנחנו מגש הכסף
שעליו לך ניתנה מדינת היהודים.

כך אמרו, ונפלו לרגלה עוטי צל.
והשאר יסופר בתולדות ישראל.

Chaim Weizmann, the first President of Israel said, "A state is not given to a people on a silver platter/מגש של כסף." The prolific Israeli poet, Natan Alterman, immortalized these words in his poem "מגש הכסף" written during the 1948 War of Independence. In the decades following, this poem became "the most common reading for *Yom HaZikaron* ceremonies...[and] attained a status almost similar to Lincoln's Gettysburg Address in U.S. culture."¹⁸ One can easily see why the poem has become so meaningful. Its dramatic unfolding paints a picture that is nearly impossible to erase from the mind. It illustrates poetically and dramatically the dilemma of a young

¹⁸Website: My Jewish Learning.com – Holidays: Yom Hazikaron.
http://www.myjewishlearning.com/holidays/Modern_Holidays/Yom_Hazikaron.htm December 4, 2005.

country and the sacrifices it has to make in order to survive.

The opening words of Alterman's poem "והארץ תשקוט" are resonant of biblical language found in the book of Judges¹⁹. The two words appear at the end of chapters filled with battle, marking the calm after the storm. Alterman knows that the people of Israel feel as if they, too, have been through the storm. Though in this case, they wait in the temporary tranquility of the eye of the storm, knowing that the battle is far from over. This feeling is stated more clearly in the second stanza of the poem where the nation is described as being "garbed in celebration and terror/עוטה חג ואימה." This pairing seems unlikely until one considers the uniqueness of the situation. After 2000 years, the Jewish people finally have a homeland; yet they wait for enemies to challenge them and try to tear it from their hands. In a sense, the entire nation stands waiting for the other shoe to drop. Alterman ends the poem with another biblical reference, though this time to the book of Kings. His final line "השאר יסופר בתולדות ישראל/The rest will be told in the annals of Israel" is an allusion to a phrase that is found repeatedly at the end of sections of the book of Kings where terrific battles are followed by salvation.²⁰ Clearly, there is a hope within this dramatic poem that all of the sacrifice will be worth its dear price.

That the silver platter upon which the country is given are a young girl and boy tugs heavily on the heartstrings of every Israeli. Each and every citizen must be committed to the nation's survival – so committed that parents will send their children off to defend the land. Because of Israel's mandatory military service in the IDF (Israeli

¹⁹One example of such usage can be found in Judges 5.31, "And the land was tranquil for forty years/ותשקט הארץ ארבעים שנה."

²⁰ 1 Kings 16.14 "...they are recorded in the Annals of they Kings of Israel/הלוא הם כתובים על ספר דברי הימים למלכי ישראל"

Defense Forces), almost no one is exempt from this sacrifice. As the final line says, the rest remains to be seen.

<p>"Jerusalem of Gold" (1967)**</p> <p>Words and Music: Naomi Shemer</p> <p>Mountain air as clear as wine And the aroma of pine trees Carried along by the evening breeze With the sound of bells</p> <p>And in the slumber of trees and stones Held captive in her (the city's) dream The city that dwells alone And in heart of it, a wall</p> <p>Jerusalem of gold, copper and light Behold, I am a violin for all your songs</p> <p>We have returned to the wells of water To the marketplace and the square A <i>shofar</i> calls out on the Temple Mount In the Old City</p> <p>And in the caves that are in the rock Thousands of suns are shining And again we will go down to the Dead Sea On the road to Jericho.</p> <p>Jerusalem of gold, copper and light Behold, I am a violin for all your songs</p> <p>But when I come today to sing to you And to adorn you with crowns I am less worthy even than the youngest of your sons And from the last of the poets.</p> <p>For your name scorches the lips Like the kiss of the seraph If I forget thee, O Jerusalem</p>	<p>ירושלים של זהב</p> <p>מילים ולחן: נעמי שמר</p> <p>אויר הרים צלול כיין ורח אורנים נישא ברוח ערביים עם קול פעמונים</p> <p>ובתרדמת אילן ואבן שבויה בחלומה העיר אשר בדד יושבת ובלבה חומה</p> <p>ירושלים של זהב ושל נחושת ושל אור הלא לכל שיריך אני כינור</p> <p>חזרנו אל בורות המים לשוק ולכינר קורא בהר הבית שופר בעיר העתיקה</p> <p>ובמערות אשר בסלע אלפי שמשות זורחות ושוב נרד לים המלח בדרך יריחו</p> <p>ירושלים של זהב ושל נחושת ושל אור הלא לכל שיריך אני כינור</p> <p>אך בבואי היום לשיר לך ולך לקשור כתרים קטונתי מצעיר בניך ומאחרון המשוררים</p> <p>כי שמך צורב את השפתיים שרף כנשיקת אם אשכחך ירושלים</p>
--	--

Which is entirely golden...	אשר כולה זהב...
Jerusalem of gold, copper and light Behold, I am a violin for all your songs	ירושלים של זהב ושל נחושת ושל אור הלא לכל שיריך אני כינור.
Jerusalem of gold, copper and light Behold, I am a violin for all your songs	ירושלים של זהב ושל נחושת ושל אור הלא לכל שיריך אני כינור.

Perhaps no other song can compare with Naomi Shemer's, '*Jerusalem of Gold*' which, as Steiner says, "was released just before the 1967 war and which remains a staple in Jewish musical curricula around the world....[T]he song did capture Israeli's genuine attachment to the Old City along with their sense that it had been placed beyond their reach because of Arab animosity. Thus, it is not surprising that when Israel captured the Old City in the 1967 War - along with [other land] - '*Jerusalem of Gold*' became something of a national anthem."²¹ Clearly, this sentimental text occupies an unmatched place in the heart of the Israeli people, especially with its relation to historical events. The song still plays on the heartstrings of Israel because Jerusalem is such a contested city and a core issue underlying the Middle East peace process. As one woman put it, in typical Israeli matter-of-fact-ness, the song still has power because it was written after the war, and because Jerusalem is the capital of Israel. She continued, clarifying her point, saying, "Everyone wants [Jerusalem]. No one wants Washington D.C."²²

The text is poetic, extolling the virtues of the golden city of Jerusalem. One will also notice the liturgical and biblical references found in the final stanza. The word "שרף" is a mystical-liturgical reference to the flaming angels found in the *k'dushah*

²¹ Steiner, 773.

²² Shirel Dagan, interview by author, notes, New York, NY, 23 May 2005.

liturgy. This reference is followed immediately by a brief, yet unmistakable reference to the book of Psalms, quoting Psalm 137.5 directly: "אם אשכחך ירושלים/If I forget thee O Jerusalem." In Shemer's lyrics, the consequences are not described in detail as they are in the Psalms. Yet, because every Israeli receives schooling in sacred texts, even those with only a secular education, no one can miss the reference. Here, millennia after the canonization of the book of Psalms, the people of Israel are seeing a modern day miracle – the return of a unified Jerusalem to her people.

The music analysis chapter found later in this paper delves deeper into the Yehezkel Braun arrangement of this quintessential Israeli melody.

<p>"A Song to Peace" (1970)** Words: Yankелеh Rotblit Melody: Ya'ir Rosenblum</p> <p>Let the sun rise And allow the morning to shine The purest of prayers Do not return to us</p> <p>The one whose candle has gone out And been buried in the dust Bitter crying will not awaken him Will not bring him back here</p> <p>No man will restore us From a dark grave below Down there, of no use are Either songs of victory Or songs of praise</p> <p>Therefore, only sing a song to peace Don't whisper a prayer Better, sing a song to peace</p>	<p>שיר לשלום מילים: יענקל'ה רוטבליט לחן: יאיר רוזנבלום</p> <p>תנו לשמש לעלות לבקר להאיר, הזכה שבתפלות אותנו לא תחזיר.</p> <p>מי אשר נבה נר ובעפר נטמן, בכי מר לא יעירו לא יחזירו לכאן.</p> <p>איש אותנו לא ישיב מבור תחתית אפל, כאן לא יועילו לא שמחת הנצחון ולא שירי הלל.</p> <p>לכן, רק שירו שיר לשלום אל תלחשו תפלה מוטב תשירו שיר לשלום</p>
---	---

With a great shout	בְּצַעֲקָה גְּדוֹלָה.
Let the sun shine through From among the flowers Do not look back Allow the departed to rest	תִּנּוּ לְשֶׁמֶשׁ לְהִדָּר מִבְּעַד לְפָרְחִים. אַל תִּבְיטוּ לְאַחֹר, הַנִּיחוּ לְהוֹלְכִים.
Lift up your eyes in hope, Not through the sights of a gun Sing a song to love And not to wars.	שִׂאוּ עֵינֵיכֶם בְּתִקְוָה, לֹא דֶכֶךְ כְּנוֹנֹת שִׁירוּ שִׁיר לְאַהֲבָה וְלֹא לְמִלְחָמוֹת.
Do not sing, "a day will come" Bring the day! Because it is not a dream And in all the squares Sing out loud for peace	אַל תִּגִּידוּ יוֹם יָבוֹא - הַבִּיאוּ אֶת הַיּוֹם! כִּי לֹא חֲלוֹם הוּא וּבְכָל הַפְּכוֹרוֹת הִרְיעוּ לְשָׁלוֹם!
Therefore, only sing a song to peace...	לְכֹן, רַק שִׁירוּ שִׁיר לְשָׁלוֹם...

The status and meaning of *Shir L'Shalom* in Israeli culture has undergone a tremendous transformation since its release. The song was the first of its kind and the only one to appear in the early 1970's. Other protest songs would follow, but not for several years. *Shir L'Shalom*, containing an "unprecedented call for less obsession with the casualties of past battles and greater effort to prevent future ones," was extremely controversial. "For some the song was a welcome expression of discontent with the government's passivity on the question of peace. For many, however, it was nothing less than scandalous. There was a period during which it was shunned by radio stations and for many years it was tainted in the public eye by its disregard for consensual limits and the controversy it had provoked. Still, a precedent had been established, and the song

itself would enjoy a remarkable revival more than two decades later.”²³ It is also interesting to note that the song, which focused on the question of peace and how to obtain it in a new and scandalous way, was released by a military ensemble. As Streiner puts it, “the first to test and stretch such limits of legitimate dissent were those who could most afford the gamble.”²⁴

Yet, on the evening of November 4, 1995, Yitzhak Rabin joined a crowded square of approximately 10,000 peace protestors in singing *Shir L'Shalom*. This by itself was a remarkable turnaround for a piece which was once shunned by radio stations as being too radical or unpatriotic.²⁵ But a tragic end to the evening would propel this song into an unprecedented place in the musical history of the young State of Israel. Moments after leaving the stage, Rabin was gunned down by a young Israeli named Yigal Amir. This kind of attack was unheard of in Israel – an Israeli official assassinated by one of his own. These events augmented the weight and the significance of the piece and its lyrics tremendously. Rabin will be forever linked to the poetic words of Yankele Rotblit. Rotblit's lyrics, “like the iconic bloodstained sheet, have also taken on heavy significance, a symbol of the undying desire for peace and banner in particular for the Israeli left, for whom the song became something of a prayer.”²⁶

Ironically, Rotblit himself is no longer aligned with the lyrics he composed. Ten years after Rabin's assassination, he openly disapproves of the political left and releases

²³Streiner, 774, 775.

²⁴Ibid., 787.

²⁵Ibid., 780.

²⁶ Liel Leibowitz, “Rabin Remembered, But How?” *The Jewish Week*, (Manhattan Edition), (October 28, 2005/25 Tishrei 5766): 32.

music clarifying his current political stance in which he not only criticizes his former colleagues, but also expresses admiration for the settlers.²⁷

In an article reflecting on the 10th anniversary of Rabin's assassination, a young Israeli soldier remembers what he felt when "the assassin, Amir, took what he believed to be Gd's will into his own hands that fateful night....The bullet's killed Israel's elected leader, but they also deprived the country of the glittering halo that comes with the belief that we are Gd's Chosen People...Amir's acts and the support they've been gathering ever since, robbed Israel of that honor."²⁸

Even though *Shir L'Shalom* chides against uttering a prayer, the song does employ some religious references of its own in order to drive home its point. The last line of the chorus contains what could be perceived as Biblical reference to the book of Jeremiah – in sentiment, though not a direct quote.²⁹ Furthermore, the first line of the final stanza, "אַל תִּגִּידוּ יוֹם יְבוּא/Do not sing, 'a day will come,'" has resonances of people waiting for the messiah as we hear in the text of the prayer "אני מאמין"³⁰ In *Shir L'Shalom*, however, the example serves as a polemic against such blind faith. Lastly, the last line of the piece says "הריעו לשלום/Sing out loud for peace" which stands as a stark contrast to the liturgical command "הריעו לה'/Sing out loud to Gd." These contrasts make the message stand out even more than it would if it were just stated. Here, it is no accident that a certain kind of language is being used to make the point.

²⁷Ibid.

²⁸ "Back at the Square," *The Jewish Week*, (Manhattan Edition), (October 28, 2005/25 Tishrei 5766): 37.

²⁹Jeremiah 22.10 "אַל תִּבְכּוּ לַמֵּת וְאַל תִּנְדּוּ לוֹ/Do not weep for the dead And do not lament for him."

