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The Use of Music as a Tool In Jewish Education

by

Steven M. Gross

Thesis submitted in partial fulfillment
of the requirements for Ordination

Hebrew Union College - Jewish Institute of Religion

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Referee, Dr. Samuel K. Joseph

To my loving wife, Laura
and our beautiful son, Elliot

Digest

A village that has no organized music or neglects community singing... or dancing is said to be dead.
(John Miller Chernoff)

Music is an extraordinarily powerful medium for the transmission of language, culture, and values. Because of the catchy rhyme patterns of songs and the predictable rhythms of music, melodies have been used as educational modalities for thousands of years. This is particularly true in Judaism, where the study of sacred text has long been accompanied by musical incantation. This ancient practice of using melody as a study tool continues today in both modern and traditional settings for Jewish education. However, in most Reform congregational schools, music tends to play a far more secondary role in the educational process.

In recent years, research on the use of music in secular education has been abundant, and much of it lends credibility to the melodic study modes which have been central to traditional Jewish education throughout history. Studies suggest that songs and music can be highly instrumental in the transmission of both language and culture. In the classroom, music can be used as a primary tool to stimulate interest, reinforce a wide variety of language skills, and help motivate students to learn. Strong music programs are instrumental in helping students to enhance self-concepts, foster group identity and cultural pride, and build positive intercultural attitudes. This thesis seeks to draw from both traditional applications of Jewish melodic study modes and

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* Micah Klein, "Using Music as a Tool in Jewish Education and Continuity," The Melton Journal, (Autumn 1994).

modern scientific research in the creation of new paradigms for the use of music in Reform Jewish education.

Chapter One is an exploration of how music has been implemented toward the transmission of Jewish culture and knowledge throughout history. It examines both the function and the application of a variety of melodic modes used in the traditional study of sacred text from educational and historical perspectives. These ancient study modes will later be contrasted to the ways in which music is being used in Reform Jewish education today.

Chapter Two is a survey of modern theories and applications concerning the use of music in secular education. The purpose of this chapter is to establish a theoretical understanding of how and why music should be used as an educational tool. In examining these modern applications for music in teaching language and culture, this chapter provides a theoretical framework around which new models for Jewish education may be structured.

As Chapters One and Two, examine the use of music in the transmission of knowledge and culture in traditional and secular settings, Chapter Three is concerned with how this is being accomplished in Reform Jewish education today. In order to gather information regarding the current use of music as an educational tool in Reform congregations in the United States, a sample survey was taken, interviews were conducted, and a number of Reform Jewish music curricula were reviewed.

The final chapters in this thesis apply the information and data collected in chapters one through three toward the establishment of new paradigms for the use of music in Reform Jewish education. Conclusions are made as to how religious schools today might begin to build a music program which can benefit the congregation as a whole.

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Chapter 1

A History of the Use of Music as a Modality in Jewish Education

Bible Study and Chant

Scholars believe that the tradition of chanting text is very ancient. This marriage between music and text is a tradition stemming from societies whose primary means of cultural transmission was through oral communication. For this reason, the melodies for textual chanting are intentionally simple: the range of notes is limited, and there is very little ornamentation. In order to ensure that the melodies of the text never interfere with the perception of the words and the apprehension of their meanings, the music which is connected to the text is logogenic; that is, the melody springs forth from the text in contrast to the modern notion of applying a text to a melody[1].

Logogenic melodies have most likely been an aspect of Bible recitation from the very beginning. The earliest references to Bible chanting date back to the second century C.E., where Talmudic sources indicate that the chanting of the Bible had already become an old and well established custom[2]. In the following passages from the Talmud, it is clear that the sages placed a high value on the melodic rendition of Biblical text.

> What is meant by the text, ***"And they read in the book, in the law of God, with an interpretation, and they gave the sense, and caused them to understand the reading*** (Nehemia 8:8)?"

[1]Hanoch Avenary, "Music," Encyclopedia Judaica (1972), 578.
[2]Avenary, "Music," Encyclopedia Judaica (1972), 578.

"***And they read in the book, in the law of God***" this indicates the [Hebrew] text; "***with an interpretation***"; this indicates the [Aramaic] targum; "***and they gave the sense***," this indicates the verse stops. "***and caused them to understand the reading***:" this indicates the accentuation [pisuk ta'amim] or according to another version, the masoretic notes -- These had been forgotten, and were now established again. [Megilah 3a]

R. Joshua said: He who studies the Torah and then forgets it is like a woman who bears [a child] and buries [it]. R. Akivah said "chant it [zamer] every day, chant it every day." [Sanhedrin 99a]

The Bible should be read in public, and made understood to its hearers in musical and sweet tones; and he who reads the Torah without tune shows disregard for it and its vital values and laws. (B. Megillah 32a)[3]

The passages above not only provide early evidence that the Bible was chanted, but they also provide explicit references to the values associated with the use of music in text study. From these references, it is clear that from early on, the reading of the Bible was inextricably linked to melody. The melodies of the Bible, in some instances, were then considered to be as holy as the text itself, as they added an aesthetic which showed honor to its teachings.

These melodies had an educational value as well. In the passage from tractate Sanhedrin cited above, Rabbi Akivah suggests that the chanting of the text is a useful means for its memorization. While his words are brief, Akivah's comments reflect an early understanding that when

[3]These citations and their translations were compiled from Lionel A. Wolberger's dissertation, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate." (Wesleyan University, 1991).

textual materials are associated with melodic renditions, words are more easily remembered and meanings are more clearly understood.

Early transmission of Bible chant was strictly an oral tradition, which was incumbent upon special teachers. These specialists used an ancient system of manual accents called chironomy -- hand and finger signs that evoked the medial, final, and other cadences in the melodic rendition of the texts[4]. As the Bible was chanted, one or two helpers (tomechim or messayye'im) would stand beside the reader and indicate the direction of the trope for each word by lifting and lowering their fingers and by dramatically twisting and turning the palms of their hands[5]. According to Rabbi Akivah, these hand motions were restricted to the right hand, as the left hand was used to clean oneself (Berachot 62a). This practice of accentuating Torah with hand signals continued well into the Middle Ages. In his commentary on Berachot 62a, Rashi explains the following regarding the custom:

> Ta'amei Torah: The tunes of the reading accents of the Pentateuch, the Prophets, and the Hagiographa, whether by signs in the book, whether by raising the voice, and with the notes of the melodies of the tune of pashta and darga ...he (the reader) moves his hand according to the melody. I have seen readers who come from the land of Israel do it[6].

This passage clearly indicates that these gesticulations were still being practiced in at the time of Rashi (the 11th century). This system of

[4]Avenary, "Music," Encyclopedia Judaica, 577.

[5]Abraham W. Binder, "Jewish Music: An Encyclopedic Survey" in Studies in Jewish Music: Collected Writings of A. W. Binder, ed. Irene Heskes. (Bloch Publishing Company, New York, 1971),133.

[6]Aron Dotan, "Masorah," Encyclopedia Judaica (vol. 16,1972), 1413.

chironomy was used in Bagdad in the twelfth century and until recently, it could still be found in Yemen and Italy[7]

According to this early oral tradition of Bible chanting only a few sections of each verse were distinguished by melody Aside from these melodic cadences, there were virtually no formalized means for grouping words into clauses and phrases other than one's own interpretation or ideology. Thus, until the development of a fixed written system of accents, early readings of the Bible were subject to a wide variety of readings and interpretations[8].

Written reading accents were unknown to the sages of the Talmud, as they do not appear to have been introduced until the sixth century Developed by the masoretes, these new markings served three important functions: the syntactic division of sentences, the designation of stressed syllables, and the regulation of melodic enunciation With the introduction of this formalized written system of vocalized accents, Bible reading attained some degree of standardization. However, the melodic renditions of the text remained primarily an oral tradition To this day, there is a wide variety of Bible chants which can only be learned through personal instruction[9].

Talmud Study and Chant

Like all books of antiquity the mishnah and gemara were studied aloud[10]. While there is no concrete evidence that these books, which comprise the Talmud, were always studied with melodic intonation, scholars

[7]Avenary, "Music," Encyclopedia Judaica, 577.
[8]Avenary, "Music," Encyclopedia Judaica (1972), 583.
[9]Avigdor Herzog, The Intonation of the Pentateuch in the Heder of Tunis, (Israel Music Institute, 1963), 5.
[10]Bathja Bayer "Talmud," Encyclopedia Judaica (1972), 749.

suggest that the musical components of Talmud text date back to antiquity[11] It is not possible, however, to determine whether or not any particular melodic pattern was ever standardized or, if such melodies did exist, how they could ever have been preserved. Therefore, scholars have only been able to speculate on the history of this ancient musical form of study.

Some of the earliest references made concerning the importance of a musical rendering of sacred text come directly from the Talmud itself. The passage sited below address the fact that the sages not only understood that there was a proper conduct for reading, but that the reading of sacred texts was inextricably linked to musical conceptions[12]

> R. Sheffatiah further said in the name of R. Johanan: If one reads the Scripture without a melody or repeats the mishnah without a tune (Tosafot: to aid the memory) of him the Scripture says, ***"Wherefore I gave them also statutes that were not good [and ordinances whereby they shall not live]*** [Ezekiel 20 25]." Abaye strongly demurred to this, saying, Because he cannot sing agreeably, are you to apply to him the verse, "***ordinances whereby they shall live***?" No, this verse is to be applied as by R. Mesharshia, who said: If two scholars live in the same town and do not treat one another's halachic pronouncements respectfully, of them the verse says, "***I gave them also statutes that were not good and ordinances whereby they shall not live.***" [Megillah; 194].

From this passage, it is clear, that at the time of the Talmud's composition, music had some connection to the text. In this passage, the sages were concerned with pointing out that the singing of scripture was far more important than the quality of one's voice. The passage also suggests

[11]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 22-40.
[12]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 31.

that the melody had a pedagogical purpose as well. It served as an aid for memory.

Reliable descriptions concerning the nature and development of these chants are extremely scarce, but a number of scholarly attempts have been made to trace their history. One theory, presented by Bathja Bayer at the 1978 World Congress for Jewish Music, suggests that an "old cantillation tune" was paired with an oral text[13]. Hanoch Avenary suggests that the art of the melodic intonation became manifest at the dawn of the first millennium, and that these text melodies were modelled after the cadences of natural speech[14].

From a sociological perspective, Samuel Heilman presents the following hypothesis in his study The People of the Book, which is devoted to the social process of Talmudic lernen[15].

> In order to understand the importance of intonation in lernen, one must recall that the Talmud . . . is unpunctuated and devoid of vocalization so that even the basic exercise of reading it properly requires an expertise beyond that available to the unschooled. In part as a result of this fact, a method of cantillating the text developed. This cantillation, or gemore-nign as it came to be called in Yiddish, served syntactic and interpretive functions. Cadence helped one disambiguate the text . . . [It] allowed one to distinguish between primary and subordinate clauses or ideas, rhetorical questions and real ones, one topic and another, speech and reported speech sarcasm and seriousness, and so on[16].

[13]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 32.
[14]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 33.
[15]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 36.
[16]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 36.

Regardless of the actual origins, Talmudic argument has a strong musical dimension. It is an activity called "lernen," a lifelong activity which connotes a variety of performative skills including the use of a special kind of chanted melody called "gemore-nign." This musical study mode consists of scales and melodic patterns which are used exclusively for the study of Talmud. As they are applied in the classroom, the instructor uses vocal intonation and bodily gesticulation to bring the ancient Talmudic text to life.

Boys are introduced to the basic patterns of lernen at a very young age. As early as the first grade, students begin a process of text memorization which is often aided by the use a kind of translation melody called a "taytsh-nign." This simple sing-song melody links phrases of the text with the vernacular and helps the children to encode the information[17]. As the child matures, he is exposed to a wide variety of pedagogical activities all of which a designed to develop the skills needed for Talmudic debate. Most of these activities have a strong performative component to them, hence, the process of studying Talmud has been referred to as "the music of holy argument[18]."

The nature of Talmud study is very different from that of studies in the secular world. If one compares the kind of studying that takes place in a library with that which takes place in the beit midrash (a Jewish house of study), the truly unique character of talmudic dialogue becomes clear. In a library, books are read silently, as silence provides a respectful atmosphere for individuals to study at their own pace. Activity in a library is restricted to a very minimal level to limit the amount of distraction to others. In contrast, the

[17]Lionel A. Wolberger. "Music of Argument: The Ethnomusicology of a Talmud Study Session," Studies in Contemporary Jewry: Modern Jews and Their Musical Agendas. (vol. 9 Ed. Mendelsohn, Ezra. Oxford Univ. Press, 1993), 113.

[18]Wolberger. "Music of Argument: The Ethnomusicology of a Talmud Study Session," 113.

setting where Talmud study takes place is filled with activity. There is "a hustle, a hubbub and roar of voices as people read, chant, hum melodies, gesticulate and debate[19]."

Few activities resemble this kind of traditional study, which involves the presentation of oral and written text mixed with musical motifs and exaggerated body movements. There are many nonlinguistic elements that are manipulated in the course of a Talmud study session involving pauses, intonations and inflections in voice, and body gesticulations. Through these vocal manipulations and bodily movements, the world of Talmud study takes on a highly performative nature. It is a multi-leveled event in which content-oriented linguistic ideas based on the text and its meaning constitute only a part of the experience[20].

Talmudic study involves a certain degree of improvised performance. While study begins with a piece of text, it necessitates many extemporaneous additions on the part of the students. These additions maintain a high degree of performative qualities which are learned by echoing the instructor[21]. As this process evolves, a constant stream of ideas begin to fill the room. There is a chatter of voices and sing-song chants, as the instructor skillfully manipulates the students and the text at the same time. In this active educational environment, "nigun" (melody) attains a wide variety of functions[22].

An extensive analysis of how, why, and when nigunim are used in the study of Talmud has been made by Lionel A. Wolberger in both his article

[19]Wolberger, "Music of Argument: The Ethnomusicology of a Talmud Study Session," 110.
[20]Wolberger, "Music of Argument: The Ethnomusicology of a Talmud Study Session," 111.
[21]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 76.
[22]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 102.

and his dissertation on the ethnomusicology of Talmudic study. Both of these works are instrumental in providing an understanding of the various uses of nigun in Talmudic transmission. For the purposes of this study however, a simple overview of Wolberger's findings will be provided.

Through exaggerated movement and vocal intonation, Talmud chanting broadens the reach of the text and brings it to life. The melodic study mode used in this process features small groups of musical motifs which can accommodate large amounts of textual material. The melodies are simple, easy to remember, and allow for the wide rage of difficulties found in Talmudic reasoning and thought[23]. For example, through the musical emphasis of one phrase in the text rather than another, an instructor can help to clarify the meaning of a passage. These simple melodies are vital to the traditional study of Talmud, serving two primary functions. They help to articulate, reinforce, and interpret text, and their repetitive sing-song nature serves as an aid in memorization. Wolberger reports that many yeshivah students are able to recall entire portions of talmudic text in "gemore-nign" long after their yeshivah years[24].

"Gemore-nign" not only stimulates the analytical mind, but it also stirs the emotions. The melodies of Talmud chant have a very strong cultural component which brings the text to the community and helps to externalize a deeply intellectual endeavor. The simple chants of Talmud study evoke a wealth of memories and feelings within the student which ultimately serve the cause of transmitting the text and the culture it produces to the next generation[25].

[23]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 190.
[24]Wolberger, "Music of Argument: The Ethnomusicology of a Talmud Study Session,"117.
[25]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 233.

Song and the Spirit

Another area in which music and text are closely linked is in the realm of prayer. Early prayer tunes, like the melodies used for text study, maintained simple patterns to meet the needs of long and short phrases without difficulty. The purpose of these prayer modes were primarily functional, setting a rhythm for collective worship. The aesthetic considerations of these and other musical modes, however, remained of secondary importance until the dawn of the tenth century, when Jewish thinkers began to see music in a new light.

The beginning of a new period in Jewish music may be said to have been influenced by wide a variety of changes brought about by the Arab conquests. Under Arab domination, Judaism was brought together in a world of relative liberty and open-mindedness, and Jewish thinkers found a new freedom to integrate themselves into the material and spiritual realms of the general culture[26]. The Arabs introduced the Jews to the art of philosophic inquiry, a discipline which ultimately influences all aspects of Jewish thought, including concepts regarding the role and nature of music[27].

Amongst the earliest Jewish thinkers to address the topic of music as an aspect of philosophy, was Saadia Gaon. In the final chapter of his book, Emunot ve-De'ot, Saadia describes the way in which musical rhythm affects the human temper and mood. Sound, musical intonation or melody, according to Saadia, arouse [in their simple state] only one of the impulses of the soul. ... however, when they are blended together, they produce a

[26]Avenary, "Music," Encyclopedia Judaica, 590.
[27]Avenary, "Music," Encyclopedia Judaica, 590

harmonious effect on the emerging traits and faculties of the soul.[28] Saadia discusses eight types of musical rhythm, and how, when mixed together properly, they can have a harmonious effect on the soul.

Saadia's considerations represent an attempt to bring music into the realm of philosophy. Music has a powerful effect on man, as it can play a central role in the development of his character and soul. His arguments are part of the ancient doctrine of the ethical influence of music formulated by the Greek philosophers, however, they contain biblical roots as well.[29] In First Samuel, there are a number of instances where David plays music to ease the ailments of a melancholy King Saul[30]. In Second Kings, Elisha is aroused to prophetic ecstasy by hearing musical instruments[31].

These biblical and philosophical notions form the basis of Saadia's ideas regarding the effects of music on the human character, and while they contributed very little to the science of music, they do mark the beginning of a new approach to music in relationship to Jewish studies. For the next few centuries, Jewish thinkers would continue to engage in attempts to integrate musical theory and Jewish learning[32].