³⁰ Ani Ma'amin: "עַם כָּל זֶה אֶחָדָה לוֹ בְּכָל יוֹם שִׁיבוּא"

"Let It Be" (1973)**

Words and Music: Naomi Shemer

There is still a white sail on the horizon
Facing a heavy black cloud
All that we seek - let it be
And if in the evening windows
The light of holiday candles is trembling
All that we seek - let it be

Let it be, let it be, Please let it be
All that we seek - let it be
What is the sound of singing and shouting that
I hear?
The sound of the shofar and the sound of
drums

All that we seek - let it be

If only there would be heard amidst all these
(sounds) Even one prayer from my mouth
All that we seek - let it be

Let it be, let it be, please let it be
All that we seek - let it be

Amidst the small shaded neighborhood
A little house with a red roof
All that we seek - let it be
This is the end of the summer,
the end of the road
Allow them to return to this place
All that we seek - let it be

Let it be, let it be, please let it be
All that we seek - let it be

And if suddenly there shines from darkness

Upon our heads the light of a star

All that we seek - let it be

לו יהי

מילים ולחן: נעמי שמר

עוד יש מפרש לבן באופק
מול ענן שחור כבד
כל שנבקש לו יהי.
ואם בחלונות הערב
אור נרות החג רועד
כל שנבקש לו יהי.

לו יהי - לו יהי - אנא לו יהי
כל שנבקש - לו יהי.
מה קול ענות אני שומע

קול שופר וקול תפים

כל שנבקש - לו יהי.

לו תשמע בתוך כל אלה
גם תפלה אחת מפִּי
כל שנבקש - לו יהי.

לו יהי - לו יהי - אנא לו יהי
כל שנבקש - לו יהי.

בתוך שכונה קטנה מוצלת
בית קט עם גג אדום
כל שנבקש - לו יהי
זה סוף הקיץ,
סוף הדרך
תן להם לשוב הלום
כל שנבקש - לו יהי.

לו יהי - לו יהי - אנא לו יהי
כל שנבקש - לו יהי.

ואם פתאום יזרח מאופל

על ראשנו אור כוכב

כל שנבקש לו יהי.

Then give tranquility and also give strength	אז תן שלווה ותן גם כוח
To all those that we love	לכל אלה שנאהב
All that we seek - let it be	כל שנבקש לו יהי.
Let it be, let it be,	לו יהיה לו יהיה
Please let it be	אנא לו יהיה
All that we seek - let it be	כל שנבקש לו יהי.

In a way, *Lu Y'hi*, having a prayerful sense, is a quiet response to *Shir L'Shalom*. The main theme is the plea for a ray of light amidst the darkness. The holiday lights mentioned within could be a reference to Chanukah, with a theme of redemption. The shofar reference is significant as it is used in the Bible as a literal wake up call. This song could also be a metaphor for seeking hope amidst misfortune. Above all, it is a song of hope in response to the pain of the Yom Kippur War. This hopefulness is evident at the beginning of the song as the white sail, a sign of hope, appears on the horizon – hope within reach.

The obvious American influence is heard immediately in the title of the piece, which is a translation of "Let It Be" by the Beatles. One may also notice a sound bite from the melody of the Beatles tune in the beginning of the chorus. The Hebrew version, though, does chart its own course after a few notes.

There is but one brief biblical reference present in this piece. The phrase "קול ענות" in the second verse is a direct quote from Exodus 32.18. Moses uses the phrase to describe the sound that the unclear sound that Israelites are making prior to seeing them

dancing with the golden calf. Shemer uses the same words to define an unknown sound here as well.

At the end of basic training during swearing in, commanders write the phrase, "כל שנבקש לו יהי" in the every Bible that each soldier receives.³¹ At this point, the new soldier holds both a gun and the Bible – a stark contrast. Perhaps the words are meant to remind the service men and women about the tremendous responsibility that lies upon their shoulders and in their decisions. "All that we seek – let it be."

<p>"The Last War" (1973)</p> <p>Words: Chaim Hefer Melody: Dov Seltzer</p> <p>In the name of all the truck soldiers and their dust collected faces who went through all the gun fire and the pounding in the name of the Navy men who stormed the ports With their eyes heavy from salt and waves</p> <p>In the name of the pilots who burst into raging battle And they were scorched by the fire of missiles and anti-aircraft fire</p> <p>In the name of the paratroopers who between lead and smoke Saw you, like an angel above their heads</p> <p>I promise you, my little girl That this will be the last war (I promise you, my little girl That this will be the last war)</p> <p>In the name of the artillery crew who, in the splintering of mortar shells</p>	<p>המלחמה האחרונה</p> <p>מילים: חיים חפר לחן: דוב זלצר</p> <p>בשם כל הטנקיסטים ופניהם המאובקות אשר עברו את כל האש והשחיקות בשם הימאים אשר פשטו על הנמלים ועיניהם כבדות ממלח וגלים</p> <p>בשם הטייסים אשר פרצו אל קרב זועם ונצרבו באש טילים ואש נון מם</p> <p>בשם הצנחנים שבין עופרת ועשן ראו אותך, כמו מלאך, מעל ראשם</p> <p>אני מבטיח לך, ילדה שלי קטנה שזאת תהיה המלחמה האחרונה אני מבטיח לך, ילדה שלי קטנה (שזאת תהיה המלחמה האחרונה)</p> <p>בשם התותחנים אשר ברסק הפגזים</p>
---	--

³¹Dagan.

They were a pillar of fire along the length of the front In the name of the medics who, with their soul and might, Restored breath and life, re-infused blood.	היו עמוד האש לאורך החזית, בשם חובשים רופאים שבנפשם ומאודם החזירו רוח וחיים, השיבו דם.
In the name of the signalers whose voices split through the night In the name of all the troops and corps In the name of all the fathers who went out To terrible battle And who want to come back to you again	בשם הקשרים אשר קולם קרע לילות, בשם כל הגייסות והחילות, בשם כל האבות אשר הלכו לקרב נורא - ושרוצים לשוב אלייך חזרה
I promise you, my little girl...	אני מבטיח לך ילדה...

Like, *Lu Y'hi, HaMilchamah HaAcharona* was born out of the Yom Kippur War in 1973. At the time of its composition, Israel had already been through several wars in its 26 years of existence. "Songs such as 'The Last War' wished for peace without suggesting that the country's leaders bore significant responsibility for its absence."³² It is heartbreaking to think that the little girl being sung to in this song would have long since served out her mandatory military service and perhaps now be singing this song to a daughter of her own.

These lyrics contain many references to liturgy without quoting the liturgy itself. This device is used here to give honor to service men and women by comparing their service to the actions of Gd or actions which relate to the love of Gd. For example, after the first chorus the artillery crew is described as a "pillar of fire." Thus, they are likened to protective shields which lead the way like Gd does for the Israelites during the exodus from Egypt.³³ The phrase "the medics, with their soul and might" resonates with the

³²Streiner, 775.

sentiment of the *prayer*, a liturgical passage taken directly from the Torah.³⁴ And finally, the language, which describes the medics who “restored breath and life [and] re-infused blood,” hints of resurrection or life giving – an action carried out by Gd alone.³⁵

<p>“It Will Be Good” (1977) David Broza</p>	<p>יהיה טוב מבצע: דיויד ברוזה</p>
<p>I look out the window It makes me quite sad The spring passed so quickly Who knows if (the spring) will return The clown has become king The prophet has become a clown I have forgotten the way But I am still here.</p>	<p>אני מביט מהחלון וזזה עושה לי די עצוב האביב חלף עבר לו מי יודע אם ישוב הליצן היה למלך נהביא נהיהליצ ושכחתי את הדרך אבל אני עוד כאן</p>
<p>It will be good, it will be good, yes, Sometimes I feel broken But tonight, oh, tonight With you I will remain</p>	<p>ויהיה טוב, יהיה טוב, כן לפעמים אני נשבר אז הלילה, הו, הלילה איתך אני נשאר</p>
<p>Children are putting on wings They fly away to the army After two years They come back without an answer People live under tension They are seeking a reason to breathe And between hatred and murder They speak of peace</p>	<p>כנפיים ילדים לובשים ועפים אל הצבא ואחרי שנתיים הם חוזרים ללא תשובה אנשים חיים במתח לנשום מחפשים סיבה ובין שנאה לרצח מדברים על השלום</p>
<p>It will be good...</p>	<p>ויהיה טוב...</p>
<p>There above in the skies Clouds are learning to fly</p>	<p>שם למעלה בשמים עננים לומדים לעוף</p>

³³Exodus 13.22, “The pillar of cloud by day and the pillar of fire by night did not depart from the people.” / לא ימיש עמוד הענן יומם ועמוד האש לילה לפני העם.

³⁴Love Adonai, your Gd, with all your heart, all your soul and all your might... / ואהבת את ה' אלהיך בכל לבבך בכל נפשך ובכל מאודך...

³⁵ In the text of the *amidah*, the central portion of the service, the prayer book liturgy describes Gd as the One who: “gives life to all/מחיה הכל/.”

<p>And I look up And I see a plane for a fleeting instant Governments and generals Who have divided up the landscape for us Into theirs and ours When will we see the end? See the president of Egypt came How happy I was to greet him Pyramids in his eyes And peace in his pipe And we said, "come, let's make peace" And we will live like brothers And then he said, "Let's move ahead... Only pull out of the territories."</p> <p>It will be good...</p> <p>I look out the window To see if all of this is true Looking out the window and murmuring my prayer And we will yet live, wolf and lamb And the leopard will lie down with the kid But in the meantime, don't let your hand Slip from my hand</p> <p>Because, it will be good...</p> <p>I look out the window Maybe a new day is coming</p>	<p>ואני מביט למעלה ורואה מטוס חטוף ממשלות וגנרלים שחילקו לנו את הנוף לשלהם ולשלנו מתי נראה את הסוף הנה בא נשיא מצרים לקראתו איך שמחתי פירמידות בעיניים ושלווה במקטרתו ואמרנו, בוא נשלימה ונחיה כמו אחים קדימה ואז הוא אמר רק תצאו מהשטחים</p> <p>ויהיה טוב...</p> <p>אני מביט מהחלון לראות אם כל זה אמיתי מביט מהחלון וממלמל את תפילתי עם כבש עוד נגור זאב ונמר ירבע עם גדי אך בינתיים אל תוציא את ידך מכף ידי</p> <p>כי יהיה טוב...</p> <p>אני מביט מהחלון אולי מגיע יום חדש</p>
---	---

At the 2005 National Biennial for the Union for Reform Judaism in Houston, Texas, David Broza played a late night program – a solo show, just he and his guitar. Broza, of course, is a genius at making one instrument sound like a symphony, tapping the side of the guitar for rhythmic texture while simultaneously letting the melody ring out and setting the mood for his pieces. Perhaps his two most popular pieces amongst American audiences are *מתחת השמים* and *יהיה טוב*. He sang the first of these close to the end of the evening, but he had not sung the second one by his first bow. The

audience cheered for an encore, chanting his name, desperately wanting more. Then the chant began to change, growing from within the group. "יהיה טוב!" was relentlessly repeated until he agreed to sing it, satisfying the audience.

Before he began to sing, Broza admitted that he was tired of singing the song. Yet, he promised to continue doing so until there is peace. He spoke of first singing this piece in late December 1977, a month after Egyptian President Anwar Sadat visited Jerusalem and spoke in the Knesset. It was also "in the wake of Menachem Begin's election as prime minister (the first time the so-called National Camp had taken the reins of power from the Labour Party)."³⁶ Nearly 20 years later, there is still a need for this hope of hopes -- that yes, it *will* be good.

One can hear the pain and hope that is present in the lyrics of this piece. Longing for a new day to arrive when children will not have to go to serve in the army and when the tension will give way to peace. The final stanza remains positive, asserting that the goodness will come to pass. This is emphasized more fully by the addition of the word -- "because it will be good/כי יהיה טוב."

As the Hebrew Bible is a subject studied by all Israelis, even in secular education, Broza is able to make biblical references knowing that his audience will understand the implied connection. In the first stanza, he refers to the Song of Songs by saying, "האביב חלף עבר לו/The spring has passed quickly." There is also a prophetic reference later in the song when he says, "ועוד נגור זאב עם כבש/and we will yet live wolf with lamb." Though the Biblical text from Isaiah 11:6 actually states "וגר זאב עם כבש/and the wolf will lie down with the lamb," the reference is clear.

³⁶ Streiner, 775.

In an interview with Shirel Dagan,³⁷ an Israeli woman in her late 20s, she says that hearing *יהיה טוב* reminds her of a "different generation, [and a] different time, [of the] youth group, [where it was] sung at high school ceremonies...like graduation. [The] verses are sad [in] describing reality. [Yet,] every chorus in between...is optimistic. If you stay and live in Israel...you have to be optimistic. In order to have the strength to stay, you have to look on the good side." Thus, Broza's song epitomizes the eternal optimism of the Israeli people that lies beneath the tension and sadness of a difficult history. At the time this piece was written the lyrics "registered a sardonic protest against the petty bickering of political leaders charged with peace-making, and expressed a mixture of hope and doubt about the potential for living a normal life in Israel."³⁸ Today it thought of as an anthem for peace in Israel. Yet Broza, himself, has chosen to leave Israel and take up residence in North America. "*Yih'yeh Tov*" is a song filled with hope, whose title/refrain means so much more than its literal English translation: "it will be good."