Like Saadia, Maimonides and his followers also sought to establish a proper place for music within Jewish education and learning. Music had a powerful effect on the mind and the emotions, and represented a central part of each individuals' spiritual quest. In a work called Pirkei Hatslachah, either Maimonides or a member of his school stated that one who prays with the

[28]Saadia Gaon. The Book of Beliefs and Opinions. Trans. Samuel Rosenblatt (New Haven: Yale University Press, 1948), 402.
[29]Avenary, "Music," Encyclopedia Judaica, 591.
[30]I Sam. 10:6; 16:16, 23.
[31]II Kings 3:15.
[32]Avenary, "Music," Encyclopedia Judaica, 591.

sweet sound of a pleasant voice "prepares his entire self for the transfer of his soul to the spiritual world[33]." It should be mentioned here, that Maimonides and his followers did not equate music to the chanting of sacred text. Music, in general, was seen as folly. On the other hand, music that was applied toward the sanctification of sacred text, was a worthy endeavor. This distinction continues in many Sephardic Jewish communities today. They will say they do not allow music in worship, yet their services are filled with melody and song[34].

Defining music as a melodic device to glorify text, Maimonides and his school sought to find philosophical arguments to prove the value in such a practice. In his Guide for the Perplexed, Maimonides sees music "as cognate to the faculty of discerning the pure idea (3. 46), and pleasantness of sound is a precondition of its effect of the soul (3. 45)." According to these statements, music was understood to have a tremendous effect on human thought and emotion, and many argued that it should have a central role in one's education[35].

One of Maimonides' followers, Joseph ibn Aknin, argued that the Bible itself obliges the Jewish people to learn the art of music because its spiritual power had been a source of prophecy. As it had with the prophets, music could continue to guide a mind to clear sight, to keen distinction, and to the faculty of meditation. One of the greatest qualities of music was that it could clear the mind of all distractions converting it into a clean vessel for the reception of the spirit of holiness[36]. According to this school of thought,

[33]Avenary, "Music," Encyclopedia Judaica, 600.
[34]Personal interview with Dr. Eliyahu Schleifer, in Cincinnati, November 15, 1995.
[35]Avenary, "Music," Encyclopedia Judaica, 600.
[36]Avenary, "Music," Encyclopedia Judaica, 600.

music was a vital aspect of one's education. It was seen as a medium for shaping character, developing emotional abilities, and ultimately enriching the soul. As a means to these ends, music was considered to be a powerful instrument.

In the 13th century, these emotional components of musical expression became a focal point for Jewish mysticism. The mystics believed that there was a constant and direct relationship between religious experience and music, as music could communicate ideas that could never be expressed through words alone[37]. Their aim was to ultimately transcend the words of the text and convey their love and devotion to God with their whole being. Song and dance allowed for such an intense expression of personal intention.

The mystics understood the secrets of creation or of the heavens as having recourse to musical symbols, metaphors and allegories[38]. For example, the reciprocal relationship between the lower and upper world, can be made comprehensible through analogy with musical resonance as divine love and grace are pictured by various allegories of song and dance[39]. These musical aspects of spiritual development were especially significant in the realm of worship. Since music was understood to influence divine activity in a positive way, heartfelt worship involved the cheerful performance of a prayer concretely expressed in song and melody.

For the Hasidei Ashkenaz, daily attempts to express their love and devotion to God were shaped dramatically by music. While prayer and praise were considered to be central aspects of life, if they were performed

[37]Avenary, "Music," Encyclopedia Judaica, 604.
[38]Avenary, "Music," Encyclopedia Judaica, 604.
[39]Avenary, "Music," Encyclopedia Judaica, 604.

without melody they were considered to be imperfect. Medieval Jewish mysticism introduced a wide variety of musical dimensions to sacred text, some of which used modes that were influenced by popular musical themes[40] Just as everyone was obliged to say daily prayers, so too the use of a popular song could be transformed into a means of expressing personal devotion. This idea is expressed well in the following passage from Sefer Hasidim

> There is nothing that induces man to love his Creator and to enjoy his love more than the voice raised in an extended tune... If you are unable to add something [of your own to the prescribed text], pick out a tune that is beautiful and sweet to your ears. Offer up your prayer in such tunes and it will be full of kavanah, and your heart will be enchanted by the utterings of your mouth. [41]

In the passage above, it is clear that melody for the mystics was of primary importance. The text, alone, was often secondary, for while it was confined by the fact that it had a beginning and an end, a melody, on the other hand, could continue on forever. These tunes had an ethereal quality which provided a means for an endless praise of the Creator with one's entire being.

In the 18th century, these mystical ideas regarding melody and prayer become the basis for the Chassidic movement's attitude toward the use of song for religious expression. Chassidism set piety above learning and regarded the expression of exuberant joy as a chief religious duty[42] Song

[40]Avenary, "Music," Encyclopedia Judaica, 606

[41]Avenary, "Music," Encyclopedia Judaica, 606.

42A. Z. Idelsohn, Jewish Music in its Historical Development (Henry Holt & Company, New York, 1929), 414.

was a critical means of fulfilling this obligation. This philosophy is reflected in the following words of Shnur Zalman of Liadi:

> Melody is the outpouring of the soul. Words interrupt the stream of emotions. For the songs of the souls, at the time they are swaying in the high regions, to drink from the well of the Almighty King, consist of tones only, dismantled of words[43]

The Chassidim believed that song was the soul of the universe, and melody was not only considered to be the primary means for bringing one to the heights of ecstasy and true religious fervor, but it was also the best medium for leading the individual toward salvation[44]. Song was a tool, an instrument for religious expression, and a method for mental and spiritual transformation. Thus, in this mystical approach to religion, learning a melody provided a Jew with a valuable technique for spiritual enrichment and religious expression.

Transmitting Culture Through Song

Just as the mystics used music as their primary means for spiritual expression, Jews throughout history have turned to music as a way to transmit and perpetuate Jewish culture. Jewish song has always embodied the voice and the spirit of a people, who for two thousands years have been scattered all over the world. Yet, despite the wide diversity of languages and cultures under which Jews have survived, history shows that music has always been instrumental in the transmission of the Jewish religion, history, culture, and values[45].

[43]Richard Neumann. "Jewish Music Guide for Teachers." (Board of Jewish Education, New York, 1975), 21.
[44]Idelsohn, Jewish Music in its Historical Development, 414.
[45]Idelsohn, Jewish Music in its Historical Development, 492.

Wherever the Jew settled, Jewish music flourished. While the melodies varied according to the times and the cultural settings of each particular community, the songs themselves shared similar messages and themes. From as early as the 10th century, Jewish songs, for both home and synagogue use, had already spread throughout the Diaspora. Embodying the religious hopes, visions, and beliefs of the Jewish people these songs perpetuated many tenets of the faith[46]. For example, messianic songs about the coming of Elijah, the prophet, were common to most Jewish communities by 11th century. The oldest record of this group of melodies is the following refrain: "Elijah, the prophet, Elijah, the Tishbite, Elijah, the Gileadite, may he speedily come to us with the Messiah, the son of David"[47]. As these words were sung by Jews throughout the Diaspora, a single vision of Jewish messianism was shared and perpetuated.

Another group of songs that were shared by Jews from a very early time are those which were created for use during various holidays and rituals. Some of the most commonly shared compositions were those which glorified the Sabbath[48]. Popular songs for the celebration of holidays and life cycle events also spread throughout the Jewish world, and through them a scattered Jewish populous was held together, in part, by song.

Jewish music addressed almost every aspect of life. Even secular themes were put to melodies. In both the Sephardic and Ashkenazic communities, some of the most popular tunes applied to events in everyday life. Love songs, work songs, and lullabies were popular ways in which Jews throughout history and across a variety cultural settings expressed

[46]Idelsohn, Jewish Music in its Historical Development, 360.
[47]Idelsohn, Jewish Music in its Historical Development, 360.
[48]Idelsohn, Jewish Music in its Historical Development, 361.

there feelings and their attitudes about the world around them. All of these subjects were addressed from a Jewish perspective, and by singing them Jewish values and beliefs were expressed and internalized by the most of the Jewish world. The following Yiddish lullaby serves as an example of how values were expressed.

Unter dem kind's wigele	Beneath the baby's cradle,
Steht a waisse tzigele	There stands a white kid.
Tzigele is geforen handlen	The kid has gone a-bartering
Rosinkes mit mandlen	Raisins and almonds
Rosinkes mit mandlen	Raisins and almonds
Is die beste s'choroh,	Are the best goods
Mein kind vet kennen lernen toroh.	My baby will know the study of Torah [49]

This popular Yiddish cradle-song boldly expresses a mother's aspirations for her infant son. In singing this lullaby, the mother vocalizes her hopes that her child would grow up to be both a scholar of Torah and a merchant. Such songs exemplify how, from the moment of birth, Jewish song played a central role in the expression and the transmission of Jewish culture, attitudes, values, and beliefs as they related to all aspects of Jewish life.

Beginning in the late 19th century, a new genre of music sprouts from within the European Jewish community, transmitting an entirely new set of values for the Jewish people. Influenced by wide spread nationalism, many Jews begin to search for a means of attaining a nation of their own. Out of this political idealism, modern Zionism is born. For two thousand years, Jews had been praying for the day when the Messiah would come to restore Zion and redeem the Jewish people. While the Zionists shared the dream of

[49]Idelsohn, Jewish Music in its Historical Development, 393.

a Zion restored, they believed that its realization could only be achieved through political struggle. It is out of this ideological framework that a new Jewish spirit found passionate expression in song. The Israeli national anthem "Hatikva" (The Hope) expresses this political spirit and this vision of hope

> As long as deep in the heart
> The soul of a Jew yearns
> And toward the east
> An eye looks to Zion,
> Our hope is not yet lost
> The hope of two thousand years
> To be a free people in our land
> The land of Zion and Jerusalem
> (Naftali Hertz Imber, 1878)

The musical experience of the American Jewish community of the late 20th century has been greatly influenced by this Zionist spirit. While the Jews of America may have been separated geographically from their brethren in Israel, they were able to connect themselves spiritually and emotionally to the struggles Klal Yisrael by expressing notions of a common lot through songs conveying Jewish hope and determination. Thus, songs became a powerful cultural thread tying the Jews of diaspora to the land of Israel.

Today, the American Jewish community has inherited a broad spectrum of musical traditions, modalities which differ in their styles as well as in their applications. While there may be shared melodies throughout the various movements in the United States, the ways in which each community uses music differs greatly. For example, while some communities may embellish the recitation of liturgy and sacred texts with the use of ancient

chants, others may reject chanting entirely turning to the use of more dramatic modalities to enhance their worship expenence. As each community understands the value and the use of music in congregational life in a slightly different way, each community's approach to music in the realm of Jewish education also differs. This paper is concerned primarily with the ways in which the Reform Jewish community is currently using music as an instrument for Jewish education in its religious schools. However, before such an assessment can take place, a general understanding should be established regarding the value and the function of music in education.

Chapter 2

Research Concerning the Use of Song in Education

Music is generally known to have a powerful effect on the emotions. Anyone who has ever cried at an opera or danced at a rock concert can attest to the fact that music has the remarkable ability to move its listeners from one emotion to another through melody and rhythm. Because of its great appeal to the emotions, music in general, and song in particular has frequently been used as a motivational tool in the field of education. In this capacity, songs and music are frequently used to stimulate student interest, ease the tension of a long lesson, and make learning more enjoyable. Research shows, however, that songs are more than motivational in nature. They are powerful tools which can be used in the transmission of language and culture. In the classroom, songs are used to develop a wide variety of language skills including those in reading, vocabulary development, and grammar. Songs also play an instrumental role in promoting a sense of cultural awareness, cultural pride, and personal identity.

This chapter is concerned with establishing a broad understanding of how and why songs should be used in the development of language skills and in the transmission of culture. To this end, this chapter presents a survey of the theories and applications concerning the advantages of using song as an educational instrument.

The Use of Songs in Teaching Verbal Skills

There are few joys in the world which can match the feelings of parents when they watch a toothless grin spread across the face of their infant in response to a simple ditty they have created. Songs about diaper changes and daily duties are natural ways of making one's time spent with a baby more enjoyable. They are a fun and entertaining way to communicate with a baby, and at their base level, they represent an early form of language instruction. The singing of songs is a natural form of communication which translates easily into a classroom for formal language instruction.

Songs occupy a middle ground between the communicative aspects of spoken language and the entertainment aspects of music. Although quantitatively differing from normal speech in terms of the distortions present, songs are qualitatively similar linguistically[50]. Songs and normal speech are on the same continuum of vocally produced sounds. Both share rhythmic and melodic content and represent forms of oral communication. Because of these similarities, songs represent valid materials for study within the broad framework of language learning[51].

Songs not only represent materials for study, they represent a method for language study in and of themselves. Songs are fun; they hold the attention and interests of students; they break the monotony of daily language drills; they provide mnemonic structures and contexts for learning; and they constitute real examples of the language, literature, and culture of those who compose them[52]. Songs represent a natural bridge

[50]Yukiko S. Jolly, "The Use of Songs in Teaching Foreign Languages," The Modern Language Journal, vol. 59 (1975), 12.

[51]Jolly, "The Use of Songs in Teaching Foreign Languages,"12.

[52]Thomas A. Claerr, and Richard Gargan, "The Role of Songs in the Foreign Language Classroom," OMLTA Journal, (1984), 28.

between the interests of students and the target language being taught. There is virtually no aspect of language instruction to which a song cannot be adapted[53].

Oral Skills

The songs of any given culture contain rules and dynamics which reflect the basic rhythm, pitch, intonation and linguistic structures of that culture's spoken language[54]. As most students have favorite songs, many oral language skills can be introduced and reinforced through singing. In knowing a song, any given student already has a general feel for some of the less tangible aspects of a language such as phrasing, linking, intonation, stress, and pronunciation[55]. A feel for such phrasing is part of the basic rote learning of any song. Most songs naturally follow the basic meter, pitch dynamics, and other phonological elements and patterns which are inherent in the spoken language[56]. Thus, in learning the songs of any given culture, a student is introduced to a wide variety of oral language skills.

McDonald (1975) discusses how a song as simple as "Mary Had a Little Lamb" can be used as a tool in developing language skills in young children[57]. Using the text of "Mary Had a Little Lamb" as a kernel sentence, she shows how preschool children can be encouraged to exercise their oral language skills in a non-threatening way. Her exercise is based on having children replace the words of "Mary Had a Little Lamb" with other words that

[53]Jayne H. Abrate, "Pedagogical Applications of the French Popular Song in the Foreign Language Classroom," The Modern Language Classroom, vol. 67 (1983), 8.
[54]Claerr, "The Role of Songs in the Foreign Language Classroom," 29.
[55]Claerr, "The Role of Songs in the Foreign Language Classroom," 29.
[56]Jolly, "The Use of Songs in Teaching Foreign Languages," 13.
[57]Dorothy McDonald, "Music and Reading Readiness," Language Arts, vol. 52 (September 1975), 874.

they know. With the help of a teacher, children are able to create such simple substitutions as "Mary had a big red ball," "Where did Mary get the ball?" and "What did she do with the ball?" etc [58]. Given the opportunity for creating musical substitutions and answers, children are able to present an endless repertoire of alternative verses to the song.

This exercise is an example of how a song can provide language students with an opportunity to form whole sentences using limited vocabularies. It also suggests how songs may be used as an aid in the teaching of the function of words such as descriptors, actions words, and connecting words. As McDonald's exercise illustrates, the underlying rhythm and melody of a song can provide a sense of expectancy that alleviates resistance and fear of failure for a student of language[59]. A creative teacher can, in a similar fashion, conduct singing conversations in the classroom. Anything that can be said, can also be sung, and very often, pitch and rhythm can provide a vividness to the experience which may not be provided through ordinary spoken language[60].

Songs can be used very effectively to reinforce such oral language skills as grammatical structures, vocabulary, and idiomatic expressions[61]. Both the colloquial and dialectical usage of language found in many songs provide fine examples of daily spoken language which are often lacking in standard text books. By using a song properly, a teacher can expand a child's vocabulary each and every time a new song is introduced[62].

[58]McDonald, "Music and Reading Readiness," 874.
[59]McDonald, "Music and Reading Readiness," 874.
[60]McDonald, "Music and Reading Readiness," 874.
[61]Jolly, "The Use of Songs in Teaching Foreign Languages," 13.
[62]McDonald, "Music and Reading Readiness," 874.

In order to maximize the effectiveness of the use of songs for teaching language, each song must be selected with a definite learning strategy in mind. The successful implementation of songs in the language class is entirely dependent upon the choice of materials and how the teacher puts them to use. The content of each and every song must be considered with regard to vocabulary, verb forms, pronouns, pronunciation, and the use of idiomatic expressions[63]. To create strong interest among students, a complete analysis of the lyrics must be a central part of the lesson plan. This demands that the teacher carefully and accurately prepare translations of the song text, create vocabulary sheets, develop questions to analyze grammar, and point out the proper pronunciation of words[64]. For older students, a cultural context for the song and information about the artist can also be helpful in stimulating a sense of interest[65]. The most effective songs are those which contain materials which are easily associated with that which has already been presented to the class. If the students are unable to make such associations because the songs present unfamiliar grammatical structures or materials beyond their abilities, the effectiveness of the song as an educational tool is greatly diminished[66].

A gradual introduction of materials has proven to be the most effective way to use songs to teach language[67]. Garcia-Saez (1984) found that the

[63]Santiago Garcia-Saez, "The Use of Song in Class as an Important Stimulus in the Learning of Language," A paper presented at the Annual Meeting of the Southwest Conference on the Teaching of Foreign Languages, Colorado Springs, CO, (March 1-3, 1984), 3.

[64] Abrate, "Pedagogical Applications of the French Popular Song in the Foreign Language Classroom." The Modern Language Classroom, vol. 67 (1983), 8.

[65]Marisa Gatti-Taylor, "Songs as a Linguistic and Cultural Resource in the Intermediate Italian Class," Foreign Language Annals, vol. 13 (1980) 466.

[66]Jolly, "The Use of Songs in Teaching Foreign Languages," 13.

[67]Garcia-Saez, "The Use of Song in Class as an Important Stimulus in the Learning of Language," 5.

following system was a highly effective way to introduce songs for the purpose of teaching of Spanish

> On the first day the instructor should have the students listen to the song and try to figure out its meaning. As an additional incentive, it might be useful to have the students make a list of the words they do not know if they are beginners. If they are more advanced, they should attempt to paraphrase in Spanish what the understand.
>
> On the second day, the song, which includes questions dealing with vocabulary, grammar, and the meaning of the lyrics, is handed out. Now that they understand everything, the students listen to the song once more, but now with the words in front of them.
>
> On the third day, the instructor asks the students to sing the song along with him. Singing together, the students get a new feeling of unity.
>
> By the fourth day, the students should memorize the song. Following this method, the students learn six to eight songs per semester[68]

Two final considerations which must be made when considering the introduction of songs for the teaching of language are the speed of the song and the kind of musical accompaniment that will be used[69]. If a song is too fast, it may not be an effective tool. A slower song enables a student to hear the words more easily, and thus can lead to a greater sense of confidence and mastery regarding the materials.

In considering the type and quantity of musical accompaniment to use, it is important to remember that too much music can be detrimental to the lesson. Instruments such as a guitar, a key board, or a harpsichord are ideal for the classroom use because they are simple and their music seldom

[68]Garcia-Saez, "The Use of Song in Class as an Important Stimulus in the Learning of Language," 5-6.

[69]Abrate, "Pedagogical Applications of the French Popular Song in the Foreign Language Classroom," The Modern Language Classroom, vol. 67 (1983), 8.

obscures the lyrics of the song. In contrast, a fully orchestrated recording of a song can often be difficult to work with, as the lyrics of the song may be difficult to hear and differentiate[70].

Listening Comprehension:

One of the critical areas of language development is the ability to listen to and understand spoken language[71]. Comprehension of oral materials is a constant demand which is required of students learning any language. An important task of any language teacher, especially in the early years of education, is to help students develop these vital listening skills. Songs have been shown to be helpful in developing this critical aspect of language[72].

Songs can be viewed as a type of exaggerated speech at one end of a continuum: normal speech, heightened speech (as in sermons), dramatic speech, chant, and finally, song[73]. Because they exaggerate speech so dramatically and because they are presented in an such an appealing package, songs have unique advantages for the practice of listening comprehension[74].

Listening to a song, especially if it is in a foreign language, is a difficult challenge. There are such a wide variety of speeds, phrasings, and linkings to which the listener must attend, that the task of listening to a song can become an educational activity in and of itself. Words must be

[70]Abrate, "Pedagogical Applications of the French Popular Song in the Foreign Language Classroom," 8.
[71]Sandra L. Renegar, "Reading and Music: Take Note," Opinion Papers, Department of Elementary and Special Education at South East Missouri State University (1986), 3.
[72]McDonald, "Music and Reading Readiness," 875.
[73]Claerr, "The Role of Songs in the Foreign Language Classroom," 28.
[74]Claerr, "The Role of Songs in the Foreign Language Classroom," 29.

differentiated; phrases and word groupings must be discerned, and the ways in which the materials are linked together must be decoded in order to glean meaning from song as a whole. Introducing activities in the language classroom which involve listening to songs therefore can play an important role in strengthening a student's listening comprehension skills[75]

The following list provides five exercises developed for the improvement of listening comprehension skills[76]:

1) Hand out the text of the song with blanks and ask students to fill in the blanks as they listen.

2) Translate in pauses or use mouthing and gestures for additional cueing.

3) Ask students to listen to a song without the text and to jot down all the words.

4) Reconstruct the theme of the song as a class activity.

5) List and review unfamiliar vocabulary in the order in which it appears in the song, and then ask students to listen to the song again.

Motivation

Perhaps one of the greatest benefits of the use of song in teaching language skills is the impact it has in the area of student motivation. Any material which can be taught with the help of singing will prove to be much less monotonous than the usual exercises found in a text book[77]. In the foreign language classroom, where vocabularies and grammar exercises

[75]Renegar, "Reading and Music: Take Note," 3.
[76]Claerr, "The Role of Songs in the Foreign Language Classroom," 29.
[77]Garcia-Saez, "The Use of Song in Class as an Important Stimulus in the Learning of Language," 2.

are carefully chosen to respond to the students' level of mastery songs can be an effective way of raising, or at least maintaining, student motivation

One of the weaknesses of the mechanical memorization and repetitive drilling associated with the learning of a foreign language is that the process is generally considered boring, and students gradually lose their motivation[78] Songs can add variety to the class, and research shows that variety leads to an increase in student interest and attention span[79]. The use of songs, therefore, can contribute greatly to the elimination of such boredom while maintaining the positive rewards of drilling exercises.

Songs can also contribute to a student's sense of confidence. When a student learns a song, there is the immediate satisfaction of having mastered a complete linguistic exercise in a non-competitive environment. The student also gains a more authentic linguistic experience than that gained through the memorization of dialogue[80]. Each of these factors has an effect on the morale of the student in the classroom.

Songs are powerful tools which can play an influential role in the mood and atmosphere of the classroom setting. They represent a break in the monotony of text book materials and pattern drills, and they create a relaxed, enjoyable, and non-competitive environment. Each of these factors ultimately helps most students to maintain interest and focus attention to the task at hand.

[78]Jolly, "The Use of Songs in Teaching Foreign Languages," 13.
[79]Claerr, "The Role of Songs in the Foreign Language Classroom," 31.
[80]Garcia-Saez, "The Use of Song in Class as an Important Stimulus in the Learning of Language," 2.

Songs in Teaching Reading Skills

The teaching of reading demands continuous innovation and evaluation of method. Teachers face many challenges in the reading class. Children learn at different rates; they have a wide variety of learning strengths and weaknesses; and their attention spans are often limited. In recent years, many methods and approaches have been developed to address the multiplicity of challenges in the reading classroom.

The process of learning the mechanics of reading is based on the development of an internalized system of differentiation and integration of symbols and sounds[81]. In the learning of letters, a student must differentiate between those symbols which look the same and those which look different. That student must then learn to associate each letter with its appropriate sound and establish temporal relationships between these individual reading units. Before one can read with any degree of fluency, this process of visual and auditory differentiation and integration must be internalized[82]. Research suggests that music can play a large role in facilitating this process.

Music and reading have been shown to be complimentary skills, especially for young children[83]. There are identifiable, melodic patterns in early spoken language which can be employed in the teaching of reading. Children often make up rhymes and create their own songs when practicing newly acquired language skills, and they bring these natural rhythms and sing-song melodies with them to the task of learning to read. By integrating

[81]Diana L. Nicholson, "Music as an Aid to Learning," Diss. New York University, School of Education 1971, 31.
[82]Diana L. Nicholson, "Music as an Aid to Learning," 31.
[83]Bill Harp, "When the Principle Asks: 'Why are your kids singing during reading time?'" Reading Teacher, vol. 41 (Jan. 1988) 454.

music into a reading classroom a teacher can capitalize upon this natural relationship between reading and music[84].

Inasmuch as musical activities can compliment and reinforce the language skills required in the reading process, music and song should be utilized in the reading classroom[85]. Music has been shown to aid in the development of such skills as auditory and visual discrimination, the differentiation and integration of letter sounds, the syllabication and pronunciation of words, and the expansion of vocabulary[86]. The use of music as a tool in effecting the development of these skills has been the subject of a great deal of research.

Auditory Discrimination Skills

Choksy (1974) cites research which reported that a group of Hungarian children receiving daily music instruction through the Kodaly Method showed a marked improvement of achievement in other academic areas[87]. This approach uses musical training at an early age as an aid to the development of aural discrimination skills[88]. Using this method, a child receives training to read music and words simultaneously. Those who were involved in this study were "struck by the atmosphere permeating every class -- the total involvement of the children in the task at hand, the lack of discipline problems, the self-assurance of the students, and the total absence of self-consciousness[89]."

[84]Bill Harp, "When the Principle Asks: 'Why are your kids singing during reading time?'" 454.
[85]Renegar, "Reading and Music: Take Note," 2.
[86]McDonald, "Music and Reading Readiness," 872.
[87]Renegar, "Reading and Music: Take Note," 2.
[88]McDonald, "Music and Reading Readiness," 872.
[89]Renegar, "Reading and Music: Take Note," 2.

The development of auditory skills with music is a natural extension of reading instruction. In reading, one must develop the ability to distinguish between sounds in sentences, words, and letters. Listening activities in music can provide practice in the recognition and the distinction between various sounds made by instruments and voice. Nicholson (1971) cites research in which music was used to develop and improve discrimination skills for paired groups of letters which frequently presented difficulties because of their similarities and their differences[90]. In this study, an experimental group received instructions in singing and playing problematic letters on the xylophone. The playing of each letter required an active response on the part of the student, and the singing of each letter forced the child to exaggerate its sound. This process was successful in assisting the child in remembering the letters which were presented[91].

One's auditory reception of spoken language is parallel to that of the reception of musical sounds. Thus, songs can provide a vital reinforcement to the development of a child's auditory association capabilities. With melody and rhythm providing structural flow and a continuous beat, the pronunciation of vowel sounds, troublesome letter groups and initial or final consonants of words may be emphasized through singing. These sounds, which are vital in the development of reading skills, tend to be lengthened when they are sung. Thus, as these studies show, songs and music represent an instrumental tool in elementary reading instruction[92].

[90]Nicholson, "Music as an Aid to Learning," (Diss. New York University, School of Education, 1971), 82.
[91]Nicholson, "Music as an Aid to Learning," 82.
[92]McDonald, "Music and Reading Readiness," 873.

Visual Skills

The acquisition of visual skills including the recognition and differentiation of letters, the development of a sight vocabulary, and the introduction to writing as a form of communication, can all be enhanced by the use of music[93]. "The ABC Song" for example, is often taught to children as an aid in learning the letters of the alphabet. Through the song's rhythm and melody, a child develops the ability to visually discriminate between the various letters in the alphabet and associate each of these letters with a corresponding name and sound[94].

The development of a sight vocabulary is an important aspect in the development of reading readiness skills. One way of helping children develop a sight vocabulary is by singing songs while simultaneously presenting the children with labeled picture clues. As the child sings the word and sees the labeled object, an association between the written word and the object is forged and strengthened through the use of song[95]. While sight vocabulary is not equivalent to reading, most teachers agree that children need to recognize a number of words by sight without applying phonic or structural analysis[96].

In a study by Hirst and O'Such (1979), an improvement in the reading skills of a group of 8-10 year old special education students was reported after they learned their favorite jingle from T.V. commercials[97]. The study involved a three step format, the goal of which was to increase the sight

[93]McDonald, "Music and Reading Readiness," 872.
[94]McDonald, "Music and Reading Readiness," 875.
[95]McDonald, "Music and Reading Readiness," 875.
[96]McDonald, "Music and Reading Readiness," 875.
[97]Lois T. Hirst, and Twila O'Such, "Using Musical Television Commercials to Teach Reading," The Council for Exceptional Children, vol. 11 (Winter 1979), 80-81.

vocabulary of the group. The students first listened to music from their favorite commercials on an audio tape. Then they followed the words on the chalk board while listening to the tape. The objective of this second step called "Seeing and Singing," was to force the children to move from a primarily auditory modality to a combination of auditory and visual, and then finally to complete visual learning. Step three involved reading the words off the board without the aid of the audio tape. The study concluded that this method of teaching reading to children who were lacking in basic reading readiness skills resulted in a substantially increased sight vocabulary. This store of familiar words enabled the pupils to approach the regular reading lessons with more clues to word recognition and better motivation for learning[98]

Motivation

Children of all ages love music, and because of its great appeal, music can be a valuable motivational aid in the teaching of reading. Music is entertaining and stimulating, and its appeal to the emotions helps to promote active learning and an increased attention span. Music and musical activities can also be used to break the monotony of a long day or serve as a release of tension and energy in the classroom.

The development of attentive listening habits is important in the development of reading readiness. Given a child who has a short attention span, however, the development of good listening skill can be a very difficult challenge. According to two separate studies, the introduction of a song is

[98]Hirst, "Using Musical Television Commercials to Teach Reading," 81.

one way to increase a child's attention span and stimulate involvement in classroom activity

Larrick (1971) suggests that pop-rock is a highly significant factor in understanding children and guiding them to gaining pleasure from printed materials. He argues that since music is a great factor in our youth-centered culture, it can play an instrumental role in motivating a child to engage in the task of reading[99]. In a second study, Newsom (1979) used popular music as a means to motivate her ninth grade remedial reading classes[100]. Prior to her experiment, Newsom found that her students were hostile and apathetic to printed materials, and they lacked motivation in an area which they had failed in time and time again. In an attempt to increase her students' interests in reading, she temporarily set aside the textbooks for the course and had the students study from popular songs. Because their interest in the subject matter increased, their motivation to the task increased as well. Thus, both Newsom and her students found that reading skills could be effectively mastered and reinforced through the study of songs[101].

Singing can also foster a sense of accomplishment within the individual as well as the class as a whole. In mastering a song, one is mastering a text. This can provide the individual and the group with a feeling of success, and this positive individual and group response can ultimately have a positive effect on the mood of the classroom[102]. Reading is a language activity, and anything which is done to promote the teaching of reading should be consistent with the nature and purpose of language in

[99]Sarah Duncan Newsom, "Rock 'n Roll 'n Reading." Journal of Reading, vol. 22 (1979), 730.
[100]Renegar, "Reading and Music: Take Note," 6.
[101]Newsom, "Rock 'n Roll 'n Reading," 726-8.
[102]Renegar, "Reading and Music: Take Note," 6.

general. As these studies suggest, musical activities can exert a positive effect on a reading program both in skill development and as a means of forcing task attention. Music has been shown to aid in the development of auditory and visual discrimination, the differentiation and integration of letter sounds, the syllabication and pronunciation of words, the expansion of vocabulary, and the forcing of task attention by increasing motivation. Music is a natural ally to the reading teacher both as a vehicle for instruction and a motivational tool.

Songs in Teaching Culture and History

The image of a society is reflected in its songs. Songs treat social issues and controversial topics. They address historical events as well as daily concerns and emotions. Every culture has its own collection of songs which celebrate national and religious festivals and feasts. Songs are a valuable resource in the study of a culture and its values, beliefs, and practices. The following section is a discussion of the use of song as a vehicle to increase cultural understanding.

Lyrics and music reflect the sensitivity and rich system of cultural and spiritual values of any given society. Once students have an appreciation for music in their own culture, they can extend this appreciation to other cultures quite readily. Music, in general, and songs, in particular, allow students to integrate their own personal interests into the learning process[103].

The learning potential of any given song is primarily found in the lyrics. The lyrics of most modern songs contain verbal messages which articulate the values and the beliefs of its composer. These values and

[103]Garcia-Saez, "The Use of Song in Class as an Important Stimulus in the Learning of Language," 2.

beliefs, especially in the medium of pop music, are generally characterized by an honest recognition of real human problems, a questioning of values which do little to improve these problems, and finally, an offering of tangible solutions[104] Pop lyrics offer such a wide variety of themes that they represent an ideal educational resource for the teachers of social studies, history, ethics, religion, or any other field which examines the values of a given society

Cooper and Haverkos (1972) used popular music (in recorded form) to stimulate discussions in social studies classes about contemporary problems[105] Their suggested teaching technique involved asking the students to "evaluate the validity of the position taken on an issue by a particular singer," to consider the background of the singer, and to engage in a discussion of the topics and issues addressed in the song[106]

Folk songs are also an excellent resource for the study of culture and history Seidman (1973) used folk music and a wide variety of folk songs to teach about the social, economic and political climates during the American Revolution[107]. Similarly, many school choirs throughout the country use folk songs to introduce a wide variety of cultural themes to their music programs

A language teacher can also take advantage of the cultural dimensions offered by the study of music In studying the lyrics and the musical nuances of songs, language students are introduced to the

[104]Anne W. Lyons, "Creative Teaching in Interdisciplinary Humanities: The Human Values in Pop Music." Minnesota English Journal, (Winter 1974) 24.
[105]Sharon Isaacson Ritt, "Using Music to Teach Reading Skills in Social Studies," The Reading Teacher, vol. 27 no. 6 (March 1974), 595.
[106]Ritt, "Using Music to Teach Reading Skills in Social Studies," 595.
[107]Ritt, "Using Music to Teach Reading Skills in Social Studies," 595.

emotional and psychological facets of the society whose language they are trying to learn[108]

Music is an important part of life for students of all ages. It expresses information in ways that are more complex, more interesting, and more emotionally compelling than that of a simple written text. They furnish a wealth of material about the social, economic and political problems of any given society. For these reasons, songs represent an invaluable resource for the study of culture

A Multi-modal Approach To Education

In most educational settings today, curricula are often directed toward specialization. Students learn through instruction in separate areas. While specialization may be common, it is also important to integrate materials in order to provide the students with a sense of how knowledge in one area relates to knowledge in another[109]. This is a process which should be built directly into a curriculum, for it cannot be assumed that students will integrate learned information on their own. Students need to be instructed as to how to draw connections and establish relationships between the various subjects that they study, and this requires that teachers structure curricula based on the study of relationships within and among subject matter areas[110].

[108]Gatti-Taylor, "Songs as a Linguistic and Cultural Resource in the Intermediate Italian Class," 467.