<p>"I Have No Other Country" (1982)</p> <p>Words: Ehud Manor Music: Korin Alal</p> <p>I have no other country, Even if my land is aflame. Only a Hebrew word permeates My veins and my soul. In spite of pained body, With a hungry heart, Here is my home.</p> <p>I will not stay silent</p>	<p>אין לי ארץ אחרת</p> <p>מילים: אהוד מנור</p> <p>אין לי ארץ אחרת גם אם אדמתי בוערת רק מילה בעברית חודרת אל עורקי, אל נשמתי בגוף כואב, בלב רעב, כאן הוא ביתי</p> <p>לא אשתוק</p>
---	--

³⁷ Dagan.

³⁸ Streiner, 775.

Even though my country changed her face. I will not give into her. I will keep reminding her. And I will sing here in her ears Until she will open her eyes.	כי ארצי שינתה את פניה לא אוותר לה אזכיר לה ואשיר כאן באוזניה עד שתפקח את עיניה
I have no other country Until she will renew her glorious days, Until she will open her eyes.	אין לי ארץ אחרת תחדש ימיה עד ש עד שתפקח את עיניה

This is one of the most heartbreaking songs in the Israeli repertoire. It poignantly states clearly the undying devotion that an Israeli has to his/her home, despite the turmoil which may be present. The painfully honest text comes from Ehud Manor, one of the most beloved of Israeli lyricists. This year, 2005, was a hard year for Israel as she lost many songwriters who were known for expressing the heart of the Israeli people. Shirel agrees that "losing Naomi Shemer and Ehud Manor [this year] was so sad. They are the water and bread of Israel. Uzzi Hittman, who sang and wrote and Arik Levi, who sang, also died in the same year. Someone said that there must be a very big party in heaven that Gd is getting them all together in one year. They wrote while we were living all these things in Israel."³⁹

The first two lines of this piece speak volumes. For an Israeli, there is no other land, even if there is strife at home. Shirel describes this piece as a basic Israeli song in which the language symbolizes the situation. She says that she feels like home when she hears this song. Although she concedes that it depends on how you were raised at home, outside of Israel "you will never feel like you belong...you will always be a stranger."⁴⁰

³⁹ Dagan.

⁴⁰ Ibid.

"O Captain! My Captain!" (1995)

Lyrics: Walt Whitman (1865)

Music and Translation: Naomi Shemer (on the occasion of Yitzhak Rabin's Assassination, November 4, 1995)

O CAPTAIN! My Captain! Our fearful trip is done;

The ship has weather'd every rack,
the prize we sought is won;

The port is near, the bells I hear,
the people all exulting,
While follow eyes the steady keel,
the vessel grim and daring:

But O heart! heart! heart!

O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

But O heart! heart! heart!
O the bleeding drops of red,

O Captain! My Captain! rise up and hear the bells;
Rise up-for you the flag is flung
For you the bugle trills;
For you bouquets and ribbon'd wreaths
For you the shores a-crowding;
For you they call, the swaying mass,

Their eager faces turning;

But O heart! heart! heart!...

Here Captain! Dear father!
This arm beneath your head;
It is some dream that on the deck,
You've fallen cold and dead.
My Captain does not answer,
His lips are pale and still;
My father does not feel my arm,
He has no pulse nor will;

But O heart! heart! heart!...

הו רב חובל

סופה כבר שככה,
אל הנמל שבעת קרבות
חותרת ספינתך
זרי פרחים, פעמונים
המון אדם צוהל
כאשר ספינת הקרב שלך
קרבה אל הנמל

אבוי ליבי ליבי ליבי
הו כתם דם שותת
באשר רב החובל שלי
צונח קר ומת
ליבי ליבי ליבי
הו כתם דם שותת

הו רב חובל קברניט שלי
הקשב לקול פעמון
לך כל הדגלים כולם
לך תרועות המון
חגך יטע הקהל
רק לכבודך ביום

ובכולם תקוות עולם לנס המיוחל.

אבוי ליבי ליבי ליבי...

הו רב חובל אבי שלי
זרועי תתמוך ראשך
סייט הוא לראותך פתאום
נופל על סיפונך
רב החובל אינו עונה
שפתיו חבו אילמות
הוא לא יחוש מגע ידי
הוא לא יתן לי אות

<p>The ship is anchor'd safe and sound, Its voyage closed and done; From fearful trip, the victor ship, Comes in with object won; Exult, O shores, And ring, O bells! But I, with mournful tread, Walk the deck my Captain lies, Fallen cold and dead.</p> <p>But O heart! heart! heart!...</p>	<p>אבוי ליבי ליבי ליבי... עוגנת הספינה לבטח המסע הושלם נוצחו כל סכנות הדרך כל אימי הים כשבנמל קהל יצהל אני אצעד אפל על הסיפון עליו נפל אבי רב החובל. אבוי ליבי ליבי ליבי..</p>
---	---

Though *Shir L'Shalom* became inextricably linked with Rabin's assassination, the song that was truly born out of the tragedy was this setting of a Hebrew translation of Walt Whitman's poem, "O Captain, My Captain." Whitman's poem was originally written in response to President Abraham Lincoln's assassination. One can draw parallels between the assassinations of the two nation's leaders. Even though Whitman's poem existed before Rabin's assassination, "*Ho Rav Choveil*" did not. It was translated into Hebrew and set to music by Naomi Shemer as a tribute to Rabin after his death. "So many songs are related to specific occasions...each war...Yitzhak Rabin" and other tragic events.⁴¹ This piece reflects the coping mechanism which the popular music of Israel can provide, both for the artist and for the audience – Israeli society. Through an outpouring of pain and sorrow, people were able to grieve for their loss of a leader and their loss of hope. (See also reflections on "*Shir L'Shalom*.")

⁴¹Ibid.

<p>Let Us Keep Moving (1997)</p> <p>Words and Melody – Achinoam Nini and Gil Dor</p> <p>Come, my love, to the living room To dance the tango with me Come, my love, let us play a disc It is not important (which), the important thing is That we keep moving Let us keep moving...</p> <p>Come, my love, to the old kitchen The refrigerator hums to us for four years Its own melody of white cheese It is not broken, It is also only stuck Let us keep moving...</p> <p>Come let us pack and travel to Japan For a year or enough for a week Ok, then if not, come let us open The window That, until today, blocked the wind Let us keep moving...</p> <p>Come, my love, to the large bed Let us fold laundry Let us tell, one to the other, Nonsense of the day, the newspaper, The bill The dream and the known fear Let us keep moving...</p>	<p>ננוע</p> <p>מילים ולחן: אחינועם ניני וגיל דור</p> <p>בוא אהובי לסלון הקטן לרקוד איתי טנגו בוא אהובי, נשים איזה דיסק לא חשוב, העיקר שננוע ננוע ננוע, ננוע, ננוע...</p> <p>בוא אהובי למטבח הישן המקרר מזמזם לנו ארבע שנים מנגינה משלו על גבינה לבנה הוא לא מקולקל... גם הוא רק תקוע ננוע, ננוע, ננוע, ננוע...</p> <p>בוא נארוז וניסע ליפן לשנה או מספיק לשבוע טוב, אז אם לא בוא נפתח ת'חלון שחסם עד היום את הרוח וננוע</p> <p>בוא אהובי למיטה הגדולה נקפל כביסה נספר אחד לשניה שטויות על היום, העיתון, החשבון החלום והפחד הידוע ווננוע, ננוע, ננוע, ננוע...</p>
--	--

What could be more Israeli? We keep moving, one step in front of the other. It is through the daily events that life is lived. Even though there is fear, we keep moving. Even the refrigerator keeps moving. So, we can't escape into another place, but we can open a window and let in the wind. As an American living in Israel, I found that the Israeli coping mechanism was strange and foreign to me. Every time something

happened, such as a bombing, there was a moment of chaos, and then life went on. It took me months to adjust to the quick transformation of mood, but after a year like ours (2001-2002, the height of the second intifada), I knew why it had to be that way. In the everyday – *that* is where life is. Just keep moving, keep looking ahead and allow the fresh air in. The depth of the seemingly simple lyrics rings true to me in a way that makes so much sense for life in Israel. It is the epitome of the Israeli mindset. I am particularly touched by this song's sentiment of always moving forward, which beautifully articulates the courage it takes to keep putting one foot in front of the other, even during trying times. This song in particular was one of the pieces which inspired this thesis topic.

"Someone" (1997)	מישהו
Words by Ehud Manor Melody by Matti Caspi	מילים: אהוד מנור לחן: מתי כספי
Someone, someone worries Worries about me there above He has come and lit a few stars And they fall one by one. We wander about on two different paths Day and night along their length Tired and hungry and waiting for a sign In paths of dust and time	מישהו, מישהו דואג דואג לי שם למעלה בא והדליק כמה כוכבים והם נופלים אחד אחד. אנו סובבים בשתי דרכים שונות יום ולילה לאורכן עייפים ורעבים ומחכים לאות בנתיבי אבק וזמן
We will meet at the end of paths and questions We will meet at the end of many days At the end of many nights I know that you are also coming near now Spring has passed, summer has been spent And the rain has returned	אנו נפגש בסוף דרכים ושאלות נפגש בתום ימים רבים, בתום הרבה לילות אני יודע שגם את קרבה עכשיו אביב חלף, קיץ נאסף והגשם שב.

Someone, someone worries Worried about me there above He has come and collected several stars And returned them, one by one	מישהו, מישהו דואג דואג לי שם למעלה בא ואסף כמה כוכבים השיב אותם אחד אחד.
We wander about on two different paths...	אנו סובבים בשתי דרכים שונות...

This song was one of the first Israeli pieces I ever sang and one which I have never forgotten. In fact, it is the piece I mentioned in the prologue of this paper that changed my life. As I studied these lyrics, there is a sentiment in them that made me think of fallen soldiers who have lost their lives defending the State of Israel, though it never expresses itself directly as such. Perhaps it is the reference to someone worrying and fallen stars, one by one that evokes this feeling. I imagine a parent hoping for the safe return of his/her child, who is the ray of light or, the star in the parent's mind. The lyrics speak of meeting after struggles and many days and nights, after wandering along the length of two different paths. I wonder what the two paths are. The words allude to an uninvited separation between the speaker and the person for whom the words are meant. Where does each stand? We don't know the answer, but the reader/listener can feel the emotion, nostalgia, concern, longing and hope. One cannot hear the song without thinking of loved ones whom one has lost. This piece will also be explored further in the music analysis section of this paper.

One Kid (1989)

Lyrics: Chava Alberstein

Melody: Folk

That father sold two *zuzim*
 One kid, one kid
 Our father bought a kid for two *zuzim*
 So the *haggadah* tells...

Came the cat ravaged the kid
 A little kid, a white kid
 And came the dog and bit the cat
 That ravaged the kid
 That our father brought
 That our father bought for two *zuzim*
 One kid, one kid

From somewhere appeared a big stick
 That beat the dog who barked out loud
 The dog that bit the cat
 That ravaged the kid that our father brought

That our father bought...

Then the fire broke out
 And burned the stick
 That beat the dog who was carrying on
 That bit the cat
 That ravaged the kid
 That our father brought

That our father bought for two *zuzim*
 One kid, one kid

Then water came and put out the fire
 That burned the stick
 that beat the dog that bit the cat
 that ravaged the kid that our father brought

That our father bought for two *zuzim*
 One kid, one kid

And came the ox that drank the water
 That put out the fire
 That burned the stick
 that beat the dog that bit the cat

חד גדיא

מילים: חוה אלברשטיין
 לחן: עממי

דזבין אבא בתרי זוזי
 חד גדיא חד גדיא
 קנה אבינו גדי בשני זוזים
 כך מספרת ההגדה

בא החתול וטרף את הגדי
 גדי קטן גדי לבן
 ובא הכלב ונשך לחתול
 שטרף את הגדי
 שאבינו הביא
 דזבין אבא בתרי זוזי
 חד גדיא חד גדיא

ואי מזה הופיע מקל גדול
 שחבט בכלב שנבח בקול
 הכלב שנשך את החתול
 שטרף את הגדי שאבינו הביא

דזבין אבא...

ואז פרצה האש
 ושרפה את המקל
 שחבט בכלב המשתולל
 שנשך לחתול
 שטרף את הגדי
 שאבינו הביא

דזבין אבא בתרי זוזי
 חד גדיא חד גדיא

ובאו המים וכיבו את האש
 ששרפה את המקל
 שחבט בכלב שנשך החתול
 שטרף את הגדי שאבינו הביא

דזבין אבא בתרי זוזי
 חד גדיא חד גדיא

ובא השור ששתה את המים
 שכיבו את האש
 ששרפה את המקל
 שחבט בכלב שנשך החתול

that ravaged the kid that our father brought	שטרף את הגדי שאבינו הביא
That our father bought for two <i>zuzim</i> One kid, one kid	דזבין אבא בתרי זוזי חד גדיא חד גדיא
And came the slaughterer that slaughtered the ox	ובא השוחט ששחט את השור
That drank the water That put out the fire That burned the stick that beat the dog that bit the cat that ravaged the kid that our father brought	ששתה את המים שכיבו את האש ששרפה את המקל שחבט בכלב שנשך החתול שטרף את הגדי שאבינו הביא
And came the Angel of Death that killed the slaughterer That slaughtered the ox That drank the water That put out the fire That burned the stick that beat the dog that bit the cat that ravaged the kid that our father brought	ובא מלאך המוות והרג את השוחט ששחט את השור ששתה את המים שכיבו את האש ששרפה את המקל שחבט בכלב שנשך החתול שטרף את הגדי שאבינו הביא
That our father bought for two <i>zuzim</i> One kid, one kid	דזבין אבא בתרי זוזי חד גדיא חד גדיא
Why, all of a sudden, are you singing " <i>Chad Gadya</i> ?" Spring has not yet arrived and Passover has not come. And how have you changed, what is different?	ומה פתאום את שרה חד גדיא? אביב עוד לא הגיע ופסח לא בא. ומה השתנה לך מה השתנה?
I have, indeed, changed this year And all the nights, And all the nights, I asked just four questions Tonight, I have another question How long will the cycle of terror continue? The pursuer is pursued, the beater is beaten When will this insanity will be ended	אני השתניתי לי השנה ובכל הלילות בכל הלילות שאלתי רק ארבע קושיות הלילה הזה יש לי עוד שאלה עד מתי ימשך מעגל האימה רודף הוא נרדף מכה הוא מוכה עד מתי יגמר הטירוף הזה
And how have you changed, how have you changed? I have, indeed, changed this year I was once a lamb and a peaceful kid Today I am a leopard and a ravaging wolf I was already a dove and I was a deer Today I don't know who I am	ומה השתנה לך מה השתנה? אני השתניתי לי השנה הייתי פעם כבש וגדי שליו היום אני נמר וזאב טורף הייתי כבר יונה והייתי צבי היום איני יודעת מי אני

That father sold two <i>zuzim</i> One kid, one kid	דזבין אבא בתרי זוזי חד גדיא חד גדיא
Our father bought a kid for two <i>zuzim</i> And again we begin from the beginning	קנה אבינו גדי בשני זוזי ושוב מתחילים מהתחלה.

This is a brilliant commentary on a traditional text. The primary text or proof text here is "*Chad Gadya*" from the Passover *haggadah*. A traditional interpretation of the original text is that the Jews are represented by the kid and the father symbolizes Gd. All of the other animals represent other nations. Though they are the predators of the story, they are all gone at the end, having destroyed each other and leaving only the father and the kid – Gd and the Jews. Throughout history, the Jews have been seen as the persecuted. However, Chava Alberstein pushed boundaries when she wove a song of protest into this traditional Passover song. Clearly, the song has greater effect because Alberstein takes the text into Hebrew (as opposed to its original Aramaic form). However, she does offer a nod to the original language by keeping the two line refrain in Aramaic. After she recapitulates the original story, she follows it up with her own questions. Questions, of course, are significant as a reference to the Four Questions asked at the Passover *Seder*. Alberstein applies this ancient story to the modern paradigm of the *intifada* and laments that the prolonged presence of terror in Israeli society has made the Jew into something of a beast, even if by necessity. This transformation causes her pain. The woman in the text, perhaps Alberstein herself, used to be kind and gentle, but now she is an aggressor. She used to know who she was, but now she does not know. She is symbolic of all Israel, trying to negotiate between peace and self preservation. Her

use of traditional text in this way is ingenious, causing her listener to contemplate his/her own identity and role in the tumult.

(Translation follows.) ונתנה תוקף

ונתנה תוקף קדושת היום, כי הוא נורא ואיום, ובו תנשא מלכותך ויכון בחדס כסאך ותשב עליו באמת. אמת כי אתה הוא דיין ומוכיח ויודע ועד. וכותב וחותם וסופר ומונה ותזכור כל הנשכחות, ותפתח ספר הזכרונות ומאליו יקרא וחותם יד כל אדם בו.

ובשופר גדול יתקע, וקול דממה דקה ישמע, ומלאכים יחפזון וחיל ורעדה יאחזון ויאמרו: הנה יום הדין לפקוד על צבא מרום בדין, כי לא יזכו בעיניך בדין. וכל באי עולם יעברון לפניך כבני מרון. כבקרת רועה עדרו מעביר צאנו תחת שבטו, כן תעביר ותספור ותמנה ותפקוד נפש כל חי ותחתוך קצבה לכל בריה ותכתוב את גזר - דינם.

בראש השנה יכתבון וביום צום כפור יחתמון כמה יעברון וכמה יבראון, מי יחיה ומי ימות, מי בקיצו ומי לא בקיצו, מי במים ומי באש, מי בחרב ומי בחיה, מי ברעב ומי בצמא, מי ברעש ומי במגפה, מי בחניקה ומי בסקילה, מי ינוח ומי ינוע, מי ישקט ומי יטרף, מי ישלחו ומי יתסר, מי יעני ומי יעשיר, מי ישפל, ומי ירום?

ותשובה ותפילה וצדקה מעבירין את רוע הגזרה.

(כי כשמך כן תהילתך, קשה לכעוס ונוח לרצות כי לא תחפוץ במוות המת כי אם בשונו מדרכו וחיה, ועד יום מותו תחכה לו, אם ישוב מייד תקבלו) אמת כי אתה הוא יוצרם, ואתה יודע יצרם, כי הם בשר ודם.

אדם יסודו מעפר וסופו לעפר, בנפשו יביא לחמו. משול כחרס הנשבר, כחציר יבש וכציץ נובל, וכצל עובר, וכענן כלה, וכרוח נושבת, וכאבק פורח, וכחלום יעוף.

(ואתה הוא מלך, אל חי וקיים.)

Un'tane Tokef

Text: High Holy Day Liturgy

Melody: Yair Rosenblum (1991)

Let us proclaim the power of this day; it is awesome and full of dread. For on this day Your dominion is exalted, Your throne established in steadfast love; there in truth You reign. In truth You are Judge Arbiter, Council and Witness. You write and You seal, You record and You recount. You remember deeds long forgotten. You open the book of our days, and what is written there proclaims itself, for it bears the signature of every human being.

The great Shofar is sounded, the still small voice is heard; the angels, gripped by fear and trembling, declare in awe: This is the Day of Judgment! For even the hosts of heaven are judged, as all who dwell on earth stand arrayed before You. As the shepherd seeks

out his flock, and makes the sheep pass under his staff, so do You must and number and consider every soul, setting the bounds of every creature's life, and decreeing its destiny.

On Rosh Hashanah it is written, on Yom Kippur it is sealed: How many shall pass on, how many shall come to be; who shall live and who shall die; who shall see ripe age and who shall not; who shall perish by fire and who by water; who by sword and who by beast; who by hunger and who by thirst; who by earthquake and who by plague; who by strangling and who by stoning; who shall be secure and who shall be driven; who shall be tranquil and who shall be troubled; who shall be poor and who shall be rich; (*who shall be humbled and who exalted?*)

But repentance prayer and charity temper judgment's severe decree.

(This is Your glory: You are slow to anger, ready to forgive. [Gd], it is not the death of the sinner You seek, but that he should return from his ways and live. Until the day of his death You wait for him, welcoming him as soon as he returns to You.) You have created us and know what we are; we are but flesh and blood.

Man's origin is dust, and dust his end. Each of us is a shattered urn, grass that must wither, a flower that will fade, a shadow moving on, a cloud passing by, a particle of dust floating on the wind, a dream soon forgotten.

*(But You are the [Sovereign] the everlasting Gd.)*⁴²

- Gates of Repentance (with some minor adjustments)

As Chava Alberstein did with "*Chad Gadya*," Yair Rosenblum brilliantly uses a traditional text to conjure an extremely modern message. However, the difference here is that there is no additional text. The liturgical passage is an 11th century text, said to have been written by Rabbi Kalonomus ben Meshullam of Mayence.⁴³ Rosenblum set the text to music in the early 1990's when he was living at *Kibbutz Beit haShita* in the Jezreel valley. The song was an ode to this small community that lost eleven people in the Yom Kippur War. Throughout the early 1990's, this piece was performed at the Yom Kippur

⁴² Chaim Stern, ed., *Gates of Repentance: The New Union Prayerbook for the Days of Awe*. (New York: Central Conference of American Rabbis, 1978), 107-110.

⁴³ Philip Birnbaum, *High Holy Day Prayer Book*. (New York: Hebrew Publishing Company, 1951. Philip Birnbaum, 1979. Reprint, 2000), 359.

observances at Rosenblum's kibbutz.⁴⁴ He reinvented excerpts of the traditional text (from the High Holy Day *machzor*) in a rock music style as a response to war. Rosenblum's modern setting completely transforms the ancient text. This piece will be explored more in depth in the later music analysis section of this paper.

<p>The Barren Woman/Uri (1928/1998) Words: Rachel Melody: Achinoam Nini</p> <p>If only I had a son A little boy With dark curls and intelligent To hold his hand and to step slowly In the paths of the garden A little boy</p> <p>Uri, I would call him My Uri Soft and clear is this short name A Fragment of light For my dark haired boy Uri I will call him Uri I will call</p> <p>I will still be bitter like Rachel (our mother) I will still pray like Hannah at Shiloh (Still,) I will wait For him</p>	<p>עקרה/אורי מילים: רחל לחן: אחינועם ניני</p> <p>בן לו היה לי ילד קטן שחור תלתלים ובבון לאחוז בידו ולפסוע לאט בשבילי הגן ילד קטן</p> <p>אורי אקרא לו אורי שלי רך וצלול הוא השם הקצר רסיס נהרה לילדי השחרחר אורי אקרא לו אורי אקרא</p> <p>(עוד אתמרמר כרחל) האם עוד אתפלל כחנה בשילה (עוד) אחכה לו</p>
--	---

This song embodies the heartbreak a barren woman feels as she dreams of the son she would have. It represents the expression of pain through music and thereby serves as a cathartic coping mechanism. It also serves as yet another beautiful example of how biblical texts can inspire and touch the modern popular music audience. As Yehezkel Braun draws from the poetry of Natan Alterman, so too does Achinoam Nini (also known

⁴⁴Berger.

as Noa) choose the work of one of Israel's greatest poets to set to music. One can see how Noa would be inspired by the emotional outpouring and the honesty that is inherent in these words. The pain of a woman who wishes only for a child connects her to centuries of history. She is known only as "*Akara*," the barren one. She seeks out comfort in the women who came before her, the women of our legends. She is connected to the pain of our matriarch Rachel and to our ancestor Hannah, both who prayed for children, both whose prayers were answered. Their story is our story, yet we know that the woman in our poem will probably not be so lucky, for we do not live in a time of biblical miracles any longer. Yet, just as Rachel the poet was drawn to Rachel, our matriarch, and as Noa was touched by a poem written 70 years before, the listener is drawn into a world of dreams where prayers really are answered and where mother and son walk hand in hand through the garden, where she will wait for him no longer.

The pieces explored in this section are illustrative of various aspects of Israeli music and, more importantly, of unique aspects of the Israeli culture and its expression. HUC-JIR Artist-In-Residence, Professor Joyce Rosenzweig, taught me that one can learn a tremendous amount about the values of that particular culture through the study of its folk music. I believe that the messages within popular music also provide clues about the society from which it comes. "Israel's popular music has always been filled with more than [just] beautiful images. The songs unabashedly yearn for peace. They promise children that this will be the last war. They express outrage at the early loss of innocence

on the battlefield. There are songs of reconciliation, songs of hope, of friendship."⁴⁵
These songs provide the listener with clues about a people's core values and its ways of expressing them.

⁴⁵Website: The Jewish Exponent. (Not a current website.) Letters to the Editor. Robert A. Seitzer, "In Song, the Search for Peace Shall Continue in Israel." Written on July 15, 2005. Google's cache as of February 4, 2005 of the site:
<http://www.jewishexponent.com/Guide.asp?uid=&szparent=316&pubID=271&Archive=> December, 2005.

Musical Analysis

Another layer in the rich fabric of music is the musical means through which the text is expressed. The melody, harmony, instrumentation, texture and lyrics are nearly inextricable aspects of musical communication. I have chosen to delve deeper into three songs discussed above, looking beyond their lyrics or poetry.

1. "Jerusalem of Gold"

As mentioned above, "*Jerusalem of Gold*" is in a class by itself in speaking directly to the heart of the Israeli people and, at the same time, expressing that heart so accurately. Numerous performers have sung and recorded this folk melody, including Naomi Shemer herself. Each singer tells the story in his/her own way, adding to the texture of the narrative. One of the most emotional recordings I have heard of this song is the rendition by Ofra Haza, an Israeli music star. She, too, adds the flavor of her own voice and her Yemenite roots, putting herself completely into the music and conjuring deep emotions in those who hear her.

When I first heard Yehezkel Braun's setting of Naomi Shemer's melody, I was spellbound. He waited nearly 20 years to add his voice to the texture. By doing so, he made an unforgettable mark. The melody is left exactly intact. His arrangement for 3-part women's choir and piano approaches from the distance with notes from the piano taking steady steps, yet the dissonance is unmistakable. It sets up a haunting atmosphere and does not give away the melody prior to its entrance. The short four measure introduction gives way to the soprano line which begins the familiar melody in a hushed and almost hesitant voice (m. 5). The second *soprani* and *alti* join together in creating

the echo of the evening breeze on the words "ערב רוח אורנים" (m. 8). Their echoing continues through the verse, re-emphasizing the descriptions of the main voice. Only when the chorus begins (m. 22), does each part navigate its own path, building in intensity (m. 26). The midpoint brings a temporary resolution only to start again as the chorus continues (m. 30). On the repetition of the word "כינור/violin" the *alti* sing a violin-like melody while the other voices are sustained.