[109]William M. Anderson, and Joy E. Lawrence, Integrating Music into the Classroom, (Belmont, CA: Wadsworth Publishing Co., 1991), 2.

[110]Anderson, Integrating Music into the Classroom, 2.

One important consideration in this approach to teaching involves addressing how students learn. A significant amount of research suggests that students learn differently[111]. Some students are visual learners others are aural. The development of an effective curriculum, therefore, must take these learning differences into consideration.

One of the pioneers in developing an educational theory based on the premise that students learn differently is Calvin Taylor. Taylor recognized that there were numerous areas in which students could be gifted. He proposed that, since every classroom consists of students with a wide variety of learning strengths, the number of positive experiences in a classroom should increase with an increased variety of teaching modes[112]. Thus, a teacher who provides a wide variety of learning activities potentially increases his or her opportunities to reach individual students.

Related to the idea that students are gifted in different areas is the notion that students learn in different ways. Cecelia Pollack argues that the way to meet the challenges of a classroom filled with different kinds of learners is to employ an educational strategy involving an inter-sensory approach to a lesson plan[113]. Her approach involves the integration of a wide variety of senses when teaching any particular concept, skill, or technique. With an increase of stimuli, information is encoded in a wide variety of ways.

The research reviewed in this chapter clearly supports the idea that the use of song in the classroom can have a positive effect on learning outcomes as well as student motivation. Songs can play a valuable role in

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[111]Loyd Schmidt, "Music as a Learning Mode," Music Educators Journal, (Sept. 1976), 94.
[112]Loyd Schmidt, "Music as a Learning Mode," 95.
[113]Nicholson, "Music as an Aid to Learning," 29.

multi-modal presentations, and they can be powerful teaching tools when they are integrated with other subjects. When used properly, songs present many advantages in the teaching of language skills and cultural concepts.

The research presented in this chapter has shown how songs can strengthen a language program by providing aids in the memorization of new vocabulary and grammars, as they offer a model which lacks the monotony of pattern drills. Songs have been used to enhance a reading program, serving to strengthen a wide variety of complimentary skills including those in auditory and visual discrimination, the ability to differentiate and integrate letter sounds, the syllabication and pronunciation of words, the expansion of vocabulary, and the forcing of task attention. In the area of teaching culture, song texts have been effective in providing a wealth of material about any given society in a way that is far more dynamic than a text book. Finally, songs represent an endless source of joy for most students, and therefore, they represent a primary tool for motivation.

This chapter has been concerned with the use of songs in secular education. The following chapter will focus on how songs are currently being used in the field of Jewish education.

Chapter 3

How Music is Being Used In Jewish Education Today

As was discussed in Chapters One and Two, music is widely recognized as being an important transmitter of knowledge and culture. This chapter is concerned with how this is being accomplished in Reform Jewish education today. In order to gather information regarding the current use of music as an educational tool in Reform congregations in the United States, surveys were distributed and personal interviews were conducted.

The survey used in this study was created to establish a general understanding of the role of music in Reform Jewish secondary education for discussion purposes. Serving as a means to gather information on a broad scale, the purpose of this survey was not to generate a large body of statistics. Rather, it was used, primarily, to develop a series of questions which were later asked in interviews with experts in the field. While the results of this survey may help to paint a broad picture of how music is being used in Reform religious schools today, the interviews served as the primary resource from which conclusions were drawn. Given this secondary nature, the sample size was limited..

The survey developed for this study was mailed to fifteen congregations around the country. Each congregation was selected on account of the fact that it was maintaining a membership list exceeding 600 congregants and employing a full-time invested cantor. In creating the survey, an assumption was made that most congregations which employed

a full-time cantor had music programs in their religious schools. Since the cantor directs most of the musical activities in a congregation, the survey was addressed to the cantor and not to the director of education. In order to ensure a prompt response, the questions in this survey were limited in number and intentionally open-ended. It was assumed that such a survey would be easy to fill out and result in a wide variety of responses. Of the fifteen congregations surveyed, ten responses were received. The following questions constituted the body of the questionnaire. A complete copy of this survey may be found in the appendix along with the ten responses from the congregations.

1) Does your religious school have a formal music curriculum?
   If "Yes," could you please describe it below?
   If "No," how would you characterize your music program?

2) What is the role of music in your Bar/Bat Mitzvah program?

3) What is the role of music in your confirmation program?

4) Are there any creative programs in which you have been involved or have seen which use music as a primary tool? If "Yes," could you please send me some information or a contact?

These questions were designed to gain a general understanding of the ways in which music was being implemented at each stage of a student's education. Assuming that each community was using music in religious school for a wide variety purposes, the first question was created to generate a sample of formal and informal music curricula being employed today. Questions two and three were created to see how music was being used in the education of adolescents. These questions were concerned both with the use of music in liturgical training as well as in the transmission of Jewish culture and values to the upper grade levels of the religious

school The fourth question was designed to access new and innovative music programs being used in congregations today While the open-ended nature of this survey provided a wide range of responses, there were many similarities in the ways in which each of these congregations used music in the education of their children.

Survey Findings

Question 1:

Does your religious school have a formal music curriculum?

Yes	No
9	1

Of the ten congregations which responded to the questionnaire, nine said that they had a formal music program Two of the nine used Project Manginot, the UAHC music curriculum The other seven religious schools were providing their own curriculum, loosely based on the holidays and themes experienced throughout the Jewish calendar year The following response, which is taken from one of the surveys, represents the general nature of most of programs described

> Music is taught regularly in grades K-6 on Sunday for 20 minutes at a time. Classes go by grade to the music teacher, who has lists of songs for each grade level. Generally, the songs being taught follow the holiday calendar. When no holiday is upcoming, she teaches songs which contain texts from the Bible, Siddur, Shabbat , etc. She is free to add any songs that are appropriate to the list.

In addition to the uses of music listed above, songs are being used in other congregations for the teaching of Hebrew, Jewish values, and Israeli

culture. Two congregations mentioned that music plays an important role in reinforcing prayer skills during weekly, 30 minute religious school services

The issue of who teaches the songs to the students in the religious school was only addressed by three of the respondents. Two said that their programs were being taught by a music specialist other than the cantor and one stated that the reason they did not have a music program was because the congregation had been unsuccessful in finding a qualified instructor. In the seven remaining surveys, it was difficult to discern whether the cantor or another specialist was responsible for running the school's music program. This issue as well as the issue of a congregation's inability to find a qualified music instructor were each addressed in the interviews.

While the details of each music program differed slightly in terms of who ran the programs, how long song sessions lasted, and whether or not their programs were formally set by a standard curriculum like Project Manginot or loosely structured around the holidays, each of these religious school music programs seemed to share similar objectives. In general, each program sought to establish a basic repertoire of Hebrew and English songs, foster skills in liturgical music, and reinforce a wide variety of Jewish values and concepts.

Three of the congregations surveyed mentioned that a junior choir plays an important role in their music programming. Included in this group is the congregation mentioned above, which lacks a formal music curriculum. According to their survey, a junior choir of 94 students, is "the only real music in the school." This congregation's success with junior choir despite the fact that it does not have a formal music program may be attributed to three factors. First of all, this is the only opportunity the children have to sing

Secondly, this junior choir draws from a religious school body consisting of hundreds of children. Finally, and most significantly, the junior choir rehearses for 30 minutes every Sunday morning during Sunday school hours. The importance of a junior choir is discussed later in connection to Question 4, which addresses the issue of creative uses of music and song in religious school.

Question 2:

What is the role of music in your Bar/Bat Mitzvah program?

Musical Training Offered	Number of Congregations
Torah Cantillation	10
Torah Blessings	10
Haftara Cantillation	10
Haftara Blessings	10
Other prayers	7

The responses, listed above, were unanimous in almost every category. With the exception of the chanting of prayers, every congregation employed music towards the teaching of sacred text. The fact that three congregations did not mention the teaching of liturgical music outside of the Torah service may be the result of the open ended nature of this survey, or it may be that these three congregations did not chant many of the prayers. The seven congregations which offered their students the opportunity to learn liturgical music mentioned a wide selection of chanted prayers including the Kiddush, V'ahavta, Avot, G'vurot, Alenu, and selections from Birchot HaShachar.

All ten of the bar/bat mitzvah programs offered their students the opportunity to chant Torah and/or Haftara. In one instance, a congregation

specified that an emphasis was placed on the learning of Torah cantillations, while in another congregation, the emphasis was placed on the learning of Haftara cantillations. The remaining eight congregations seemed to offer their students a choice. One congregation mentioned the use of an audio tape as an aid to students having difficulty with chanting, however, given that such difficulties are common, it is likely that other congregations offered audio taped assistance as well.

Question 3:

What is the role of music in your confirmation program?

The role of music in each congregation's confirmation program was very limited. The only place that music was used, if it was used at all, was in relation to the confirmation service. In this context, nine of the congregations mentioned that their students were involved in services. One congregation encouraged student input in the selection of the musical compositions. Another utilized the musical talents of students by encouraging them to play instruments as part of the ceremony. Most, however, indicated that music played a very minor role in the confirmation experience.

Question 4:

Are there any creative programs in which you have been involved or have seen which use music as a primary tool?

The list generated from this question was very small. Three congregations mentioned the use of a junior choir as a primary educational tool. In each case, these voluntary choirs encouraged student leadership and performance skills which cannot be developed in the classroom setting.

The process also enabled students to interact in a unique way which fostered a sense of camaraderie and pride which ultimately can lead to a strengthened identity.

A second area in which song was used as a primary educational methodology was through the performance of plays and contatas. Like the junior choir experience, Jewish theatrical performances promote identity and community in a way which is fun and non-threatening. One congregation reported that their voluntary theater group consisted of 120 students who spent their Sunday afternoons after Sunday School in rehearsals. Responsible for everything including the designing and building of sets making props, lighting, make-up, and performing, the students at this religious school work together in a positive Jewish environment developing their talents and skills while simultaneously learning about the history and heritage of the Jewish people. In this creative program, music, performance, entertainment, and education come together in a single experience which helps students establish a Jewish sense of self based on positive, fun-filled childhood memories of congregational life.

A third innovative use of music in the religious school classroom which was listed in response to Question Four was the practice of student song writing activities. This method of instruction involves an interactive, dynamic process between the instructor and the students, whereby the instructor asks the students to provide verses related to a specific subject matter. As the students provide verses, they are written down either on a chalk board or a note pad. Music is then applied to these verses, and the end product is a song that has been composed by the students. Doug Cottler, a composer of contemporary Jewish music, has produced a tape

called, "It's So Amazing," which is a compilation of songs that were created through this process in the courses that he has taught. This dynamic educational experience is an activity that could be used as a final review for a lesson, a set induction activity, or even an on going process throughout the teaching of almost any subject matter.

Interviews

In order to garner further insight into how music is currently being used in today's Reform, Jewish religious schools, a series of interviews were conducted. Each interviewee was asked to comment on whether or not the results of the survey accurately reflected the current trends and practices being employed by congregations with full-time invested cantors. They were also asked to share some of their own ideas on how music could be used more effectively as an educational tool. The following is a list of those who were interviewed:

Rabbi Daniel Freelander, *Director of Programs*, Union of American Hebrew Congregations.

Cantor Jeffrey Klepper, Beth Emet the Free Synagogue, Evanston, IL

Velvel Pasternak, Tara Publication, Owings Mills, MD

Cantor Benjie Ellen Schiller, M.S.M., *Associate Professor of Cantorial Arts* at Hebrew Union College -Jewish Institute of Religion, School of Sacred Music.

Cantor Eliyahu Schleifer, Ph.D., *Director of Cantorial Program and Associate Professor of Sacred Music* at Hebrew Union College -Jewish Institute of Religion, Jerusalem.

According to Rabbi Daniel Freelander of the UAHC, there are three main ways that music is currently being used in Reform religious schools today. Music is used as a form of entertainment and filler, where a musical program, usually addressing a holiday theme, is performed for students by a performance group or song leader. Music also is implemented to supplement and reinforce a lesson plan. Through the singing of a song, children can review materials through a different medium. Finally, some religious schools have created a minimum competency curriculum, where a set number of melodies are determined to be essential for students to learn over the course of their Jewish educations.

As the role of the cantorate has gained influence in the Reform Movement in recent years, so too has its role increased in the realm of Jewish education. Thus, none of the people interviewed were surprised with the finding that almost all of the congregations surveyed for this study, all of which had full-time invested cantors, had a music program in their religious schools. The fact that a congregation has employed a full time cantor indicates that music is important to the congregation. It also suggests that the congregation has the finances to support a music program.

According to Velvel Pasternak of Tara Publication, the largest distributor of Jewish Music in the United States, finances are an important factor in the stability of a music program. When congregations are in a financial pinch, music programs are usually the first things to get cut in the religious school. Furthermore, even if a congregation has the finances to support a music program in the school, they are lucky if they can find a qualified music instructor to teach. These comments clearly lend credibility to the findings in response to question one, as the only congregation that did

not have a formal music curriculum suffered because they could not find a qualified instructor

Cantors Klepper and Schiller both agree that the success of a religious school's music curriculum depends a great deal on having a qualified person to ensure its implementation, but this person does not necessarily have to be the cantor. In fact, the results of a survey taken by the Joint Commission of Synagogue Music in 1993 show that while the cantor is responsible for creating a religious school music curriculum 53 1% of the time, the cantor is responsible for teaching in the religious school 40 8% of the time[114] (Unpublished) Thus, as Cantors Klepper and Schiller have indicated, religious school music programs are not always run by the cantor In fact, it is often the case that congregations hire specific music specialists other than the cantor to direct and implement school related music activities.

One area in which the cantor seems to play a primary role in a religious school's music program is in the context of Bar/Bat Mitzvah training According to all the interviewees, the survey finding that the chanting of text was an aspect of each of these congregational Bar/Bat Mitzvah programs is representative of a trend taking place throughout the Reform Movement. All contend that this phenomenon is, in part, due to the role of the cantor, who has reintroduced the importance of chanting prayers and sacred text in Reform Jewish worship. As a result, chanting has become a central aspect in the education of students who are learning how to lead their congregations in a worship service. A detailed discussion of this statistic is discussed in the next section of this chapter which deals specifically with the

[114]Unpublished finding from the Joint Commission on Synagogue Music UAHC - CCAR Commission on Religious Living (1993).

findings of the survey taken by the Joint Commission of Synagogue Music in 1993

The lack of a musical component in the education of confirmands was verified unanimously in these interviews. All agreed that music is used almost exclusively in relation to the confirmation service. None knew of any programs which used music in the confirmation classroom for any other purpose than preparation for this ceremony. According to Rabbi Freelander, given the fact that music plays such an important role in the lives of teenagers, this age group could benefit greatly from the creative implementation of music into their curriculum.

Each of the interviewees had very positive things to say about junior choirs and their roles in Jewish education. According to Cantor Klepper, many of today's professionals in the field of Jewish music were inspired after having very positive experiences in junior choirs. According to Cantor Schiller, these choirs provide children who have an interest in singing an opportunity to learn additional songs, perform these songs, and gain a sense of self confidence in the process of performing before the community. These choirs also enable students to develop a relationship with the cantor or music director. If done on a regular basis, junior choirs provide an ongoing review of liturgical and cultural materials which can reinforce prayer skills and strengthen a child's Jewish identity. Rabbi Freelander points out, however, that while the benefits of junior choirs are enormous in terms of bringing children and their parents into the community in a more active way, these benefits do not extend to the entire religious school. They are limited by virtue of the fact that the benefits exist only for those who are directly involved.

Increasing participation and stimulating interest in music and singing is important to the success of all aspects of a religious school's music program. One of the most effective ways of rousing the spirit of song within the religious school setting is to have a substantial segment of the student population going to Jewish summer camps. Cantor Klepper argues that children who go to Jewish camps learn far more in terms of music and song than they do in religious school. Furthermore, upon returning from camp these children bring with them an enormous amount of energy and excitement about singing that translates directly into positive attitudes about music and song for the rest of the religious school.

Another way of rousing spirit is through performance oriented programs in which the entire student body is involved on a regular bases for putting on a show for the rest of the community. A model for this kind of program is Show B.I.S., a congregational performance group at Congregation Beth Israel in San Diego. Show B.I.S. is an exciting concept in creative Jewish education which provides students with the opportunity to work together in a positive Jewish environment. The students in this unique program do everything from designing and building the sets, making props, and mastering lighting and make-up to singing, dancing, acting, and directing. According to all who were interviewed, such programs are ideal for building Jewish identity and enthusiasm, but there is a danger in having a program of this magnitude draw time and energy away from the formal educational activities of the school.

One of the areas that Cantor Eliyahu Schleifer believes music may be implemented more directly is in early childhood education. Cantor Schleifer argues that all too often religious schools underestimate the learning

abilities of their youngest students. Children are capable of encoding tremendous amounts of culture and language at a very early age and they love to sing. Thus, through songs and chanted prayers children can begin to build foundations for Jewish knowledge and identity as early as preschool. Cantor Klepper agrees, by establishing a solid foundation of memorized materials at an early age. Judaism becomes part of who these children are. This process is greatly enhanced through the use of song. As singing plays a central role at the preschool level, Klepper suggests that the implementation of a strong music program at the preschool level could prove to be very helpful to Reform Jewish education. According to Cantor Schleifer, by the age of 8 years old, children should be able to recite all the prayers in an adult worship service.

Bridging the gaps in musical preference between adults and children in the congregation is something that Cantor Schiller believes is of vital importance. All too often, the melodies the children know are different from those their parents know. Thus, that which is an enjoyable melody for worship for some in the community may not be enjoyable for others. In response to this problem, Cantor Schiller calls for communities to expand their musical repertoires. Children should not only be learning camp melodies, nor should parents be confined to the music with which they grew up. Rabbi Freelander, in addressing this same issue, suggests that one solution could be in the development of a musical mission statement for the congregation. With a specific direction in musical programming being shared throughout the congregation, the musical voice of a community may attain a greater sense of unity.