The second verse brings with it more solidarity and passion with all three voices singing the same rhythm in harmony (m. 42). Here too the piano gains intensity, progressing from arpeggio movements to block chords. The second manifestation of the chorus begins softly again, but rises more quickly to mezzo forte (m. 62), bringing with it the same general shape of diminuendo and crescendo as the first chorus. Only this time the chorus nearly whispers its way to completion where the piano continues its arpeggio harmony (m. 76). The final verse begins with a single voice approaching with a humility and awareness that reflects the text's focus on an individual timidly approaching the great city to adorn it (mm. 78-85). And yet the individual feels unworthy to adorn the beloved city of gold. When the image is conjured of the city's name burning lips like the fiery kiss of the Seraph, all voices, including the piano, enter at a bold forte dynamic (m. 87), then become slightly hushed when mentioning the beautiful golden city. The piece concludes with one last crescendo before its final fade, bringing the piece to a pensive close (mm. 93-end).

The low alto voice throughout keeps the harmonies grounded and brings a sense of depth, while the soprano voice soars like the violin of which she speaks. The piano

does not offer a great sense of grounding or tonality as it floats among the sonorities. However, it remains steady, unwavering and unwilling to be lead astray. There are times in the history of Israel in which it is difficult to love her unconditionally. During these times, her people can disagree with the politics of the season and yet still support her. This piece speaks to the city's ability to mesmerize and, at times, haunt its people. So much has been sacrificed for this beautiful city of gold. And yet, the struggle is not over. Braun's brilliant arrangement conjures up questions and uncertainty. It causes the listener to consider Shemer's words in a new way. If performed correctly, the listener should feel unsettled, perhaps even shifting in his/her seat. Yet, the familiar melody draws in even the unsure listener who knows this tune as if it were a part of his/her own soul. As the lyrics proclaim, "I am a violin for all your songs/ לכל שיריך אני כינור."

2. "Mishehu"

Never before have I attempted to analyze a piece of music with only a melody line to explore. I have not yet encountered a full arrangement for the song, "Mishehu." It came to me on a sparse page, seeming relatively simple. After one hearing, however, it became clear that this piece offers depth and complexity far beyond its brevity of 26 measures. The text by Ehud Manor provided the composer, Matti Caspi, with deep and complex emotions to represent musically. Several instances of text painting are worth pointing out. When the stars are mentioned in m. 6, the melody ascends, only to descend at the mention of their falling motion. In m. 11, the spinning paths are represented starting on the 7th of the chord, then continuing with a mostly downward and somewhat chromatic motion until the end of the sentence which speaks of moving ahead. On this word, "לאורכן," Caspi notates the longest note value of the piece, illustrating the power of

determination (m. 11-12). Again, the melody descends to express the exhaustion of waiting while fighting fatigue and hunger until the arrival of hope for a sign in m. 14. In m. 17, the motion of m.11 is paralleled. The earlier instance speaks of the two people wandering about on two different paths while that latter occurrence speaks of meeting. The hope of meeting brings the singer to a higher place, a place that is matched only by the final proclamation of hope, "I know that you are also coming near now." The final words evoke a sense of the Song of Songs, but in reverse. Here, the spring has passed, the summer has been collected and the rain returns – all in downward melodic movements. Enough time has passed, the waiting must be over. This song is deceptively difficult to sing, with many accidentals and uncommon places within the chord to start a melodic motif. Yet, it also encapsulates a style of singing that approximates speaking. This characteristic makes the listener feel as if s/he is on the other end of the conversation. It is almost a dialogue where the longing is understood by all.

The second verse of the song is musically identical to the first. Textually, the verses are exactly the same, with one exception.

<u>Verse 1:</u>	<u>Verse 2:</u>
<p>מישהו, מישהו דואג דואג לי שם למעלה והדליק כמה כוכבים בא אחד אחד והם נופלים</p>	<p>מישהו, מישהו דואג דואג לי שם למעלה ואסף כמה כוכבים בא אחד אחד השיב אותם</p>
<p>Someone, someone worries Worries about me there above He has come and lit a few stars And they fall, one by one.</p>	<p>Someone, someone worries Worried about me there above He has come and collected several stars And returned them, one by one.</p>

Who has come to light the stars? Is this the same person who returns them once they have been collected? I imagined the stars to be soldiers, illumined in their service to Israel. Sadly, a few of these brave children fall. Is it Gd who returns them to their families? This return may not be in life, but rather to a final resting place. Caspi captures the sorrow and pain, along with the hope and wish that a time to reunite is approaching. In performance, every recording artist, including Caspi himself, anticipates the downbeats throughout. This poetic or stylistic license communicates the eagerness of the narrator who is waiting for the time of reunification. The last few notes of the piece, sung without words like a soothing lullaby or signifying acceptance, leave the listener questioning how this tale will end, yet hoping the two travelers will indeed meet at the end of their long journey.

3. "*Un'tane Tokef*"

Rosenblum broke new ground when he set this ancient liturgical prayer to a rock melody. He composed it as a cathartic response to the pain of loss (see reflection in previous section). As with the High Holy Day text, this setting is lengthy. Before moving into the musical elements, I wish to point out that there are two sections which Rosenblum chose not to set in his rendition. He leaves out the following portions of the original text:

כי כשמך כן תהילתך, קשה לכעוס ונוח לרצות כי לא תחפוץ במות המת כי אם בשובו מדרכו
 וחיה, ועד יום מותו תחכה לו, אם ישוב מייד תקבלו
 ואתה הוא מלך, אל חי וקיים.

This is Your glory: You are slow to anger, ready to forgive. [Gd], it is not the death of the sinner You seek, but that he should return from his ways and live. Until the day of his death You wait for him, welcoming him as soon as he returns to You.

But You are the [Sovereign] the everlasting Gd.

N. B. See lyric analysis section above for where these excerpts fall (italicized).

The first section that is excluded from Rosenblum's setting, *כי כשמתך*, may draw too close a parallel between death and punishment for transgression. Perhaps in the wake of the deaths of fallen soldiers, this connection was simply too horrifying to even imply. Certainly, the question of why bad things happen to good people is a controversial one in general religious discussion. The final line of the traditional text, *ואתה הוא מלך*, the ultimate affirmation of Gd's presence and authority, is missing from Rosenblum's setting. This liturgical line provides a literary or philosophical device or mode called a *nechemta*. A *nechemta* is when a text ends with an uplifting and hopeful sentiment. Rosenblum purposely leaves out the final line, the *nechemta*, because it would have ruined the effect he was trying to create. In the pain from which this piece emerged, perhaps Rosenblum could not bring himself to declare the Sovereignty of Gd as the last thought. Ending his setting with the text, "Man's origin is dust, and dust his end. Each of us is a shattered urn, grass that must wither, a flower that will fade, a shadow moving on, a cloud passing by, a particle of dust floating on the wind, a dream soon forgotten," keeps the focus of the piece on the fragility of life and humanity, not on the sovereignty of Gd.

Rosenblum's textual exclusions shift the main thematic focus to topics of judgment and the dramatic aspects of its consequences rather than the ultimate

sovereignty of Gd. Rosenblum seems to want to remove any references to sinners and to focus instead on the mark that each person leaves in this world. His setting calls into question how the fate of each individual is decided, leaving the listener with the idea of the fragility of humanity as we fade into the distance of a past, already nearly forgotten. Aside from these two deletions, Rosenblum sets the text almost exactly as it appears in the High Holy Day *machzor*. There are two slight variations in the judgment section in which the phrase “who shall be tranquil and who shall be troubled” is repeated in Rosenblum’s setting. Also, the last two questions appear in reverse order: the liturgy asks, “מי יעשיר/מי יעני ומי יעשיר” prior to asking “מי ישפל” “מי ירומ/מי ירומ” Rosenblum switches their order. These minor adjustments were most likely made to better accommodate the music, as opposed to alluding to some deeper meaning.

Several manifestations of Rosenblum’s setting exist, including choral settings as well as settings for solo and choir. The arrangement we will explore is one of the latter, a setting for soloist, 4-part SATB choir (with some *divisi*) and piano. Several key motifs return again and again throughout this arrangement. Even though it is meant to be a rock-style piece, it retains much of the chazzanic style and dramatic force of the words. For example, the beginning of the piece is marked with the direction “freely.” This immediately calls to mind the drama of the day as if it is happening in the here and now. The declamatory beginning also calls to mind the shofar blast. The entire first section retains this dramatic style. The first time we hear the most common motif of the song is with the introduction of the “ובשופר גדול” text (m.27). The listener gets the sense of the

shofar approaching from a distance - quiet, yet intense, illustrating the "still small voice." This mood creates the effect of anticipating an inevitable battle that has yet to begin.

The drama builds with the choir adding to the rhythmic texture as the angels prepare to declare the sacredness of the day (m. 39). In m. 51, we finally arrive with a change in meter and texture, lending a flavor of chazzanut. The text tells us that "For even the hosts of heaven are judged, as all who dwell on earth stand arrayed before You." Rather than building to a higher dynamic level, Rosenblum pares down the texture until only the solo voice is exposed, mirroring the nakedness of all creation as it stands in judgment (m. 55-58).

The next section, which puts forth the metaphor of Gd as shepherd, is usually represented in a sweet and childlike style, mimicking a shepherd boy – this as taught by Cantor Jacob Ben Zion Mendelson, a professor of traditional chazzanut at Hebrew Union College. One example of such a setting is Cantor Adolph Katchko's rendering.⁴⁶ Rosenblum diverges from this traditional style of setting for this shepherd motif. In his arrangement, the music picks up in rhythmic intensity and drive, focusing on the anxiety of judgment that each being of creation faces, until suddenly the intensity stops short at the words "decreeing its destiny (m. 79)." Rosenblum brings back a reprise of the impending great shofar blast coupled with the still small voice. At this point, the text becomes a kind of mantra, highlighting the fragility of life and the inevitability of each individual's destiny.

Then the music once again gains intensity as it expresses the climax of the sacred text, asking the question of what fate a person will face. This section provides the first

⁴⁶ Cantor Adolph Katchko, *A Thesaurus of Cantorial Liturgy*. (New York: Sacred Music Press, 1952. Reprint, 1986, 46-47.

real example of dissonance, with the soloist beginning each measure on an 'A,' against the accompaniment's c minor harmony, with an added second to the chord (m. 108, first beat). Every downbeat meets a similar dissonance, though not the same each time. Sometimes, the 'A' appears against a g minor harmony, as in measure 110. At the arrival of the moral of the story, "...repentance, prayer and charity temper judgment's severe decree," the music all but stops, leaving the soloist to declare these words against a stark a capella background. This change in texture is combined with the condensing of meter from common time to duple meter, separated by a single measure of triple meter. All of these musical devices draw the listener in so that there is no mistaking the message. On the other hand, the text, which could easily be considered a *nechemta*, does not function as such. Rather, it remains troubling because of the dissonance when the accompaniment rejoins the voice on the last syllable of the final word of the declaration. The piano part contains a C Major 7 chord with an added second, in a c minor tonality. This harmony jars the listener and creates a sense of instability.

Only then does the piece begin to conclude with a recitative, or spoken style, delivery, during which the text concedes Gd's awareness of humanity's fragility (m. 126). "You have created us and know what we are; we are but flesh and blood." This declaration is followed by a statement that further acknowledges this fact, almost having the effect of the tired confession of one who can no longer deny the reality of a painful situation – "Man's origin is dust, and dust his end." Again, a meter change allows the listener to focus on the text of this important realization (m. 129-131). The final phrases of the piece reiterate this harsh reality in a no-nonsense style of acceptance and understanding. The message is presented as being self-evident, with the original motif

returning as if to say, this is the reality of life. This melodic recapitulation also lends a small sense of comfort to the unsettling message. However, there is a twist. The conclusion winds down in a music box style with several meter changes not present in the earlier occurrences of this motif. The unpredictable meter is yet another expression of the fragility of life.

One might expect a grand ending for a composition of this magnitude, but Rosenblum resists, leaving out the final affirmation of Gd's power, and leaving the listener to ponder and reflect upon that which has passed, knowing that s/he, too, will one day be "a flower that will fade, a shadow moving on...a dream soon forgotten."

Israeli Folk Dance/ ריקודי עם

Another unique element of Israeli music is its inseparable link to Israeli folk dance, called in Hebrew, ריקודי עם, literally, "the people's dance" or "folk dance." Two years ago, I began attending regular weekly Israeli folk dance sessions at the 92nd Street Y in New York City. As mentioned in the Prologue to this paper, I had acquired limited experience with folk dancing during two summers at Brandeis Collegiate Institute in Brandeis, California. While at BCI, I discovered a love for dance; however, it was only after spending a year in Israel that I became completely addicted. I was not able to attend a regular group while I was in Israel, but once I returned, I was hungry for a real connection to the Israeli culture I had come to love. Like Shokeid, I walk a fine line between insider and outsider as a participant each week. I take part in the dance sessions and understand a fair amount of Hebrew. But, I am not Israeli. Nor am I fluent enough to converse easily with the many bilingual attendees. For me, the dancing provides a physical outlet for the stress of everyday living. But why do Israelis dance? Because it undeniably connects me to the music and culture that I grew to love during my year in Jerusalem. Perhaps I am neither an insider nor an outsider, but rather a permanent guest in a group experience which contains many layers of complexity and richness.

At a dance session at the Y, the majority of dancers are Israeli. This, coupled with the Israeli music and traditional dance steps, has the potential to transport the group to another time and place – virtually *ba'arets*, in the land of Israel. Israeli folk dance, much like the folk singing explored by Shokeid, is an expression of and a link to cultural identity. For the people who participate in Israeli dance/ ריקודי עם, music and movement are inseparable aspects of the experience. Some people come to the session specifically

because they love the music, others because the style of dancing appeals to them, and still others to look for a potential Jewish mate. However, as the themes of connection to cultural identity and collective memory are ever present within the musical repertoire of these sessions, participants across the board feel tied to Israel and to Israeli culture on some level during the evening.