This kind of unity can also be established through the creation and distribution of audio tapes containing melodies for songs and prayers which are regularly used in worship and rituals. Audio tapes, says Rabbi Freelander, enable entire families to learn the same melodies. In listening to tapes, parents can learn the same songs that their children are singing in Sunday school, and children can learn the melodies that are being used at Friday night services. By putting the songs of a congregation on tape, teaching becomes mobile and is freed from the constraints of time. Families can listen to the songs during dinner or in the car. According to Cantor Klepper, such tapes are a means of channelling entire families into a shared musical experience.

These interviews have verified that the results of the survey point to specific trends which are currently taking place in the realm of the use of music in Reform Jewish education today. Among these trends, perhaps the most significant is the fact that music programs are highly dependent on having a qualified director, and that, aside from the Bar/Bat Mitzvah program, cantors often have little to do with music education in the religious school. This may, in part, account for the gap that often exists between the melodies used by the parents and those used by the children. Chanting is clearly on the rise, and this is the result of two factors -- the presence of a cantor and the openness of the Reform Movement in the reclaiming of tradition. From the interviews, it is clear that educational innovations regarding the use of music in teaching teenagers is an area which needs to be explored. Finally, these interviews have resulted in a wide variety of visions for future uses of music in education. Some of the ideas will be considered in Chapter Four.

How Trends in Congregational Music Can Effect the Religious School

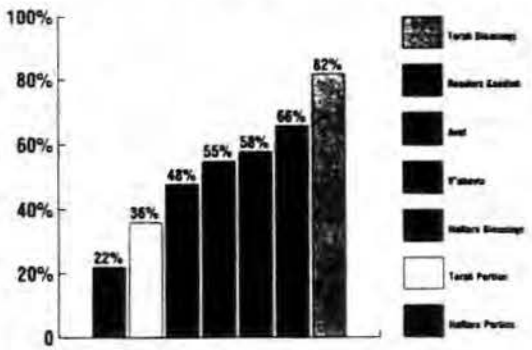
In 1993 the Commission on Synagogue Music disseminated a survey intended to assess current trends in Reform congregational music. The findings from this survey document the rapid growth of the cantorate within the Reform Movement. Over two thirds of the congregations, with at least 600 member units, employ professionally trained cantors[115]. These cantors have had a major impact on the ritual and worship modalities of their congregations, as they have revived the art of chanting Torah, Haftara, prayers, and other sacred texts. These musical influences effect more than the spirit and the aesthetics of congregational worship, they influence that which is taught in the religious school as well.

According to the results of the survey, the use of traditional chant during various portions of the worship service has become widespread and normative for most Reform congregations today[116]. For example, 80% of all congregations chant the Reader's Kaddish. This statistic is remarkable when it is considered that the Reader's Kaddish did not appear in the official prayerbook of the Reform Movement until 1975[117]. The survey also reports that 84% of all congregations chant the Torah blessings, and 72% of all congregations chant the Avot prayer. The charts below illustrate how rapidly these pervasive changes have taken place within the Reform Movement. The increases in chanted materials over such a brief period of time demonstrates a dramatic transformation taking place in Reform congregational worship.

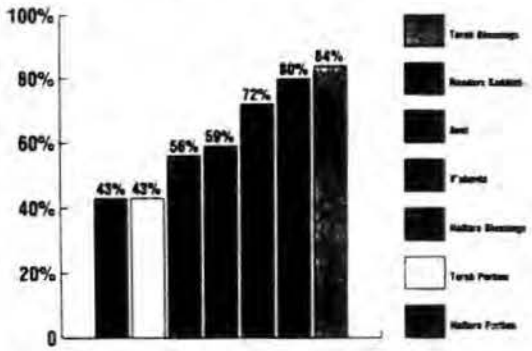
[115]Daniel Freelander, et al. "Emerging Worship and Music Trends in UAHC Congregations: A Project Joint Commission on Synagogue Music UAHC - CCAR Commission on Religious Living," (UAHC, 1994), 21.
[116]Daniel Freelander, et al., 13.
[117]Daniel Freelander, et al., 13.

Regularly Chanted Portions of the Service

1987 Survey



1993 Survey



The implications of these results are not confined to the realm of worship services. Their implications may also be extended to the realm of that which is being taught in the religious school, particularly in the congregation's Bar/Bat Mitzvah program. If a congregation regularly chants specific portions of the worship service, it would be logical to conclude that students who are learning how to lead the congregation in worship would also learn how to chant. This was certainly the case in all of the congregations surveyed for this paper, for in every case, chanting was an integral aspect of the Bar/Bat Mitzvah training program. Thus, as chanting becomes a congregational practice, most likely it will also become part of that which the congregation teaches to its children.

The 1993 survey also addressed the involvement of junior choirs in congregational worship. According to the survey, congregations with cantors are also more likely to have a congregational choir for adults and/or youth. The study found that in congregations that were large enough to hire a full-time cantor, over 50% had a junior choir. On the whole, 40.1% of the congregations in the survey had junior choirs. These findings illustrate how the performative aspects of religious education are widely recognized throughout the country.

A final statistic which is relevant to this paper concerns the issue of who is responsible for music programs in the religious school. Recall the fact that the only congregation which did not have a music program in its religious school was the one that could not find a qualified music instructor. Compare this fact to the findings in 1993 which show that on the whole, the key music person is responsible for teaching at religious school 40.8% of the time. Most of the time, therefore, a congregation must find a qualified music instructor, other than the cantor, to run the music program for the religious school. When there is none to be found, the music program suffers.

The survey of 1993 clearly shows that the presence of a cantor brings music to almost every aspect of congregational life, but it also shows that the cantor is not always in charge of developing and implementing the music curriculum for the religious school. This job is often the responsibility of others. For this reason, there are a number curricula available which suggest ways in which a religious school might use music and song in Jewish education.

Guidelines -- To See The World Through Jewish Eyes

To See The World Through Jewish Eyes is a Reform Jewish curriculum developed by the UAHC in the late 1970's. Its primary goal is to enable each and every Jew to develop and internalize a Jewish sense of self. Through this curriculum, which begins at the preschool level and continues through adulthood, the learner has the opportunity to explore and enjoy "the rich options within the vocabulary of Jewish identity[118]." To be a Reform Jew involves making choices and decisions. To See The World Through Jewish Eyes is a curriculum which strives to nurture a sense of how one might perceive life's choices through a Reform Jewish lense.

Following this curriculum, every student studies the themes of Covenant, Israel, Prayer, Jewish Identity, Social Action, Jewish Family Life, Hebrew, Shabbat and Festivals, K'lal Yisrael, and Synagogue in a manner which is age-appropriate[119]. Each theme is broken down into learning objectives and grouped into five separate groups called, "clusters." The five clusters are:

> Jewish Functional Skills: Objectives in this cluster teach the skills needed to name and define data.
>
> Perspectives on Self and Others: These objectives are designed to aid the student in exploring universal and particular aspects of Jewish identity, a Jew's unique relationship to Israel, and one's sacred partnership with God.
>
> Gaining Jewish Insights: This cluster gathers together a variety of objectives which enable one to study and learn from classic Jewish texts.

[118] To See The World Through Jewish Eyes: Guidelines for the Primary Years. The national curriculum project of the Joint commission on Jewish education of the Union of American Hebrew Congregations and the Central Conference of American Rabbis. Experimental Edition, (1982), 7.

[119] To See The World Through Jewish Eyes: Guidelines for the Primary Years, 11.

Continuity and Change: This cluster contains a variety of objectives which enable students to gain an understanding of Jewish history.

Creative Thinking, Experience and Expression: The objectives in this cluster provide learners with opportunities for original interpretation, association and creative experimentation[120].

These clusters invite a wide variety of learning activities, one of which is the use of music and song. In this curriculum, music and song are primarily used as a means to reinforce materials which have already been presented in a lesson. They strive to aid students in mastering the primary learning objective by providing entertainment value, rousing enthusiasm, and reviewing materials in a new and exciting way. The following examples illustrate the general use of song as an educational tool in To See The World Through Jewish Eyes.

Objective: Recognize the order of the Pesach Seder.
Activity: Sing songs that rehearse the order of a Passover seder ("Come Let's Sing Dayenu" -- Bogot, UAHC)

Objective: Identify symbols, foods, melodies and images related to the festivals of Shabbat, Rosh Hashanah, Yom Kippur, Sukot, Simchat Torah, Chanukah, Purim, Pesach, Yom Ha-Atzmaut and Shavuot.

Activity: Sing melodies related to Shabbat and the festivals.

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[120]To See The World Through Jewish Eyes: Guidelines for the Junior High School Years. The national curriculum project of the Joint commission on Jewish education of the Union of American Hebrew Congregations and the Central Conference of American Rabbis. Experimental Edition, (1982), 9.

Objective: Identify aspects of nature by means of the biblical story of creation.
Activity: Hear songs, poems and legends related to the biblical story of creation in order to list highlighted aspects of nature.

In each of these activities, songs are primarily being used as a fun way to review materials and concepts which have already been presented in a lesson. They serve to assist the student in encoding information by means of melody and repetition. In many instances, these songs also provide elements of cultural enrichment, nurturing Jewish identity and establishing musical ties to K'lal Yisrael. The singing activities in this curriculum serve their primary learning objectives well as music is used as a supplemental tool motivating and stimulating students while, at the same time, providing cultural enrichment and material review. Through this supplemental approach, To See The World Through Jewish Eyes effectively weaves music into the complex fabric of a comprehensive, modern, Jewish curriculum.

Project Manginot: Guidelines for Music Education

Seeking to expand the role of music in the classroom and increase the accessibility of songs as an educational resource, the UAHC created Project Manginot, a music curriculum based on the educational guidelines found in To See The World Through Jewish Eyes. This collection of songs not only provides an extensive list of melodies for singing in the classroom, but it also provides teaching strategies which strive to stimulate the imagination and maximize the ability of students to grasp Jewish values, ideals, and history. Project Manginot is a valuable resource and a well structured framework for relating songs to learning objectives.

Project Manginot is structured on the same ten themes as To See The World Through Jewish Eyes. These themes, listed below, strive to provide an on-going focus for everyone who is involved in the processes of Jewish learning and educating[121].

1) Jewish Identity
2) Brit: The covenant between God and the Jewish people
3) Israel
4) Hebrew
5) Prayer
6) Tsedek (Righteousness), Mishapt (Justice), & Chesed (Loving Deeds)
7) Shabbat, Festivals, and Life cycle Rituals
8) Esteem for Oneself, Family, Community, and Others
9) K'lal Yisrael (Jews throughout the world)
10) The Synagogue

Each of these themes is broken into specific learning objectives followed by learning activities for the preschool, primary, and intermediate age levels. These learning activities focus primarily on the use of songs and musical exercises to support and reinforce the lesson. The following examples, under the theme of "Jewish Identity," demonstrate how this curriculum uses music toward achieving specified learning tasks.

Preschool Guidelines:

Objective: Using the five senses, identify Jewish people, places, objects and events.

Activities:

a) Listen to holiday songs and have the children guess which holiday the song relates to.

[121]Freelander, Dan., et al. Project Manginot: Guidelines for Music Education - Lesson Plans and Learning Activities. (New York: UAHC Press, 1992), 6.

b) Use a tape of a service and have the children identify the sounds of the service -- cantor singing, rabbi reading, congregation responding

c) Use a tape of special holiday sounds and have the children identify each sound and the holiday with which it is associated: blowing the *shofar*, waving the *lulav*, a *dreidel* spinning and falling, the sounds of the *sukah* being built.

d) Use any of the songs from Especially Jewish Symbols, Jeffrey Klepper and Susan Nanus (Denver, CO: Alternatives in Jewish Education, 1977) to identify objects and people

e) Using the sense of sight, have the children who are wearing different colored clothes, sing the "Color Song," and name the different colors in Hebrew.

f) Let children play chords to Jewish songs they know on an autoharp, using colors on the chord buttons so the children can learn which buttons to press.

Primary Guidelines:

Objective: Investigate personal and home practices which are related to Jewish identity.

Activities:

a) Teach the children how to chant the *berachot* over the Shabbat and Chanukah candles. Discuss when we chant these blessings. Stress that lighting candles for Shabbat and holidays is something that sets us apart from our non-Jewish neighbors. (Be sure to use the right melodies to distinguish the Shabbat and holiday *berachot* from one another.)

b) Repeat the activity above using the Kiddush and Hamotzi.

c) Sing the following songs: "Kipah," "Menorah," "Mezuzah."

d) Sing "Say the B'rachot."

e) Listen to "Birkot Havdalah" & Teach "Shavua Tov."

f) Sing "Kadeish Urcatz" & discuss the Passover seder.

g) Sing or listen to "To Build a Sukah."

h) Teach you students "Sh'ma."

i) "Modeh Ani" can be used to teach the fact that many Jews say this prayer upon awakening in the morning

Intermediate Guidelines:

Objective Associate appropriate Hebrew vocabulary with examples of personal and home practices of Jewish identity (e.g., Tefilah, Mezuzah, Kashrut)

Activity

a) Listen to and/or learn songs associated with home practices: Shabbat -- Candle blessings, Kiddush, Hamotzi, Birkat Hamazon Chanukah songs & Passover songs.

These objectives and learning activities illustrate how songs are used in this curriculum. Most of the time music is being used as a supplementary tool, enriching and reviewing a lesson. They are also being used for their entertainment value. This supplementary use of music dominates this curriculum, and it is not uncommon. Music is used primarily as a supplement and a spirit raiser in the other two music curricula reviewed for this thesis listed below:

A Guide to Nurturing Jewish Identity and Values Through Music, by Marsha Bryan Edelman. Available through the CAJE Curriculum Bank.

Reinforcing Jewish Identity Through Music: A First Grade Music Curriculum for Fairmount Temple in Cleveland, OH, by Julie Jaslow Auerbach, 1988. Available through the CAJE Curriculum Bank.

While the use of music as a supplement is the primary way music is being used, there are examples of music being used in a more integrated fashion. In Project Manginot, for example, the intermediate level lesson on Jewish identity integrates music with text study. In the activity presented

above, song and / or prayer serves two separate but complimentary educational functions. While it is being presented as a way to reinforce a Jewish identity, the text of the song or prayer, which in some cases has been learned as early as preschool, is being used as the primary source for Hebrew instruction. This expanded role in the use of song for instructional purposes is an important development for the integration of music programs into the religious school setting. Songs need not be restricted to serving the supplementary objectives of reviewing materials or entertaining the students. They are important texts which can be used in the study of all aspects of language including the development of vocabulary, grammar, and reading, and the fact that they are connected to melody strengthens their effectiveness as instructional tools. This marriage between music and text study has been long used in traditional, Jewish, educational settings.

The Heder

In the heder, the traditional school setting for orthodox Jewish education, music plays a central pedagogical role. Melody is incorporated into almost every aspect of education, serving to aid students in the process of rote memorization of textual materials through patterned, rhythmic repetition. The extensive use of rhythm and melody for the purpose of text study was discussed in a historical context in Chapter One. Here, however, a discussion of the traditional uses of study modes are useful in providing some insight into how Reform Jewish education might begin to integrate music more fully into its curriculum.

In an essay by Diane Roskies on alphabet instruction in the heder of Eastern Europe, she presents a unique system of instruction involving music

as a primary means for teaching the Hebrew alphabet to children[122] While this system is not being used universally in heders today, it illustrates how melody can play a primary role a child's early education The following passage explain how the Hebrew alphabet was taught to young children for centuries using melodic intonation as an educational tool

> Heder alphabet lessons were almost universally individual sessions of 10 or 15 minutes duration, one to three times a day The teacher was seated and the child stood or sat at his side and recited from a shared alphabet sheet or prayer book These lessons, as in all heder instruction, were aloud and chanted rhythmically[123]

According to Roskies, these chanted lessons were actually dialogues between the teacher and the student. The teacher would chant a question, and the student would chant back the answer The chanted dialogue was driven by the soothing rhythm and repetitive stresses The following are some alphabet chants gleaned from heder memoirs recorded in Roskies' article. The English translations are incomplete, but the paraphrasing helps provide a sense of how these chanted lessons proceeded.

> Vos iz dos, an alef, zog zhe azoy, aleph
> nokh a mol mit kheyshek,
> derunter mit dem, vi makht. . .
>
> What is this?
> An "aleph."
> Say it like this, "aleph."
> Do it again with zeal. . .

[122]Diane Roskies, "Alphabet Instruction in the East European Heder: Some Comparative and Historical Notes," Yivo Annual of Jewish Social Science, vol. 17 (New York, 1978), 21.

[123]Roskies, "Alphabet Instruction in the East European Heder: Some Comparative and Historical Notes," 39.

Zestu, zunele, dem kanonisl, vi bay a vaser-treger?
Dos iz an alef, zog-zhe, zunele, alef, alef, alef.

Do you see my dear son, a wooden yoke, like a water carrier
That is an "aleph."
Say it my dear son -- "aleph, aleph, aleph!"

Zog, shray, red, nokh a mol, un nokh a mol
Un ot do, yingele, vi makt?
Mit a lange heldzele, zinele, vos iz? a lamed.
Un mit an opgehakte fisele vos iz? a hey.

Say! Call! Read!
Again and again.
With a long neck, what is it?
A "lamed."
With a chopped off little leg, what is it?
A "hey."[124]

These private chanted lessons were intended to drill the alphabet into the child's memory by incorporating a variety of educational techniques. Images of animals and common household items were used to help implant concrete, visual associations between the letters and their shapes. Through these associations, students developed skills in letter differentiation and recognition. Rhythm and repetition also played a dominant role in this educational approach to teaching young children the alphabet. While these lessons did not have a set meter or melody, they were rhythmic, repetitive, and soothing. The power of this form of instruction lies in the fact that the musical features of the spoken text functioned to enhance memory and retention. This monotonous sing-song method of teaching the alphabet made use of what is technically termed a mnemonic tune.