The sessions have a somewhat lackadaisical or casual quality not uncommon to the general "feel" of Israeli society. "Because this is *Israeli* dance, a sense of comfortable chaos prevails: The circles are not entirely circles, the Hebrew music is mixed with the chatter of people talking and singing along, and of the dancers greeting each other with kisses on both cheeks."⁴⁷ The dress is also casual with jeans, t-shirts and dance sneakers prevailing as the most common attire.

Israeli folk dance has been alive as a form of cultural expression for as long as the modern State of Israel has existed, if not longer. As Meira Maierovitz Drazin writes, "Israeli folk dance originated in the 1940's with the kibbutz movement and was traditionally associated with Zionist groups and youth movements."⁴⁸ After a short time, folk dances were taught in both urban and rural places. Thus, this combined form of artistic expression (music and movement) was an integral force in guiding the creation of the new Israeli culture that was being created in the early days of Israeli statehood. As Israelis began to spread around the world, the dancing followed. "Israeli folk dancing

⁴⁷Meira Maierovitz Drazin, "Wednesday Night Fever," *The Jewish Week*, (Manhattan Edition), (June 24, 2005/17 Sivan 5765): 13.

⁴⁸*Ibid.*

sessions at the Y opened in 1951, and [Danny] Uziel started running the program with [Ruth] Goodman in 1975."⁴⁹

עם ריקוד continues to serve as a primary vehicle of dissemination of new popular music to the people through communal experience, and thus truly belongs to the people. Uziel describes the process of a new popular tune traveling to the people through dance: "An Israeli pop singer chooses to work with a choreographer well before the album release...The choreographer makes a video teaching the new dance that is distributed around the world – Europe, China, Japan, Australia, North America – for session leaders and workshop directors to teach."⁵⁰ Most participants are not consciously aware of this process as it unfolds. Rather, the majority of participants come to the sessions to stay connected to Israel (or to cultural Judaism) through the intertwining aspects of the cultural experience. After all, if people were just looking to dance, they could attend salsa, swing, or ballroom sessions. Israeli folk dancing provides a bridge to culture, a connection to identity. One need not be of a particular political view or religious stance to attend the dance sessions. On the contrary, Meira Maierovitz Drazin, quoting Goodman, writes: "wherever you are on the political spectrum you forget about it while dancing." At a time when so much about Israel is caught up in left-right politics and religious-secular tensions, [Drazin continues,] folk dancing seems to create a safe space to connect to Israel on an apolitical level. [Again quoting Goodman Drazin concludes,]

⁴⁹Ibid.

⁵⁰Ibid.

CORRECTION

because they love the music, others because the style of dancing appeals to them, and still others to look for a potential Jewish mate. However, as the themes of connection to cultural identity and collective memory are ever present within the musical repertoire of these sessions, participants across the board feel tied to Israel and to Israeli culture on some level during the evening.

The sessions have a somewhat lackadaisical or casual quality not uncommon to the general "feel" of Israeli society. "Because this is *Israeli* dance, a sense of comfortable chaos prevails: The circles are not entirely circles, the Hebrew music is mixed with the chatter of people talking and singing along, and of the dancers greeting each other with kisses on both cheeks."⁴⁷ The dress is also casual with jeans, t-shirts and dance sneakers prevailing as the most common attire.

Israeli folk dance has been alive as a form of cultural expression for as long as the modern State of Israel has existed, if not longer. As Meira Maierovitz Drazin writes, "Israeli folk dance originated in the 1940's with the kibbutz movement and was traditionally associated with Zionist groups and youth movements."⁴⁸ After a short time, folk dances were taught in both urban and rural places. Thus, this combined form of artistic expression (music and movement) was an integral force in guiding the creation of the new Israeli culture that was being created in the early days of Israeli statehood. As Israelis began to spread around the world, the dancing followed. "Israeli folk dancing

⁴⁷Meira Maierovitz Drazin, "Wednesday Night Fever," *The Jewish Week*, (Manhattan Edition), (June 24, 2005/17 Sivan 5765): 13.

⁴⁸Ibid.

sessions at the Y opened in 1951, and [Danny] Uziel started running the program with [Ruth] Goodman in 1975.”⁴⁹

עם ריקודי continues to serve as a primary vehicle of dissemination of new popular music to the people through communal experience, and thus truly belongs to the people. Uziel describes the process of a new popular tune traveling to the people through dance: “An Israeli pop singer chooses to work with a choreographer well before the album release...The choreographer makes a video teaching the new dance that is distributed around the world – Europe, China, Japan, Australia, North America – for session leaders and workshop directors to teach.”⁵⁰ Most participants are not consciously aware of this process as it unfolds. Rather, the majority of participants come to the sessions to stay connected to Israel (or to cultural Judaism) through the intertwining aspects of the cultural experience. After all, if people were just looking to dance, they could attend salsa, swing, or ballroom sessions. Israeli folk dancing provides a bridge to culture, a connection to identity. One need not be of a particular political view or religious stance to attend the dance sessions. On the contrary, Meira Maierovitz Drazin, quoting Goodman, writes: “‘wherever you are on the political spectrum you forget about it while dancing.’ At a time when so much about Israel is caught up in left-right politics and religious-secular tensions, [Drazin continues,] folk dancing seems to create a safe space to connect to Israel on an apolitical level. [Again quoting Goodman Drazin concludes,]

⁴⁹Ibid.

⁵⁰Ibid.

'When you come to Israeli folk dancing, you just dance and feel a connection without having to justify your political or religious beliefs.'"⁵¹

The potentially pivotal effect of folk dance upon the success of popular music can be illustrated with one poignant example. In one episode of a popular TV series in Israel called "*haBurganim*" (literally, "The Bourgeoisie"), a wedding scene between two characters featured a song previously recorded by Danny Bassan. The song was sung by two actresses on the show to another actress whose character was getting married.⁵² Although this song, in its original incarnation, was not a hit, this newer recording was subsequently choreographed, became known around the globe and remains a beautiful and popular dance at Israeli folk dance sessions throughout the world. The song, entitled "Our Path," happens to be one of my personal favorites, a melding of sweet melody, emotional sentiment and flowing choreography.

Let us now take a closer look at the text:

<p>"Our Path" (1986/1990)** Arr.: Sarit and Yano Elad and Chani Perstenberg Words: Yankeleh Rotblit Melody: Yizhar Eshdot</p> <p>The light of the candle is mixed with the light of the moon On the pillow, your hair is scattered In the window a treetop is blossoming And the quiet has returned, one can tell by the smile.</p> <p>There was a storm, look it has passed And your face again is calm like the face of the sea With the light, we will continue to walk ahead Still a long way, The journey has yet to come to an end.</p>	<p>דרכנו ביצוע: שרית וינו אלעד וחני פירסטנברג מילים: יענקל'ה רוטבליט לחן: יזהר אשדות</p> <p>אור הנר נמהל באור הירח על הכר שיערך שפוך בחלון צמרת עץ פורח והשקט חזר, רואים לפי החיוך</p> <p>סערה היתה, הנה חלפה לה ופניך שוב רוגעות כפני הים סיף ללכת הלאהעם האור נו עוד הדרך רבה, המסע עדיין לא תם</p>
--	--

⁵¹Ibid.

⁵²Dagan.

<p>It is not easy, our path is not easy And your eyes occasionally are so sad Yet, there are flowering fields before us Still, tall mountains and the cold waters of mountain tops</p> <p>Fragments of light are in your tears And a smile again gropes its way towards me All the good things are still before you Put your head on my shoulder, give me your hand in mine</p> <p>In a little while, the candle will finish its dying out In a little while, the blessed quiet will be defeated The day's tumult will begin to break You will not walk alone. I will be there with you.</p> <p>It is not easy; our path is not easy...</p>	<p>לא קלה היא, לא קלה דרכנו ועיניך לפעמים כה נוגות עוז שדות פורחים יש לפנינו עוד הרים גבוהים וצונני פסגות</p> <p>רסיסים של אור בדמעותיך וחיוך שוב מגשש דרכו אלי כל הטוב עודנו לפניך שימי ראש על כתפי תני לי ידך בידי</p> <p>עוד מעט יתם הנר לגווע עוד מעט יובס השקט המבורך המולת היום תתחיל לבקוע לא תלכי לבדך אני אהיה שם איתך</p> <p>...לא קלה היא, לא קלה דרכנו</p>
---	--

At first glance, this song could be interpreted as a love song which is sung by one person to another. Rotblit, who also wrote "שיר לשלום," originally wrote "דרכנו" for his wife, Orna, and was surprised that the love song became "a source of solace and encouragement in the current war."⁵³ Much as the biblical text of Song of Songs was interpreted as both a love story and as a metaphor for the relationship between Gd and Israel; so too was the meaning of "דרכנו" expanded to be viewed as relevant to the relationship between an Israeli and her home. Not unlike both "לו יהי" and "אין לי ארץ," the text acknowledges the difficulty of the path, yet there is an affirmation of determination and an unwillingness to give up, even in the face of adversity. Interpretation is critical. People hear what they need to hear. "דרכנו" provided consolation to a people who were in need of comfort during a difficult time. As Michal

⁵³Website: Haaretz – Israel News. Palti, Michal. "Song of Peace, Song of War." Written: on April 15, 2002. Accessed: December 21, 2005.
<http://www.haaretzdaily.com/hasen/pages/ShArt.jhtml?itemNo=152550&contrassID=1>

Palti notes, "Dr. Motti Regev, whose doctorate analyzed Israeli songs, says: 'Darkenu' typifies a phenomenon by which a song becomes a kind of marker...a song that became attached to a period because of circumstances; frequently, the reason for its [popularity] is a line or two taken out of context."⁵⁴ This effect took place primarily because of the title line, "It is not easy, our path is not easy." Certainly, most every Israeli can relate to its sentiment. Just as "יהיה טוב" is a song that must continue to be sung to provide a balm of hope for the tensions which exist in Israeli society, songs like "דרכנו" hold Israeli society together and focus a light on a future of tranquility and peace. Even without understanding a word of Hebrew, if one were to watch a group of people dance to this song, one could understand the hope it provides. The music and choreography come together to communicate what can not be expressed by mere words alone. This is the magic of עם ריקודי – so truly, "the people's dance."

⁵⁴Ibid.

Postscript

"Was there – is there – any separation between music and the memories it holds?"

-Deborah Weisgall⁵⁵

Although Weisgall's query to her reader was written with her grandfather's chazzanut in mind, her question is one of great significance to our topic as well. Music and memory are undeniably and forever intertwined. Thus, it is nearly impossible for an Israeli to hear the songs explored within this paper, to think about the texts that these settings communicate and not to feel moved in some way. The popular music of Israel wraps up emotion and memory, delivering them in a package of melody, texture and harmony. Israeli folk dance adds yet another layer of expression and richness. All of these pieces together have the potential to transport the listener/singer/dancer to another time and place within the collective memory of a people. Yet, each person's exact point of arrival within that collective memory is informed by one's individual perspective.

When I chose the songs for the text analysis section of this paper – the foundation of this thesis – I was keenly aware that, by and large, I was choosing pieces that have meaning to *me*, personally. My hesitation was that perhaps these songs would not be as profoundly important to Israelis as they are to me, a self-admitted outsider to Israeli culture. I am happy to say that my fears have been proven wrong. Of course, not every song mentioned within serves as an emotional vehicle for every Israeli who listens to it. However, when I spoke with Israelis about the titles at which I was looking, the majority of them met the pieces with enthusiasm and expressed a sense of connection to the texts

⁵⁵Deborah Weisgall, *A Joyful Noise: Claiming the Songs of My Fathers* (New York: Grove Press, 1999), 89.

and composers. I have gained a great sense of satisfaction from this congruence, and a feeling of gratitude that my instincts led me well. As mentioned in the prologue, I struggle with the challenge of walking the line between insider and outsider. Yet, even without growing up in Israel or being fluent in the holy tongue, I have been able to connect in some ways to Israeli culture, and thus to my spiritual homeland, through experiences both in Israel and the U.S.. Perhaps this is an additional treasure that Israeli music and dance provide, one for which I am extremely grateful. Those of us who are not part of the whole, but who are deeply connected to its existence, have an avenue of approach via music, lyrics and dance. These artistic vehicles serve as an invitation to all who wish to enter. Thus, one can do much more than simply learn a great deal about Israeli history by listening to song texts. The true observer/participant may begin to understand the essence of the Israeli heart.

JERUSALEM OF GOLD

ירושלים של זהב

64

FOR 3-PART WOMEN'S CHOIR AND PIANO (1967/86) למקהלת נשים בשלשה קולות ולפסנתר

Text and melody: Naomi Shemer
Arr.: Yehezkel Braun

Supra

Alto

Piano

5

-vir ha-nim tsa-lul ka-ya-yin ve-re-'ah o-ra-nim ni-

ve-re-'ah o-ra-

ve-re-'ah o-ra-

Text & Melody © 1967 by Naomi Shemer

Copyright assigned © 1967 to Chappell & Co., London, for all countries except Israel

Present Arr. © 1986 by IMI Israel Music Institute, P.O.B. 3004, Tel Aviv, Israel

All Rights Reserved

International Copyright Secured

Used by permission

Three staves of vocal music in G major, 4/4 time. The lyrics are: -sa be - ru - 'ah ha - 'ar - ba - yim im kol pa - 'a - mo - nim. The piano accompaniment is on a fourth staff, featuring chords and arpeggiated figures.