A modern parallel to these chanted alphabet songs is the "Aleph-Bet Song" by Debbie Friedman. Structured on the concept of echoing as a

[124]Roskies, "Alphabet Instruction in the East European Heder: Some Comparative and Historical Notes," 39.

means of instruction. Friedman's song helps young children memorize the Hebrew alphabet in a dynamic, interactive way. Much like the musical methods for instruction used in the heder, the "Aleph-Bet Song" uses melody and rhythm to enhance learning. Hence, the mnemonic tune has been and continues to be used in a wide variety of learning contexts to help students encode and memorize information which must be recalled at will.

In traditional learning circles, Torah is also studied with the aid of melody. Students of Torah make use of mnemonic chants to memorize large passages of biblical text as well as memorize their translations. This practice was common in the heder, where chanting would carry both the Hebrew and the Yiddish versions of the biblical text. First the Hebrew was chanted and then its translation in Yiddish was chanted. Thus, a student could memorize a text and its translation simultaneously[125].

It is important to point out that these translation chants are not the same as Biblical cantillation, as each system serves a distinct function. Biblical cantillation is based upon a small group of musical motifs for articulating, reinforcing, and differentiating between textual materials[126]. The mnemonic tune, on the other hand, is a simple melody serving to facilitate the recitation and memorization of texts and helping to develop within the student the ability to engage in communal participation[127].

Another category of study mode is talmudic chanting, which was discussed in Chapter One. Used exclusively for the study of Talmud, this mode functions to articulate, reinforce, and interpret complicated textual material. Its simple melody serves to aid the student in the memorization of

[125]Cantor Eliyahu Schleifer, Ph.D., interview conducted in Cincinnati, November 15, 1995.
[126]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 191.
[127]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 191.

large amounts of information and the improvised gesticulations which accompany the melodic incantation helps to bring the text to life[128]

As each of these study modes is a primary means of instruction in the heder, music is an essential part of a traditional Jewish education. It should be noted, however, that the way in which rhythm and melody are used pedagogically in the heder differs dramatically from the way in which they are currently being used in today's Reform Jewish religious schools. Musical instruction in traditional Jewish education is primarily an instrument used to aid in the memorization of text. These study modes are not songs. They are melodic modes of study. In contrast, the primary use of music for instruction in the Reform Jewish religious school setting is song, which is used primarily as a supplementary tool, for enrichment and review.

From the surveys, interviews and curricula discussed in this chapter, it seems that, in most instances, Reform Jewish education is not using the pedagogical aspects of music to its greatest potential. The Reform Movement's curricula, To See The World Through Jewish Eyes and Project Manginot , as well as other smaller scale curricula, present a wide variety of powerful and educationally sound applications for music in religious school. These applications, however, are primarily supplementary in nature, as music is used to motivate and stimulate, to review and enrich. Such music is often fun and uplifting, providing education and entertainment at the same time. These vibrant qualities found in modern Jewish music have been instrumental in inspiriting the American Jewish population, but there are many areas in Reform Jewish education which could greatly benefit from the use of music and melody as a primary rather than a supplementary

[128]Wolberger, "Music of Holy Argument: The Ethnomusicology of Talmudic Debate," 191.

educational tool. The following chapter will explore ways in which rhythm and melody might be employed in a more primary fashion as it once was customary in the Eastern European heder and continues to find validity in modern educational research.

Chapter 4

Proposing New Models for the Use of Music as an Educational Tool in Reform Jewish Education

According to the findings in Chapter Three, music programs in most Reform religious schools today use songs primarily as a means to supplement lesson plans. Songs are taught in order to support and reinforce information about Jewish holidays, history, and values, as well as a means to review Hebrew vocabulary. This supplementary application of song is important and should continue to be used as an educational tool in Jewish education. However, as Chapters One and Two suggest, songs may also play a more primary role in a lesson plan. The purpose of this chapter is to expand and strengthen those music activities currently being implemented in Reform Jewish education by proposing a number of paradigmatic models for the use music as a primary educational tool. Using learning activities currently found in secular education as well as those which have been instrumental in traditional Jewish education for centuries, four criteria are presented for improving music programs in today's Reform Jewish religious schools.

The first of these criteria focuses on the use of a song's text as the primary material for study. The poetry and brevity of a song text makes it an ideal subject for teaching a unit in religious school. In that they are brief, songs allow a student to gain a sense of mastery over a text in a short period of time, and the poetry and rhyme of the text help make the task that much easier. Songs are also highly adaptable materials for study and can be

used as conceptual bridges between subject matters in wide variety of educational settings.

A second criterion for improving a religious school's music program involves to use of singing as a way of improving reading readiness skills. By utilizing music in a creative way, the process of singing songs can be employed to improve a students sight vocabulary, which ultimately can lead to improvements in reading fluency. This process may be used to aid students in the development of Hebrew reading skills in general, and liturgical skills in particular. Two models for such a program are presented in this chapter.

The use of melody as a kind of study mode is a third criterion suggested for music programs. This concept is based on the way in which traditional Jewish education uses melody as an aspect of the study process in general. For thousands of years melodies have been used to encourage student participation and provide a sense of expectancy within the learner. Sing-song, rhythmic tunes have long been applied to help students in the memorization of textual materials. According to this approach to education, anything which can be spoken can also be sung. The reintroduction and of melodic modes for study is the bases for this third educational criterion.

Finally, the use of music in the education of teenagers is presented as a way of stimulating and motivating this difficult age group to become more invested in Jewish education after their Bar/Bat Mitzvahs. This model uses the lyrics of popular music as a primary instrument for drawing students into an evaluation of their own values and beliefs. Such an approach invites students to integrate their own interests into the learning process, by making use of a medium which is a central aspect of their lives.

Using Songs as a Primary Text for Study

While the appropriate application of a song can be an effective way of supplementing a lesson, most lesson plans can also be structured around the song itself. A song offers far more flexibility than materials found in most standard text books. Text book materials are good in that they are highly structured. Written in sentences and paragraphs, text books lead students in a set path through a lesson. A lesson based on the text of a song, on the other hand, is more open ended. The poetry and brevity of a song makes it an ideal medium for an interactive lesson through which a teacher can introduce ideas and concepts in a dynamic way.

Songs also offer flexibility in that the same song may be used in a wide variety of settings. For example, if a Sunday school class is studying a unit on Yom HaAtsmaut, the text of a song concerning Israel may be taught during the lesson on Yom HaAtsmaut, during Hebrew class, as part of a history unit, or even incorporated into worship services. Used as the primary text for study, a song represents an educational bridge between disciplines, offering students the opportunity to establish important links between lessons.

Preschool Students

At this age, children love to sing and dance, and while they may not be able to read a written text, the words of a song and the feelings evoked by its melody are excellent subjects around which a teacher can structure a lesson plan. The following example illustrates how a song can be used as a springboard for teaching a variety of simple concepts about Israel.

Objectives:

- The student will be able to identify an Israeli flag.
- The student will be able to recall a few Hebrew words including the words for "flag," "blue," and "white."
- The student will be able to explain Yom HaAtsmaut.
- The student will be able to explain Israel's importance to the Jewish people.

Activities:

- Teach the song "Kachol V'lavan" (#119 in Project Manginot). If this lesson is going to be done for Yom HaAtsmaut, it should be started a few weeks prior to the holiday so the children have time to memorize the song and become familiar with the meaning of the words. Be sure to have an Israeli flag each time you sing the song and point to the colors as you sing them. Translate the song every time you sing it.

Some Hebrew Vocabulary Words:

Kachol	Blue
Lavan	White
Degel	Flag
She Li	Mine/ My

- Teach the children about the flag. Compare it to a Talit and discuss the fact that the design of the Israeli flag is partially based on the talit.
- Have each child make an Israeli flag.
- Ask the children why we sing this song referring to the flag in the first person possessive if we don't live in Israel? Explain that Israel is a land for all Jews. Any Jew who lives outside of the land of Israel has the right to return to the land and live there. Therefore, when you talk about Israel, you can call it "my land." And, in this song, when you sing about the Israeli flag, you can call it "my flag."
- On Yom HaAtsmaut, have a parade with the children marching and singing to this and other Israeli songs. Have the children wave their flags in the air.

This kind of lesson may be structured around almost any song however the songs which work best for this kind of lesson are songs which can be used as an introduction to other activities such as dancing and crafts. Songs which have an echo part are particularly good for this age, especially if the song is in Hebrew. Using an echo in the song ensures that everyone will be able to participate without embarrassment.

Primary Students

After the third grade most students are able to read Hebrew at a very basic level. Each year as they continue to go to religious school their reading skills should improve with practice. In order to aid students in establishing a greater sense reading fluency, therefore, every opportunity must be utilized to create opportunities for reading practice. As song sessions represent ideal occasions for such practice, it is very important to supply students with a written text every time a song is sung. The text should be written in Hebrew, not English transliteration[129] While a transliterated text may improve the initial quality of the student participation, it has very little educational value. The use of a written Hebrew text, however, provides students with an opportunity to strengthen their reading skills each and every time they sing.

In order to use the text of a song most effectively, exercises should be developed which connect the song directly to the subject that is being taught. If the song is being used as part of a Hebrew lesson, accurate translations and vocabulary sheets must be prepared. In teaching the song,

[129]It is important to clarify that the textual materials being discussed here do not contain musical notation. With materials that contain music and text simultaneously, there may be difficulties with the words reading from right to left and the music reading from left to right.

these references will be instrumental in helping the student apply the song to a variety of contexts. Keeping with the theme of Israel Independence Day, the following lesson uses song as a primary educational tool in teaching primary level students concepts about Zionism.

Objectives:

- The student will be able to identify Theodore Herzl as the father of modern Zionism and person who said the words in the song being taught.
- The student will be able to explain the concept of Zionism.
- The student will be able to locate Israel on a map of the world as well as specific locations within Israel itself

Activities:

- Provide a context for the song by teaching who Herzl was.
- Teach the song "Im Tirtzu" (#118 in Project Manginot)
- Systematically work through the translation of the song, word by word and phrase by phrase.
    - Point out specific vocabulary words and use each as a set induction into the teaching of specific concepts.
    - Focus specifically on the concepts of Zionism, Israel, the "People Israel," and being a free people in our own land.
- Have a discussion as a group on the following issues:

    1) What does it mean to be a free people?

    Consider the freedom afforded to you as Jews living in the United States (maybe have the students make a list of the freedoms that they enjoy). This has not always been the case for Jews. For thousands of years the Jewish people has lived in a state of exile from the land of Israel. At times, our existence has been relatively good, but most of the time we have been oppressed and forced to live under circumstances that were not good. The oppressed Jew was never entirely free. This yearning for freedom and self authority led many Jews to share the dream about which we sing in this song.

2) What are some dreams that you have? How do you pursue them?

3) Why do we need our own land?

When a people has its own land it ultimately has the right to self rule For the Jewish people, a Jewish homeland is the solution to the question of freedom As long as we have the State of Israel, the Jewish people will always have a place to go and be Jewish without oppression.

4) Where is Israel? Study it geographically

- Sing the song again
- Have the kids break into groups and create the land of Israel out of cake and ice cream

In this kind of lesson it is important to work gradually and systematically through the song. While such a lesson could be done in a single day, spreading out the lesson over a few days integrating the materials in the context of a few disciplines is a better strategy. Using the same text in a variety of contexts such as Hebrew, History, and Arts and Crafts (cake decorating), provides the students with the opportunity to master the text and its broader meaning in a much more comprehensive way. If song texts are used in this way, it is important to build upon the same vocabulary on a regular basis. The following lesson for students at the intermediate level, builds upon the same concepts and many of the same vocabulary words taught at the primary level. This lesson, exploring the Israeli national anthem, "Hatikva", is taken form an activity prepared by the American Zionist Youth Foundation and the Education and Culture

Department[130] Most of the lesson may be found below. The lesson in its entirety may be found in the appendix.

Intermediate Students

Objectives:

- The student will be able to sing "Hatikva"
- The student will be able to explain the concept of Zionism.
- The student will be able to explain the terms and conditions of this song of hope

Activities

- Teach the song in its entirety, the study the sections separately. "Hatikva" is comprised of two parts: the second section describes a hope and the first section provides conditions for the fulfillment of that hope. Participants should approach this lesson in that order.

The Hope

- Study the second section of the song line by line:

  1) Is the vision presented in this poem a religious one?

     The dream of a return to Zion is integral to Jewish religion. "Hatikva" represents the transformation of religious language to the language of modern nationalism. Phrases such as "soul of the Jew yearns" and the eye looks to Zion" can be understood in religious terms, by are secular. In fact, "Hatikva" is a surprisingly secular poem. For Example, God is not mentioned.

     Explain that until the Age of Enlightenment (The Haskalla), the only vision for return to Zion was based on the religious the religious idea that God would one day send a Messiah to redeem the Jewish people and reestablish God's Kingdom in Jerusalem. This is a vision which continues to exist in our prayerbooks today. Explain that there are some Orthodox groups today who believe that a Jewish State cannot exist until the Messiah has come.

[130]"Dal Kesher." An activity prepared by the Joint Authority for Jewish Zionist Education and the Department of Jewish Eduction and Culture in the Diaspora, New York 199_.

Contrast this religious vision with the one that has been outlined in "Hatikva." Jews are in charge of their destiny. Jews are responsible for establishment of the Jewish state -- not God. This song, however, is not anti-religious. "Hatikva" describes religious feelings in secular language; it defines the Jewish creed of redemption as a nationalist hope.

2) What specific hope does "Hatikva" describe?

The main hope is to "be a free people in our own land," but what is the meaning of this phase? Are American Jews free? Can we be free without sovereignty? This part of the discussion might elicit very different reactions from various participants. For example an Israeli and and American Jew would each understand the song differently. What do you think are the basis for these differences?

While singing this anthem in unison, people attach different meanings to it. Many Israelis claim that the hope of "Hatikva" can only be realized by living in Israel. Many diaspora Jews believe that the song's hope is fulfilled by the mere existence of the Jewish State.

3) Has the hope of the song been fulfilled? If not, what must be done to realize the dream? If yes, what is the meaning of singing "Hatikva" today?

The Conditions:

- Study the first section of the song line by line.
  - What are the conditions for not losing hope?
  - What are the two conditions put forth in the song?

1) The first condition is a general condition to have a Jewish awareness; an intrinsic "feeling" of Jewishness.
   - Have you ever had a "yearning soul?" Explain.
   - Do Israeli Jewish and American Jewish souls yearn in the same way?

2) The second condition depends on the first. It is represented in the glance toward Zion.

Pay attention to the relationship between the singular and the plural in the poem. "Hatikva" expresses the idea of a private hope transformed into a national aspiration -- "our hope."

3) Discuss the translation of "kadima." In the poem it means both eastward and forward. What is the significance of this? Our ancestors

attached special positive meaning to the direction from which the sun rise -- the East. Throughout our history, the East in Jewish thought has symbolized both future and hope.

4) Discuss that fact that "Hatikva" was written over a century ago. Is the existence of the State of Israel still conditional? On what does it depend?
5) Have the student write their own conditional statement that would express their understanding of Israel and world Jewry. They should begin with the phrase, "As long as ".

6) Compare the American and Israeli national anthems. What are the similarities and differences?

   A common value expressed in both is the concept of freedom, which can be found in the last two lines of both songs. However, the American national anthem presents a battle scene, emphasizing the theme of war. The Israeli national anthem stresses a spiritual connection to the land as a means of achieving freedom.

- Close the lesson with the singing of "Hatikva."

This lesson demonstrates how the text of a song may be used as the primary instrument for instruction. Throughout the lesson, the text of "Hatikva" is the focal point of study and discussion. By going through the text line by line, the lesson not only introduces and strengthens vocabulary, it also provides a context within which to understand the words. By studying "Hatikva" and other songs in this way, a song session moves beyond the realm of a supplementary experience for students. It becomes a lesson in itself.

Developing Sight Vocabulary

As mentioned in Chapter 2, studies show that the acquisition of a sight vocabulary can be an important aspect in developing reading skills. Songs can play an instrumental role this process. The following two

exercises using texts from known songs may be implemented in any Hebrew class as a means of improving a student's sight vocabulary.

The first exercise is common to most Hebrew curricula. It can be used for any song which contains words that refer to specific images, and it is helpful in developing sight a vocabulary for objects. This exercise involves the singing of songs while simultaneously providing visual clues. It is hoped that after the exercise the child will be able to sing the song and ascribe images to the words at the same time. As the words of the song may be presented aurally, this exercise does not necessitate the ability to read, and therefore, it may be used with preschoolers as well as primary and intermediate students. Here is a very simple example which could be used in the teaching of vocabulary related to Purim using the song "Chag Purim" (Project Manginot #84).

Exercise:

- Teach the words to the song using the following visual clues to reinforce Hebrew vocabulary:

  - Masks ..... Masechot
  - Noise makers ..... Rashanim
  - A picture of someone singing ..... Shirim (songs)
  - A picture of people dancing ..... Rikudim (dances)

- Hold up the clues each time the appropriate word is sung.

- Extend the exercise by making the creation of each of these objects an art project for the entire class. When ever the song is sung, have the children hold the appropriate item up at the appropriate time in the song.

- Other Hebrew vocabulary words in this song:

  - Big ..... Gadol
  - Holiday ..... Chag
  - Children ..... Y'ladim
  - Noise ..... Ra'ash

One of the primary goals in Jewish education is to establish an early proficiency in the reading of prayers. This second exercise can be applied to the development of prayer skills and prayer vocabulary. Using prayers with melodies as the primary text for study a student can develop skills in prayers as well as an understanding of what the prayers mean. This exercise has three basic steps.

1) The student listens to a prayer with a melody on a tape.
   - This step is done without a written text.
   - This provides the student with an opportunity to become familiar with the words as they are pronounced in association with the melody.

2) Have students listen to the tape and follow the words in a prayerbook or on a chalk board.
   - Through this step, the student sees and sings the words simultaneously.
   - This step helps to forge a connection between the way in which a word sounds and the way it is written.

3) Have students read the words of the prayer without the aid of the music.
   - Now, the student has developed the ability to sing and read the text of a prayer. These words have become a kind of sight vocabulary which is carried by the melody, but not dependent on it.

In a sense, this three step process helps a student memorize a small piece of text through melody. The melody, however can later be divorced from the text and the student learns to read with greater fluency. This phenomenon, which happens all the time in religious school, even though it is not a formal part of the curriculum, is probably familiar to anyone who has ever been involved in training students for their Bar/Bat Mitzvah. Here's the scenario:

> A Bar Mitzvah student is having trouble with reading his Torah portion. He stutters as he reads each and every syllable at a time. Suddenly he comes to a phrase that he has recently learned in a song, and for the next five or six words he can read with complete fluency.

This scenario is very common. It is an example of the internalization of memorized text which translates into a sight vocabulary when it is read in its written form. The rote memorization of prayers is very helpful to students who are learning liturgy because so many of the Hebrew prayers share common phrases and formulas. If a student can memorize a few prayers, his/her reading of other unseen prayer texts will most likely improve as well since a broad prayer vocabulary has already been internalized.

An excellent example of a program which has incorporated this kind of educational strategy into its curriculum in a formal way is a prayer education center at Temple Beth Israel in San Diego, California. In this unique program, all of the Hebrew prayers for Shabbat and Weekday services have been placed on separate audio tapes. Each tape has corresponding work sheets, vocabulary sheets, and reference materials relating to the specific prayer being learned. Thus, as the student works through a similar three step process, vocabulary and reading skills are developed simultaneously.

Melody as a Mode of Study

As was discussed in Chapter Two, the underlying melody and rhythm of a song can provide a sense of expectancy that alleviates resistance and fear of failure. This use of melody and rhythm has a long history in traditional Jewish education, as chanting has always been a vital

component in learning. The historical and theoretical basis the chanted materials was discussed at length in Chapter One. Here are some of the ways in which this traditional method of text study might be applied in the context of Reform Jewish education today.

First of all, the reintroduction of traditional nusach for prayer could provide a partial solution to many challenges facing Reform worship and prayer education today. As was revealed in the interviews discussed in Chapter Three, many congregations today are challenged by the fact that adults and children know different melodies for the same prayers. The reintroduction of traditional prayer chanting, which is already a popular trend, could help to close this gap and create a more unified prayer community. In the realm of education, nusach represents a way in which a student can naturally begin the first step in the three step process discussed above. Even before a formal prayer education has taken place, young children can begin to learn prayers through the melodies chanted in services. They may not be chanting the words in a precise way, but in learning the basic chant, they can later be taught the proper words in religious school.

The melodies of a nusach encourages participation and provides a sense of expectancy enabling the student to learn more quickly. In a sense, nusach uses the melody associated with the text as the driving force behind the learning process. It is a use of music as an educational tool in its most primary sense, and it can be extended to other realms of Jewish education as well. The reintroduction of translation melodies, for example, may be a powerful way to help students memorize important passages in Torah. Even the study of non-textual materials such as historical events or holiday

information may benefit from the use of melody as a primary instructional tool

For topics which are more conceptual in nature, modern song melodies can provide the framework around which entire lessons may be planned. Since anything that can be spoken can also be sung, teaching can become a sung activity just as it has always been done in the study of Talmud. The following activities are ways in which modern melodies may be used as a primary tool for instruction. Each activity stimulates active participation, teacher-student interaction, and the immediate application of learned facts and concepts in the learning process. While these activities have been written for children in the primary grades, they may be adapted to meet the learning needs of students at the preschool and intermediate levels as well by simply adjusting the content appropriately.

Exercises:

1) Using a well known melody have the children change the words in order to teach or reinforce a concept. Project Manginot uses the song Heiveinu Shalom Alechem with the following words to reinforce the idea that Israel is a Jewish State:

We have our own Jewish country (3x)
And it's Israel, Israel, Israel that we love.

The words of the first line may then be replaced to: "We have our own Jewish _____ (bakers, doctors, teachers. . .). The children may take turns adding their own professions to the list as the song continues.

2) This exercise may also be used to reinforce Hebrew vocabulary words. Using a well known song like "Old McDonald," Hebrew words, such as the names for animals can be reinforced as the children take turns suggesting which animals are on the farm.

3) Use rhythm to help develop a story with the class. Have the students sit in a circle and begin a rhythm with a pat on the lap, a clap of the hands, and two snaps of the fingers (Pat -- Clap -- Snap -- Snap). Repeat this rhythm continuously, and begin to tell a story. Speak slowly according to the rhythm. For example set the following scenario to a rhythm

I'm getting ready
For the Seder
*And I'm going to buy some*_____

Have the students take turns filling in the blank according to the rhythm In this situation all of the items must be items that are needed for the Seder

Using Music to Teach Teens

It is ironic that teenagers love music yet music is absolutely absent in the instruction of teens in religious school. One of the reasons for this is that music is usually associated with singing, an activity which teenagers typically despise. However, if music is considered in the context of the transmission of values and culture, it can become an powerful instrument through which a class can explore a wide range of social issues and controversial topics. Thus, the use of "Rock and Roll" in the education of post-Bar/Bat Mitzvah students may offer students an innovative and exciting way to begin exploring their own values as young Jews living in a modern world. Such an approach invites students to integrate their own interests into the learning process, by making use of a medium which is a central aspect in their lives.

The learning potential of any given song is primarily found in the lyrics. The lyrics of most modern songs contain verbal messages which articulate the values and the beliefs of its composer. These values and beliefs, are often characterized by an honest recognition of real human problems, a questioning of values which do little to improve these problems,

and finally, an offering of tangible solutions. Pop lyrics offer such a wide variety of themes that they represent an ideal educational resource for the teaching of values and ethics. This innovative application of music in education involves asking students to evaluate the validity of the position taken on any given issue presented in the song. In order to connect these ideas to Jewish values, this secular discussion must be followed by an examination of Judaism's response to the exact same issue. Thus, through this process, students are drawn into a dialogue on values, ethics, and culture through a medium which relates to them on a personal level. The following exercises suggest ways in which this process might be applied in the study of Jewish values and in the study of textual materials.

Lesson 1: Using Music to Explore Values

Objectives:

- To provide the students with an understanding of the Jewish views on a given values related topic (i.e., sexual relationships, love, death, the environment...)
- To provide the students with an opportunity to explore how these values are being expressed in society today.
- To engage the students in an active dialogue on the given topic and express their feelings and beliefs.

Activities:

- Have students bring in recordings of popular songs related to a single issue. Some of the possible topics are listed below. Have them also bring a printed transcription containing all the words of the song.

Some common values related themes common to Rock & Roll include:

- Love
- Sex
- Relationships
- Death
- Loss
- Drugs
- Peace
- Freedom
- Justice
- Salvation
- Dreams & hopes
- Hatred & prejudice

- Break into groups.
- Have each group outline how the song expresses these values.
- Each group presents its song and its outline to the entire class and leads a brief discussion.
- Distribute resource materials containing Jewish views on the given topic. For example, if the topic is "Peace," the following materials might be discussed[131].

With the destruction of the Jewish state in 70 CE, the prophetic vision of peace became the dream of the Jewish people. Whether by ideology or by external circumstances, Jews were almost completely nonviolent from the end of the Bar Kochba revolt in 135 CE to the Warsaw Ghetto uprisings in 1943. The ideal of universal peace had become the mission of the people Israel.

The Apocrypha, the Midrash, and the Talmud place a high priority on the ideal of peace. Indeed, no subject of morality is accorded such depth of feeling and passion of conviction as the value of world peace. Jews were taught not only to love peace, but to "pursue it"...

> And God shall judge between many peoples,
> And shall decide concerning mighty nations afar off;
> And they shall beat their swords into plowshares,
> And their spears into pruning-hooks;
> Nation shall not lift up sword against nation,
> Neither shall they learn war any more.
>
> (Micah 4:3)

This attitude, so basic to Judaism, was reaffirmed in the classical rabbinic period:

> Great is peace, for all blessings are contained in it, as it is written. . . Seek peace and pursue it (Psalms 34:15).

[131]These materials have been taken directly from Tough Choices: Jewish Perspectives on Social Justice by Albert Vorspan and David Saperstein, (UAHC Press, New York, 1992), 113 -114.

> Great is peace, for God's name is peace (Lev. Rabbah, Tzav 19:9).
>
> The Law does not command you to run after or pursue the other commandments, but only to fulfill them upon the appropriate occasion. But peace you must seek in your own place and pursue it even to another place as well (Numbers Rabbah, Hukkat, (19:27).

- Compare these messages from Judaism to those expressed in the songs.

This lesson is designed to encourage students to invest themselves in a dialogue about important issues in society today. While most teenagers listen to music everyday, how many of them listen carefully to the words? This exercise not only provides students with an opportunity to explore their favorite music, it also gives them a chance to examine their own beliefs and practices through a medium that they love. As soon as the students have invested themselves emotionally in the exercise, it becomes much easier to engage them in a dialogue on Jewish perspectives. This same strategy may also be applied to the study of biblical text.

Lesson 2. Using Music to Explore Torah[132]

Objectives:

- To use modern music as a set induction technique to introduce a discussion on Jewish concepts of redemption.
- To examine the concepts of religious and political Zionism

Activities (This is a two hour lesson):

- Play a recorded version of "Exodus" by Bob Marly. The class is to listen to the song and follow the words.

[132]Based on a program created by George Gittleman (rabbinic ordination class of 1996).

Exodus, movement of Jah people, Oh Yeah.
Open your eyes and let me tell you this.

Men and people will fight Yah down (Tell me why.)
When you see Jah light.
So we gonna walk, alright
through the road of creation.
We're the generation (Tell me why.)
Trod through great tribulation.

Exodus, movement of Jah people.
Exodus, movement of Jah people.

Open your eyes and look within.
Are you satisfied with the life you're living?
We know where we are going; we know where we're from.
We're leaving Babylon, we're going to our fatherland.

Exodus, movement of Jah people.
Exodus, movement of Jah people. . .

- Discuss the following questions:

1) What is this song about?

   This is a song of liberation. It sings about leaving a life of "tribulation" in a foreign land and returning to a fatherland.

2) Where in Judaism have you heard a similar message?

   The Exodus story tells of an Exodus from Egypt. More specifically, however, is the message of "a return to Zion" which has always been a central hope of the Jewish people living in diaspora. This message may be found in a wide variety of Jewish literature.

3) Compare the notions of Babylon from this song to that of our own history.

   In this song, Babylon represents captivity. It is a place of despair contrasted with the fatherland, a place of hope. The theme of this song is taken directly from Jewish history. In 586 BCE Nebuchadnezzar destroyed Judah and the First Temple, taking the Jewish people into a life of exile in Babylon. As depicted in the Psalms and other books of the Bible, Babylon becomes an archetype for life in captivity. From this point forth, yearnings for a return to Zion and for the restoration of the Temple become central themes in Jewish thought.

- Compare Psalm 137 to Bob Marly's song. Have the students underline parts of the song which come directly from the Psalm

By the rivers of Babylon,
there we sat,
sat and wept,
as we thought of Zion.
There on the poplars
we hung up our lyres,
for our captors asked us there for songs,
our tormentors, for amusement,
"Sing us one of the songs of Zion."
How can we sing a song of the Lord
on alien soil?
If I forget you, O Jerusalem,
let my right hand wither;
let my tongue stick to my palate
if I cease to think of you
if I do not keep Jerusalem in memory
even at my happiest hour.
Remember, O Lord, against the Edomites
the day of Jerusalem' fall;
how they cried, "Strip her, strip her
to her very foundations!"
Fair Babylon, you predator,
a blessing on him who repays you in kind
what you have inflicted on us;
a blessing on him who seizes your babies
and dashes them against the rocks[133]!

- Discuss the Psalm. Note how Babylon is the ultimate enemy and how Jerusalem represents the ultimate hope. To the psalmist, forgetting Jerusalem is equivalent to giving up hope and turning away from God.

- Discuss religious and political Zionism and how these concepts of "return" and "redemption" continue to be a central concept to most branches of Judaism.

For almost two thousand years of exile, a return to the land of Israel remained a central aspect of Jewish consciousness found exclusively in prayer and ritual. Zion was associated with redemption, an act that could only be completed by God. Therefore, Jews could only pray for the day when God would send the Messiah and bring the Jewish people back to Zion. This is the basis for religious Zionism. It was not until the late

[133]Tanakh: The Holy Scriptures The New JPS Translation, (The Jewish Publications Society, New York, 1988), p. 1272.

1800's that Jews began to envision a return to the land of Israel through political means. The State of Israel today is the result of political Zionism

- Compare the Zionist notions in the song and the Psalm. While the song is religious as it speaks of Jah (the Rastafarian God), the exodus and return seems driven by human actions. The Psalm, on the other hand, cries out to God for help. What are the students beliefs with regards to redemption? Does God play a role?
- Close by playing the song again.

The teaching of text to teenagers is often one of the most challenging tasks in a religious school. Students are always resistant because they do not see its relevance in their lives. Pop-music, on the other hand, is important. Thus, in using a song which contains a parallel message to a specific biblical passage as a set induction for a text study class, students are able to draw a concrete connection between their own interests and the text being studied. The result of this increased interest should lead to an increase in the motivation of the students in terms of participation as well as learning.

Some Final Words Regarding These Paradigms:

Each of these paradigms has addressed a different aspect of Jewish education. By adapting learning activities from the secular educational setting as well as those which have been instrumental in traditional Jewish education for centuries, these models have been created to expand and strengthen the music programs which are currently being implemented in Reform Secondary religious schools throughout the country.

These four paradigms are meant to be instructional models around which a teacher or music curriculum might begin to use songs and other

musical activities in ways which are more than supplements to a lesson plan. They are not limited to the songs which have been used in the learning activities presented, nor are they meant to replace the supplementary application of music in the classroom. These paradigms are suggestions as to how a religious school might more fully integrate its music programs into the religious educational experience of its students as a whole by utilizing music and songs in such a way that a student can recall Jewish knowledge through melody.

Each of these paradigms has addressed a different aspect of Jewish education. By adapting learning activities from the secular educational setting as well as those which have been instrumental in traditional Jewish education for centuries, these models have been created to expand and strengthen the music programs which are currently being implemented in Reform Secondary religious schools throughout the country.

Conclusions

One remarkable historical phenomenon which has been revealed through this study is the fact many of the methods involved in the educational process have changed very little throughout history. Certain educational strategies like the use of melody, rhyme, rhythm, and repetition have been employed as learning tools for thousands of years. In Jewish history, the study of sacred text has almost always been inextricably linked to melody. Traditionally, Jewish education has applied musical incantation toward the study of most materials, as a wide variety of study chants have been employed in transmission of Torah, Talmud, prayer, and culture from generation to generation throughout history. This ancient oral dimension of the Jewish educational experience, however, has lost its primacy for a vast majority of Jewish communities in this century. In seeking dramatic, artistic qualities for their liturgical music and abandoning traditional methods of study for sacred text altogether, many Jewish communities have divorced textual materials from their ancient melodic modes. In doing so, they have all but put an end to the long standing discipline of studying through melody.

In the context of Reform Jewish education, which is structured on the model of the secular grade school, music has become a supplementary tool used as a means to entertain and motivate students while simultaneously reinforcing and embellishing a lesson plan. According to the surveys and interviews cited in this thesis, Reform Jewish religious schools have been successful in using songs to help students develop a sense of Jewish identity and attain a general repertoire of Hebrew and holiday songs. This supplementary approach to the use of song in religious school strives to

provide students with fun and alternative ways to review materials which have already been taught by imbuing them with melody and meaning.

In contrast, one of the primary uses of music in traditional Jewish education has always been concerned with providing students with a means for memorizing large qualities of text. The depth of one's understanding may be of secondary importance, while the primary task is likely that of rote memorization. Traditional study tunes are simple sing-song melodies which can be applied to a wide variety of materials. Songs regarding Jewish identity and holidays are also used in the traditional religious school setting, supplementing lessons in much the same way that they do in the non-traditional educational settings. The ancient study modes, however, are a unique and effective way of teaching large amounts of text, and as discussed in Chapter Four, they should be reintroduced and appropriately adapted for the modern Reform religious school.

The research reviewed in Chapter Three helps to verify that which has been understood intuitively for thousands of years -- namely, that music can be used to help encode language, knowledge, and culture. These studies examined ways in which music could be implemented effectively to meet certain challenges in teaching language, reading, and history, all three of which are central aspects of any religious school curriculum. In seeing the merits of music as a tool in education from a scientific perspective and in examining how it has been used in more traditional settings for Jewish education, Chapter Four presented a number of new paradigms for the use of music as a tool in Jewish education today. The remaining section of this paper is dedicated to addressing ways in which the effects of changes in a

religious school's approach to music may positively influence a congregation outside of the classroom walls.

Music is part of the culture of any given community. Any alteration made in a religious school music program, therefore, may impact the entire community. This is something which must be considered when implementing changes to a music curriculum. If a congregation is going to effectively use music as an educational tool, change must not be restricted to the religious school alone. In order to fully understand the dynamic relationship which exists between a community and its religious school, it is, once again, valuable to examine the ways in which music and melody are used in a traditional Jewish educational setting, for in this context, music and education have a profound influence on the individual, the family, and the community in a holistic way.