-sa be - ru - 'ah ha - 'ar - ba - yim im kol pa - 'a - mo - nim

-nim im kol pa - 'a - mo - nim

-nim im kol pa - 'a - mo - nim

Continuation of the musical score. The vocal staves continue with the lyrics: uv - tar - de - mat i - lan va - 'e - ven shvu - ya ba - ha - lo - shvu - shvu -. The piano accompaniment continues with arpeggiated chords.

13

uv - tar - de - mat i - lan va - 'e - ven shvu - ya ba - ha - lo -

shvu -

shvu -

17

-ma ha - 'ir a - sher ba - dad yo - she - vet u - ve - li - ba ho -
 -ya ba - ha - lo - ma u - ve - li - ba ho -
 -ya ba - ha - lo - ma u - ve - li - ba ho -

stip

21

-ma Ye - ru - sha - la' - yim shel za - hav ve - shel ne - ho - shet ve - shel
 -ma ve - shel ne -
 -ma Ye - ru - sha - la - yim shel za - hav

cresc.

mf

cresc.

8va

cresc.

25

mf *dim.*

or, ha-lo le-khol shi-ra-yikh a-ni ki-

dim.

-ho-shet ve-shel or, ha-lo le-khol shi-ra-yikh a-ni ki-

mf *dim.*

ha-lo le-khol shi-ra-yikh a-ni ki-

(S²)

29

p *cresc.*

-nor Ye-ru-sha-la-yim shel za-hav ve-shel ne-ho-shet ve-shel

p *mf*

-nor ve-shel ne-

p *cresc.*

-nor Ye-ru-sha-la-yim shel za-hav

S²

33

or, ha-lo le-khol shi-ra-yikh a-ni ki.
-ho-shet ve-shel or, ha-lo le-khol shi-ra-yikh a-ni ki.
ha-lo le-khol shi-ra-yikh a-ni ki.

(S=)

mf *dim.* *dim.* *dim.*

37

-nor
-nor
-nor ki - nor

p *p* *p* *p*

41

f kha yav-shu bo-ret ha - ma - yim ki - kar ha-shuk re .
f e - kha yav-shu bo-ret ha - ma - yim ki - kar ha-shuk re .
f e - kha yav-shu bo-ret ha - ma - yim ki - kar ha-shuk re .

fsub.

45

-ka ve - 'en po-ked et har ha - ba - yit ba - 'ir ha - 'a - u - *dim.*
-ka ve - 'en po-ked et har ha - ba - yit ba - 'ir ha - 'a - u - *dim.*
-ka ve - 'en po-ked et har ha - ba - yit ba - 'ir ha - 'a - u - *dim.*

dim.

49

p

-ka u - vam-'a - rot a - sher ba - se - la me -

p

-ka u - vam-'a - rot a - sher ba - se - la me -

p

-ka u - vam-'a - rot a - sher ba - se - la me -

trasc.

53

-ya - le - lot ru - hot ve - 'en yo - red - el yam ha - me - lah be - de - rekh

-ya - le - lot ru - hot ve - 'en yo - red el yam ha - me - lah be - de - rekh

-ya - le - lot ru - hot ve - 'en yo - red el yam ha - me - lah be - de - rekh.

7 *b* *(b)*

57

dim. *p* *cresc.*

Ye - ri - ho Ye - ru - sha - la - yim shel za - hav ve - shel na -

dim. *cresc.*

Ye - ri - ho Ye - ru - sha - la - yim shel za -

dim. *p* *cresc.*

S^{re}

61

mf *dim.*

-ho - shet ve - shel or, ha - lo le - khol shi - ra - yikh a -

mf *dim.*

ve - shel ne - ho - shet ve - shel or, ha - lo le - khol shi - ra - yikh a -

mf *dim.*

-hav ha - lo le - khol shi - ra - yikh

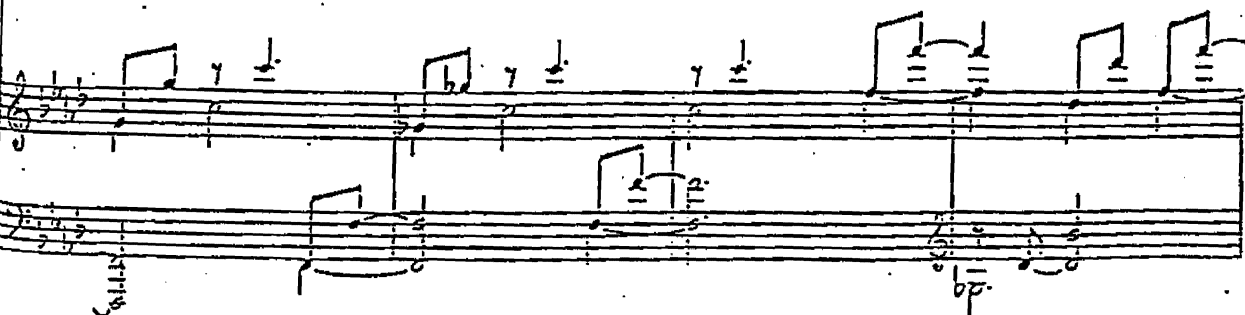
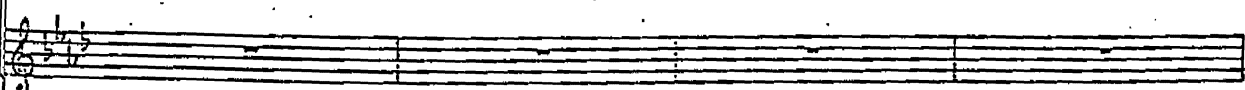
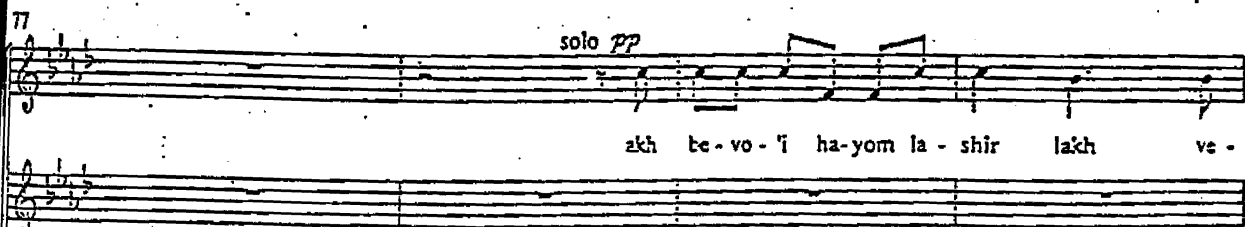
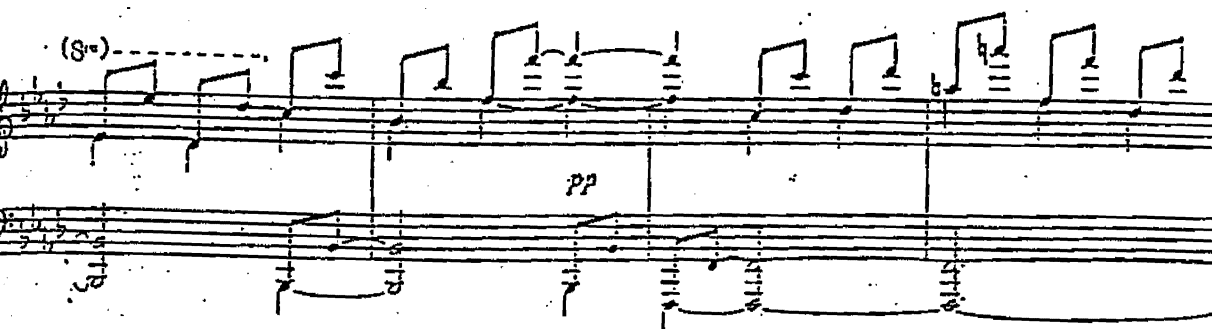
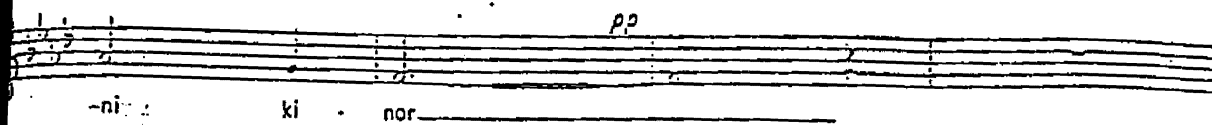
S^{re} *dim.*

65

-ni ki - nor Ye - ru - sha - la - yim shel za - hav ve-shel ne -
 -ni ki - nor
 a - ni ki - nor Ye - ru - sha - la - yim shel za -
 (S-)

69

-ho - shet ve-shel or, ha - lo le - khol shi - ra - yikh a -
 ve-shel ne - ho - shet ve-shel or, ha - lo le - khol shi - ra - yikh a -
 -hav ha - lo le - khol shi - ra - yikh
 S-



81

81

-lakh lik-shor kta - rim ka - ton - ti mi - tse - 'ir ba - na - yikh u - me - 'a - ha -

82

83

84

85

85

85

-ron ha - me - sho - re - rim ki shmekh tso - rev et has - fa - ta - yim ki -

86

87

88

89

89

-ne-shi-kat sa - raf im esh-ka-hekh Ye - ru-sha - la - yim a-she-ku -

-ne-shi-kat sa - raf im esh-ka-hekh Ye - ru-sha - la - yim a-she-ku -

-ne-shi-kat sa - raf im esh-ka-hekh Ye - ru-sha - la - yim a-she-ku -

93

dim. *p* *cresc.*

-la za - hav Ye - ru-sha - la - yim shel za - hav veshel ne - ho - shet veshel

dim. *p* *mf*

-la za - hav ve-shel ne-

dim. *p* *cresc.*

-la za - hav Ye - ru-sha - la - yim shel za - hav

98

or, ha-lo le-khol shi - ra - yikh a - ni ki - nor Ye - ru - sha -

-ho - shet veshel or, ha-lo le-khol shi - ra - yikh a - ni ki - nor

ha-lo le-khol shi - ra - yikh a - ni ki - nor

(Sv)

103

-la - yim shel za - hav veshel ne - ho - shet veshel or, ha-lo le-khol shi -

veshel ne - ho - shet veshel or, ha-lo le-khol shi -

Ye - ru - sha - la - yim shel za - hav ha-lo le-khol shi -

Sv

103

dim. rit. a tempo p

-ra - yikh a - ni ki - nor

dim. p

-ra - yikh a - ni ki - nor

dim. p

-ra - yikh a - ni ki - nor ki - nor

(S.) a tempo p

dim. rit.

113

Three empty staves with treble and bass clefs and key signatures.

rit. sf

16 E Am E7 Am) Am/C A/C#

18 Dm Dm/F D7/E# Gm7 C7

20 B7 E7 Am Am/C A7/C#

22 Dm Dm7/C Bb Am C7

24 C7 F7+ Bm7 E75+ Am

כִּים-דֶּר טוֹף-ב גֶּשֶׁם פִּי נִי נִי א -

לֹת-א לֹת-א מִים-י תוֹם-ב גֶּשֶׁם פִּי נִי -

חֶה-א ש עֵת - ד - יוֹ נִי-א לֹת-לִי כֹה-הֶר תוֹם-ב בִּים -

סֶף א-ב יֵץ - ק לֶף-ח בִּלְב-א שִׁי עֵב רֵב - ק

יֵשֶׁב שֶׁם - ג ה-י מ.....

UN'TANE TOKEF

YAIR ROSENBLUM

freely

UN-TA - NE TO-KEF K' - DU-SHAT HA - YOM

KI HU NO - RA V' - A-YOM

*colla parte**f freely*

U-VO TI-NA-SEI MAL'-CHU - TE-CHA,

V'-YI - KON B'-CHE-SED KIS'

E-CHA, V'-TEI -

mp

SHEIV A-LAV BE-E - MET, V'-TEI - SHEIV A-LAV BE-E - MET.

E - MET KI A-

mf

TA HU DA-YAN U-MO - CHI-ACH V'-YO-DEI - A-VA - ED V'-CHO-TEIV V'-CHO - TEIM V'-SO-FEIR U-MO - NE

AH

20 V'-TIZ-KOR ET KOL HA-NISH-KA - CHOT V'-TIF TACH SEI FER HA-ZICH-RO - NOT U-MEI-EI

S A T B mp 00

24

82

a tempo $J = 88$

LAV YI-KA-REI V'-CHO - TAM YAD KOL A-DAM BO. U - V'-SHO-FAR GA-DOL YI-TA - KA V'-

AH.

AH.

slow arp.

a tempo

29

KOL DMA-MA DA-KA YI-SHA - MA. U - MAL'-A-CHIM YEI-CHA-FEI - ZUN, V'-

33

CHIL U-RE-A-DA YO - CHEI-ZUN, U - MAL'-A-CHIM YEI-CHA-FEI - ZUN V'-

CHIL U-RE-A-DA YO - CHEI-ZUN. U - V'-SHO-FAR GA-DOL YI-TA - KA V'-

U - V'-SHO-FAR GA-DOL YI-TA - KA V'-

U - V'-SHO-FAR GA-DOL YI-TA - KA V'-

KOL D'MA-MA-DA-KA YI-SHA - MA, U - MAL'-A-CHIM YEI-CHA-FEI - ZUN, V'-

KOL D'MA-MA-DA-KA YI-SHA - MA, U - MAL'-A-CHIM YEI-CHA-FEI - ZUN, V'-

KOL D'MA-MA-DA-KA YI-SHA - MA, U - MAL'-A-CHIM YEI-CHA-FEI - ZUN, V'-

CHIL U-RE-A-DA YO - CHEI-ZUN, U - MAL-A-CHIM YEI-CHA-FEI - ZUN, V'-

CHIL U-RE-A-DA YO - CHEI-ZUN, U - MAL-A-CHIM YEI-CHA-FEI - ZUN, V'-

CHIL U-RE-A-DA YO - CHEI-ZUN, U - MAL-A-CHIM YEI-CHA-FEI - ZUN, V'-

moderato

49

CHIL U-RE-A-DA YO - CHEI-ZUN. V'-YO-ME-RU HI-NEI YOM HA-DIN.

CHIL U-RE-A-DA YO - CHEI-ZUN. AH - BA -

CHIL U-RE-A-DA YO - CHEI-ZUN. AH - BA -

freely

play

cont roch

LIF - KOD — AL TZE - VA MA - ROM — BA - DIN, KI LO YIZ - KU V' - EI - NE - CHA BA - DIN,

DIN, BA - DIN

DIN, BA - DIN

SS $J = 132$
a tempo with a strong rhythmic pulse

V' - CHOL BA - EI — O - LAM YA - AV - RUN C - FA - NE - CHA KIV - NEI MA - RON K' - VA - KA -

punchy

K' - VA - KA -

53

RAT RO-E ED-RO MA-A-VIR TZO-NO TA-CHAT SHIV-TO

54

V'-CHOL BA-EI O-LAM YA-AV-DUN I'-FA-NE CHA XIV-NEI MA-RON

55

K'-VA-KA-RAT RO-E ED-RO MA-A-VIR TZO-NO TA-CHAT SHIV-TO

KEIN TA - A - VIR V' - TIS - POR V' - TIM - NE V' - TIF - KOD RE-FESH KOL CHAI

KEIN TA - A - VIR V' - TIS - POR V' - TIM - NE V' - TIF - KOD RE-FESH KOL CHAI

RE-FESH KOL CHAI

V' - TACH - TOCH KITZ-VA E' - CHOL B'RI - YA V' - TICH - TOV ET G'ZAR DI-NAM U -

V' - TICH - TOV ET G'ZAR DI-NAM

V' - TICH - TOV ET G'ZAR DI-NAM

V' - SHO-FAR GA-DOL YI - TA - KA V' - ~~KOL~~ DMA - MA DA - KA YI - SHA - MA U -

MAL - A - CHIM YEI - CHA - FEI - ZUN, V' - CHIL U - RE - A - DA - YO - CHEI - ZUN. U -

MAL - A - CHIM YEI - CHA - FEI - ZUN, V' - CHIL U - RE - A - DA - YO -

CHOIR

CHEI - ZUN. U - V' - SHO - FAR GA - DOL YI - TA - KA - V' - KOL DMA - MA DA - KA YI - SHA - MA, U -

U - V' - SHO - FAR GA - DOL YI - TA - KA V' - KOL DMA - MA DA - KA YI - SHA - MA, U -

U - V' - SHO - FAR GA - DOL YI - TA - KA V' - KOL DMA - MA DA - KA YI - SHA - MA, U -

MAE - A - CHIM YEI - CHA - FEI - ZUN, V' - CHIL U - RE - A - DA - YO - CHEI - ZUN. B'

MAE - A - CHIM YEI - CHA - FEI - ZUN, V' - CHIL U - RE - A - DA - YO - CHEI - ZUN. B'

MAE - A - CHIM YEI - CHA - FEI - ZUN, V' - CHIL U - RE - A - DA - YO - CHEI - ZUN. B'

CHOIR:

101

J = 69, slower

ROSH HA-SHA-NA YI-KA - TEI - VUN, U-V' - YOM TZOM KI-PUR YEI-CHA-TEI - MUN.

ROSH HA-SHA-NA YI-KA - TEI - VUN, U-V' - YOM TZOM KI-PUR YEI-CHA-TEI - MUN.

ROSH HA-SHA-NA YI-KA - TEI - VUN, U-V' - YOM TZOM KI-PUR YEI-CHA-TEI - MUN.

rit.

rit.

rit.

slower

KA-MA YA-AV-RUN V'-CHA-MA YI-BA-REI-UN, MI YICH-YE U-MI YA-RIUT,

MI V'-KI-TZO U-MI LO V'-KI-TZO

MI VA-MA - YIM U-MI VA EISH,

AH

AH

MI VA-CHE - REV U-MI VA-CHA YA,

MI VA-RA - ASH U-MI VA-MA-GEI - FA,

00

AH

00

AH

MI YA-NU - ACH U-MI YA-NU - A, MI YI-SHA KEIT U-MI YI-TA REIF,

AH

AH

MI YI-SHA LEIV U-MI YIT-YA SAR, MI YI-SHA LEIV U-MI YIT-YA SAR,

AH

AH

AH

AH

AH

MI YA RUM U MI YI-SHA FEIL MI YEI-A SHER U MI YEI-A MI.

rit.

freely

"hazzan is in the building" - Fast

UT'-SHU-VA UT'-FI-LA UTZ'-DA KA MA-A-VI-RIN ET RO-A HA-G'ZEI-RA.

rit.

f

E-MET KI A-TA HU-YOTZ-RAM V'-A-TA YO-DEI-A YITZ-RAM.

rit.

128

43

KI HEIM BA-FAR VA DAM, A DAM Y'-SO-DO MEI-A-FAR V'-SO-FO L-A-FAR,

AH

129

B'-NAF-SHO YA-VI LACH-MO MA - SHUL K'-CHE-RES HA - NISH -

MA -

MA -

a tempo

mp

mp

a tempo

mp

BAR K'-CHA - TZIR YA-VEISH U-CH'-TZITZ NO - VEIL, U-CH'-TZEIL O VEIR

SHUL K'-CHE-RES HA - NISH - BAR NO - VEIL, AH,

SHUL K'-CHE-RES HA - NISH - BAR NO - VEIL, AH,

U-CH'-A - NAN KA LA. U-CH'-RU-ACH NO - SHA - VET

S A T B

p oo p oo

143

U-CH'-A-VAK PO-REI - ACH V-CHA-CHA-LOM YA - UF

DO AH AH AH

rit. colla parte rit.

musical notation

Detailed description: This is a musical score for a voice and piano piece. It consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. The lyrics are written below the first staff. There are various musical markings including 'rit.' (ritardando), 'colla parte' (with the part), and 'AH' (sustained notes). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part has a melodic line with lyrics and sustained notes marked 'AH'.

WORKS CITED

BOOKS AND ARTICLES:

- Birnbaum, Philip. *High Holy Day Prayer Book*. New York: Hebrew Publishing Company, 1979. Philip Birnbaum, 1979. Reprint, 2000.
- Burnshaw, Stanley, T. Carmi, and Ezra Spicehandler, eds. *The Modern Hebrew Poem Itself*. Cambridge and London: Harvard University Press, 1965. Reprint, 1989.
- Drazin, Meira Maierovitz. "Wednesday Night Fever." *The Jewish Week*, (Manhattan Edition), June 24, 2005/17 Sivan 5765, 1 and 13.
- Edelman, Marsha Bryan. "Building the Jewish State" and "Popular Music of the New State" in *Discovering Jewish Music*. Philadelphia: The Jewish Publication Society, 2003.
- Heskes, Irene. "Song and the Modern Return to Zion" in *Passport to Jewish Music: Its History, Traditions and Culture*. Westport, CT: Greenwood Press, 1994.
- Katchko, Adolph Cantor. *A Thesaurus of Cantorial Liturgy*. New York: Sacred Music Press, 1952. Reprint, 1986.
- Leibowitz, Liel. "Back at the Square," *The Jewish Week*, (Manhattan Edition), October 28, 2005/25 Tishrei 5766, 32.
- _____. "Rabin Remembered, But How?" *The Jewish Week*, (Manhattan Edition), October 28, 2005/25 Tishrei 5766, 32.
- Regev, Motti and Edwin Seroussi. *Popular Music and National Culture in Israel*. Berkeley and Los Angeles: University of California Press, 2004.
- Shokeid, Moshe. "The People of the Song" in *Children of Circumstances*. Ithaca and London: Cornell University Press, 1988.
- Stern, Chaim, ed., *Gates of Repentance: The New Union Prayerbook for the Days of Awe*. New York: Central Conference of American Rabbis, 1978.
- Streiner, Scott. Shooting and Crying: The Emergence of Protest in Israeli Popular Music. *The European Legacy*, Vol. 6, No. 6 (2001).
- Summit, Jeffrey. *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship*. New York: Oxford University Press, 2000.
- Weisgall, Deborah. *A Joyful Noise: Claiming the Songs of My Fathers*. New York: Grove Press, 1999.

Zerubavel, Yael. *Recovered Roots: Collective Memory and the Making of Israeli National Tradition*. Chicago and London: The University of Chicago Press, 1995.

INTERNET:

Website: My Jewish Learning.com – Holidays: Yom Hazikaron.

http://www.myjewishlearning.com/holidays/Modern_Holidays/Yom_Hazikaron.htm Accessed: December 4, 2005.

Website: The Jewish Exponent. (Not a current website.) Letters to the Editor. Seltzer, Robert A., "In Song, the Search for Peace Shall Continue in Israel." Written: July 15, 2005. Google's cache as of February 4, 2005 of the site:

<http://www.jewishexponent.com/Guide.asp?uid=&szparent=316&pubID=271&Archive=> Accessed: December, 2005.

Website: Haaretz – Israel News. Palti, Michal. "Song of Peace, Song of War." Written: on April 15, 2002. Accessed: December 21, 2005.

<http://www.haaretzdaily.com/hasen/pages/ShArt.jhtml?itemNo=152550&contrassID=1>

SHEET MUSIC:

"Jerusalem of Gold/ירושלים של זהב"

Text and Melody ©1967 by Naomi Shemer

Copyright assigned ©1967 to Chappell & Co., London, for all countries except Israel. Present Arrangement (For 3-part Women's Choir and Piano – 1967/1986) ©1986 by IMI Israel Music Institute, P.O.B. 3004, Tel Aviv, Israel.

"Mishehu/מישהו"

Words by Ehud Manor/אהוד מנור

Music by Mati Caspi/מטי קספי

"Un'tane Tokef/ונתנה תקף"

Text: High Holy Day Liturgy

Music: Yair Rosenblum/יאיר רוזנבלום

INTERVIEWS:

Berger, David. Interviewed by Lauren Bandman, via phone. 12 December, 2005.

Dagan, Shirel. Interviewed by Lauren Bandman. Notes. 23 May, 2005. New York, NY.

Gilat, Ronen. Interviewed by Lauren Bandman, via phone. 20 December, 2005.

Nachmany, Michal. Interviewed by Lauren Bandman. Notes. 4 April, 2005. New York, NY.

RECORDINGS:

Gadalnu Yachad: Israel's 240 Greatest Songs in Celebration of Its 50th Anniversary.

Israel: Hed Arzi, Ltd., 1998, Book and CD set.

ADDITIONAL WORKS CONSULTED

BOOKS AND ARTICLES:

Almog, Oz. *The Sabra: The Creation of the New Jew*. Berkley: University of California Press, 2000.

Appleby, Bertram H. "Is There an Israeli Music?" *Congress Weekly* 24, no.18. May 20, 1957, 8-9.

Dominguez, Virginia R. *People as Subject, People as Object: Selfhood and Peoplehood in Contemporary Israel*. Madison: University of Wisconsin Press, 1989.

Keren, Zvi. *Contemporary Israeli Music: Its Sources and Stylistic Development*. Israel: Bar Ilan University Press, 1980.

Middleton, Richard. *Studying Popular Music*. Milton Keynes, Eng.: Open University Press, 1990.

INTERNET:

Website: <http://www.hebrewsongs.com/>

Website: http://homepage.mac.com/israeli_folk_dances/iMovieTheater290.html

Website: <http://www.israelidance.com/>

Website:
http://www.jcrcboston.org/site/c.kvKYLcMSIqG/b.858947/k.20F9/Historical_Timeline_of_Modern_Israel_History.htm

Website: <http://www.noasmusic.com/noasmusic.html>

Website: <http://mp3music.gpg.nrg.co.il/lyrics/>

Website: <http://shironet.gpg.nrg.co.il/homepage.aspx?homep=1>

Website: <http://www.sifrutake.com/>

SONGBOOKS:

Aldema, Gil. *A Vocal Array: Israeli Songs Arranged for Choir by Gil Aldema*. Ben Shemen, Israel: Modan Publishing House, 2002.

SONGBOOKS (continued):

Chitman, Uzi. *Uzi Chitman: Lyrics and Music*. Tel Aviv: Culture and Education Enterprises Ltd./The Nissimov Music Library No. 370, 1993.

Netzer, Efi and Dan Almagor, eds. *Songs for Song Lovers*. Israel: Hed Arzi Publishing House, 1999.

Rechter, Yoni. *Yoni Rechter: Selected Songs 1981-1991*. Tel Aviv: Joseph Sreberk