The success of music as an instrument for instruction in ancient days as well as in the heder of Eastern Europe is, in part, the result of a societal understanding that melody and study were inextricably linked to one another. Texts were chanted both in the home as well as in the houses of study and worship. In these societies, melody could be seen as a thread serving to weave the educational experience into the daily lives of the students. As the same melody was shared among every generation of a given household, song, prayer, and study became foundations for the family and the community. In today's Reform religious schools, however, this is not the case. Aside from a few melodies used in worship and holiday ritual, most songs are not shared by the community at large, and this is a problem in many Reform communities today.

When children know one set of melodies, and adults know another, continuity is lost and there is no shared cultural experience. However, if a religious school can help narrow the musical gaps that exist between the generations, a shared cultural experience can emerge which can have a dramatic impact on Jewish education.

This phenomenon has already occurred with a large segment of American Jewish youth who have attended Jewish summer camps. Upon returning from a summer filled with Jewish music and song, these campers return to their religious schools with a large repertoire of songs and an entire realm of experiences associated with them. Singing these songs with passion and gusto enables these students relive their camp memories through a singing subculture. When there are enough students who have shared the same camp experiences, this passion for singing often transfers directly into positive attitudes toward song in the religious school. If this kind of energy can be generated through the songs sung at summer camp, there is no reason why it cannot be generated through the songs sung at a synagogue as well.

According to Rabbi Daniel Freelander, the congregation as a whole must establish a life-long relationship with music. Music education must not only take place in religious school, rather it must become available to the entire community. One of the ways in which this may be accomplished is through the distribution of audio tapes designed to teach an entire community an agreed upon body of melodies for Shabbat, holidays, and worship. Through such an enterprise, each generation can be linked by music in much the same way that the camp movement has forged links among young Jews throughout the United States and Canada.

This is not an easy task to achieve. While children have opportunities to learn melodies for worship, ritual, and study in religious school, opportunities to teach adults are far more limited. As was suggested in Chapter Three, the distribution of audio tapes for each of these realms of sacred music can help to create a more unified musical experience across the generations. If the family and the community can be encouraged to sing together, a powerful cultural transformation will occur enabling song to become a primary instrument in the transmission of knowledge and culture. In singing the same songs and chanting the same chants, individuals and families become the building blocks with which congregations can lay foundations in establishing a stronger sense of community.

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Velvel Pasternak, Tara Publication, Owings Mills, MD

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Appendix A

Responses to the Survey

1. Does your religious school have a formal music curriculum? Yes ✓ No ___

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

Curric. in the loose sense - every student K-5 attends a weekly music class for 20 minutes, plus a ½ hr. service, weekly. Goals are ① Familiarity with basic, well known Hebrew + English song repertoire ② Liturgical skills - all the crucial prayers & blessings ③ To understand, through use of music, major concepts of Jewish knowledge. Eg - primary grades: The creation story (This is Very Good) Symbols of the Synagogue (Bima) Upper grades - issues of Torah personalities (Abraham, Moses, Miriam, etc) Sayings from Pirkei Avot, Proverbs, & so on.

2. What is the role of music in your Bar/Bat Mitzvah program?

Chanting Torah portion ≈ 10 verses + Haftarah (optional)
Chant blessings of Torah + Haftarah
Chant major prayers - V'Ahavta, Avot, G'vurot, Aleinu, sometimes Birchot Ha Shachar.

3. What is the role of music in your confirmation program?

Kids choose about 6-8 songs for their service from a list of 20 or so popular songs in camp + youth group. I usually write or introduce a new song for Confirmation or a given theme.

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

- JR choir for stutters.
- student song-writing
- Cantatas.

5. May I have permission to use these materials for my paper? Sure

6. May I use the name of your congregation or would you prefer to remain anonymous?

By no problem.

1. Does your religious school have a formal music curriculum? Yes ✓ No ___

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

We use the Project "Marginah" adjunct to "To See the World Through Jewish Eyes," in the K-4 segment.

5-10 does not have regular music sessions, although we have a 5-7th grade Music Club.

2. What is the role of music in your Bar/Bat Mitzvah program?

Students are offered a Torah Trope class; the learn Haftarah trope during Hebrew School. Students may elect to chant Torah/Haftarah portions & prayers.

3. What is the role of music in your confirmation program?

Only to prepare the Confirmation Service

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

No

5. May I have permission to use these materials for my paper? Yes

6. May I use the name of your congregation or would you prefer to remain anonymous?

Anonymous.

1. Does your religious school have a formal music curriculum? Yes √ but it is also quite flexed No ___

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

We use large pieces of the material that is found in Mishpacha, also Shabbat music, liturgical songs + settings, NFTY, Debby Friedman, Doug Cohen, Craig Taubman, Kol B'seder, Joe Black songs when they are appropriate, helpful.

2. What is the role of music in your Bar/Bat Mitzvah program?

All of our students are given the option of chanting their Torah +/or Haftarah portions. Almost all students chant the Torah blessings, most chant Haftarah blessings, most lead the V'Ahavta by chanting + the Ain K'Elohenu is the musach.

3. What is the role of music in your confirmation program?

The class as a whole prepares appropriately

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

Probably the only program where music is the primary educational tool is in the Jr. Choir. Otherwise music is used in a variety of ways as a secondary educational tool.

5. May I have permission to use these materials for my paper? Yes.

6. May I use the name of your congregation or would you prefer to remain anonymous? Yes.

1. Does your religious school have a formal music curriculum? Yes ✓ No ___

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

Sunday school - K-3 - weekly classes of 25 minutes covering holidays, general "fun" material, etc.
Mid-week - 4-7 - same as above on a more sophisticated level. Basically, more teaching Jewish subjects through song.
Junior choirs also participate in special Family Sabbath services and on Thanksgiving and Purim with original semi-staged productions.

2. What is the role of music in your Bar/Bat Mitzvah program?

The children learn to chant the Kiddush, and if they're able they chant their haftarah. That's not obligatory here, but most choose to try. Of course they all chant the brachot.

3. What is the role of music in your confirmation program?

Those with instrumental proficiency play either at confirmation or during the services on Erev Shavuot. They all sing as a group, and when one or more are gifted, there are solos as well.

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

I have engaged local musicians to come to my nursery school music classes to demonstrate strings, brass, woodwinds, percussion, etc.

5. May I have permission to use these materials for my paper? yes

6. May I use the name of your congregation or would you prefer to remain anonymous?

Helene Kept
Temple Israel of New Rochelle

Good luck!

1. Does your religious school have a formal music curriculum? Yes ___ No ✓

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

At present it is quite poor - We have been unable to find a qualified music teacher. The only real music in the school is my junior choir (94 students) — No addition is needed. It is 30 minutes out of the Sunday school time (during an elective period). Our songs focus around the holidays & special occasions where the kids sing. They sing about 4-5 x a year at services.

2. What is the role of music in your Bar/Bat Mitzvah program?

We have greatly enriched this program with the introduction of cantillation & prayers sung in correct Shabbat musach

3. What is the role of music in your confirmation program?

Somewhat weak. We do have our professionals sing at the service. I try to identify any musical kids & if possible have them participate

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

Several interfaith programs where children and/or adults use songs to connect with other groups. In my choir, the songs are a wonderful way into hebrew, especially for the 3rd graders who haven't learned to read yet

5. May I have permission to use these materials for my paper? Yes

6. May I use the name of your congregation or would you prefer to remain anonymous?

Temple Beth El Birmingham Mi

Hever - Good Luck - You may want to share your findings with the ACC — Gail Zerschenbaum

1. Does your religious school have a formal music curriculum? Yes ✓ No ___

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

We utilize Mangsat as our formal curriculum

2. What is the role of music in your Bar/Bat Mitzvah program?

Cantillation of Torah and Haftarah are taught by utilizing the Binder/Rosowsky Trope

3. What is the role of music in your confirmation program?

Minimal

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

not really

5. May I have permission to use these materials for my paper?

6. May I use the name of your congregation or would you prefer to remain anonymous?

Anonymous

1. Does your religious school have a formal music curriculum? Yes V No ___

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

A. SACRED MUSIC FOR PRAYER.
B. MUSIC FOR ALL THE HOLIDAYS.
C. ISRAELI MUSIC
D. AMERICAN HEBREW SONGS.

2. What is the role of music in your Bar/Bat Mitzvah program?

CHANTING - TORAH
- HAFTARAH
- BLESSING

3. What is the role of music in your confirmation program?

LITURGICAL AND TO ILLUMINATE SERVICE

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

DEBBIE FREIDMAN
VELVEL PASTERNAK - TARA PUBLICATIONS

5. May I have permission to use these materials for my paper? YES

6. May I use the name of your congregation or would you prefer to remain anonymous?

1. Does your religious school have a formal music curriculum? Yes ____ No ____

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

We use music in the teaching of concepts for shabbat & holidays, prayers & Hebrew. Every student attends a weekly song session for approx 20 minutes

2. What is the role of music in your Bar/Bat Mitzvah program?

All students are given the option of chanting their Torah &/or their Haftara portion. Students chant the Torah & Haftarah Blessings V'shavuta, Avot/Gvurot & other prayers

3. What is the role of music in your confirmation program?

The students sing at their confirmation service.

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

5. May I have permission to use these materials for my paper?

6. May I use the name of your congregation or would you prefer to remain anonymous?

1. Does your religious school have a formal music curriculum? Yes ✓ No ____

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

Music is taught regularly in grades K-6 on Sunday mornings by grade to the music teacher. She has list of songs which should be taught for Primary + Intermediate grades + follows the holiday calendar. When the holiday is upcoming she teaches songs with text from the Bible or Siddur. Shabbat songs, etc. She is free to add to the list many songs that are appropriate. Music sessions last 20 minutes.

2. What is the role of music in your Bar/Bat Mitzvah program?

95 - 98% of students chant Torah and Haftarah
I teach a class in Cantillation which students are encouraged to study, but not required to. Those who don't learn their portions from a tape.

3. What is the role of music in your confirmation program?

None

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

—

5. May I have permission to use these materials for my paper? yes

6. May I use the name of your congregation or would you prefer to remain anonymous?

OK to use

Good luck

Mark Elson

1. Does your religious school have a formal music curriculum? (Yes X) No ~~X~~

If "Yes" could you please describe it below?
If "No" how would you characterize your music program at religious school?

We have a talented song leader who teaches songs for each of the holidays + for Shabbat. She produces + writes much of her own materials and teaches it to all grade levels. We have a performance group called Show BIS in which over 120 kids learn about history + heritage through performing originally produced materials — Topics over the years have included: The Book of Esther, Noah, The History of Ellis Island, The Tower of Babel, and Pirke Avot.

We also have weekly services during religious school where the students lead services by grade level + choose their own music

2. What is the role of music in your Bar/Bat Mitzvah program?

- Many of the prayers are chanted Amt, Gvurot, Vishavtu, Kiddush, Torah + Haftorah Blessings
- Options to learn trop for chanting Torah
- Haftorah trop is taught in class

3. What is the role of music in your confirmation program?

It is part of the Confirmation service. Students help choose the musical selections.

4. Are there any creative programs in which you have been involved or have seen which use music as a primary educational tool? If "Yes" could you please send me some information or a contact?

- Show BIS
- Cantatas
- We have tapes for all the prayers that we use in a special learning center

5. May I have permission to use these materials for my paper? Yes

6. May I use the name of your congregation or would you prefer to remain anonymous?

Sure

Good luck!

Appendix B

A Sample Curriculum

This music curriculum, "A Guide to Nurturing Jewish Identity and Values Through Music," by Marsha Bryan Edelman was reviewed along with others in Chapter Three. It is a fine example of how music is currently being used in Reform Jewish education today.

SUBJECT: Music/Jewish Identity
TITLE: A Guide to Nurturing Jewish Identity and Values Through Music
AUTHOR: Marsha Bryan Edelman

In the continuing search for ways in which to transmit Jewish identity, we must not forget music. As Marsha Edelman points out, it is a very powerful medium and can be a potent communicator for our values. This list is a place to start in helping you choose appropriate music for your classroom or home.

Marsha Bryan Edelman holds an Ed.D. in Music and Music Education, as well as degrees in Sacred Music and Judaica from The Jewish Theological Seminary. She is Assistant Professor of Music at Graetz College, Director of the Department of Music Resources at the Central Agency for Jewish Education of Greater Philadelphia, and Coordinator of the CAJE Music Network.

For another article on teaching Jewish music by Marsha, turn to page 31 and order for 1/2 unit.

Music is an extraordinarily powerful medium. Its predictable rhythm makes text flow almost automatically, aiding in the teaching (and remembering) of text. Perhaps, more importantly, music has the power to touch us emotionally, helping to create whatever mood is needed, in our lives and in our classrooms. With so much to gain, it would be a shame not to use music in the complicated yet vital task of helping young people sort out their (Jewish) identities and establish their (Jewish) values.

The list that follows is a mere start to guide you in choosing music that will fit lessons on a variety of topics and at different grade levels. Any number of additional selections are "out there" to be utilized creatively. (Printed song sources are abbreviated after each title; recorded sources follow with numbers. A full bibliography and discography are appended.)

K-2

In the primary grades we want to instill in our students a pride of being Jewish based on the joy of our Jewish holidays and the uniqueness of our special customs, symbols, and traditional values. Many of our songs will be in English; others use a limited Hebrew vocabulary.

1. ***It's Good To Be a Jewish Child*** (NCS)[1] is a general holiday selection; in fact, all holiday songs give us material for capitalizing on the lessons of the various calendar occasions.
2. ***Especially Jewish Symbols*** (EJS)[2] is a collection designed to acquaint young children with specific symbols (and people) they will meet in Jewish life: The Rabbi; The Cantor; Aron Hakodesh; Two Special Symbols (Tallit and Tefillin); Menorah; Havdalah; Bimah; The Torah; Mezuzah.
3. ***Words of Wisdom in Song*** (WW)[3] captures brief expressions from traditional texts which we can use to discuss particular values and attitudes. "Mitzvah goreret Mitzvah/Averah goreret Averah" teaches that good follows good, and evil follows evil. "Ezehu Chacham" describes what it takes to make one wise, heroic, rich, and/or happy—according to Pirkei Avot.
4. We want our students to appreciate the fact that our Jewish traditions have been passed down to them by successive generations of parents teaching children. (This is the tangible heritage of the fifth commandment.) ***Shma B'ni*** (NCS)[4] is a lively way to begin this lesson.
5. Shabbat is an important focus in the primary grades, as well as a catalyst for discussing other values. ***Shabbat Kodesh*** (NCS)[1] covers the basic symbols.***Because We Love Shabbat*** (BLS)[5] is a collection covering all aspects of the day, from preparation through Havdalah. "Ani Same'ah" is especially good for teaching about welcoming guests (hach'nasat orhim); ***The Seventh Day***[6] is another collection, including songs about guests (Always Room for One More) and tzedakah (Giving). Other general songs to make our guests feel at home could include ***Heyuenu Shalom Aleichem*** (NCS)[1], ***Hello Song*** (CSC)[7], and any version of ***Hinei Mah Tov*** that you'd like to sing.

Grades 3-6

Children in these grade levels are very concerned with being like their peers. It is our job to nurture our students into a cohesive group, so that suburban families who may live at great distances from each other in predominantly non-Jewish communities can feel unified in their identification with religious school classmates. Music for these children can be selected from the many "pop/rock" Jewish groups gaining in popularity; Jewish music can "compete" with the secular sounds our kids are plugged into—and we can offer our own brand of "suggestive lyrics". A more sophisticated version of ***Ezehu***[8] can be taught here, to counter outside pressure to judge others by their clothing, physical beauty, athletic ability, etc.

At the same time, the Jewish market has produced some clever parodies of popular songs (old and new) which will attract young listeners with their familiar sound, but convey particularly Jewish messages. ***Puff, the Kosher Dragon***

1. Israel
   Many issues need to be discussed concerning Israel's relations with her neighbors and our relations with Israel as American Jews. Several selections by Safam will be useful in this regard: *Brother on Brother* (PBP) uses the story of Jacob and Esau as a paradigm for Israel-Arab relations; *Yamit* (SAF)[22] describes the story of the Sinai settlement that personified the price of peace with Egypt; and *Home to Jerusalem*[28] discusses the eternal connection of Diaspora Jews to the Holy City.
2. Tzedakah,
   Megama's *Beggar Woman*[10] provides the Jewish counterpart to the concept of "There but for fortune ", an important idea to impress upon our generally advantaged students. *The Miser of the Town*[20] by Moshe Yess reminds us that among the highest rungs on Maimonides' "Tzedakah Ladder" is the secret gift—and that people cannot always be judged by what they say, or how things appear.
3. The Holocaust
   A sensitive issue at any age, several selections here bring out different aspects of the tragedy than our students have commonly studied. Moshe Yess' *Chaim Chilkousky*[29] tells the true story of a victim whose final words declared his continued faith in God. Yess' *Yoseph, My Son*[29] tells the recurring story of the war's separation of parents and children—but this time with a surprising happy ending. Finally, Safam's *Reminiscence*[28] is a suite of recollections of the war, inspired by photographs. In addition to recalling the images of youth and friends forever destroyed, these songs also confront the role of the United States in limiting immigration and the continuing sorrow of Holocaust survivors tormented by their bittersweet memories.
4. American Jewish History
   A subject frequently given short shrift in our schools, two songs give different views of the future of our Jewish community: Megama's *My Zaide*[19] implies that our young people have lost the path, while Safam's *World of Our Fathers* (SAF)[30] sees a renewal of interest in Jewish life, history, and values.
5. General Jewish Values
   Our "last chance" to impart key Jewish values can be couched in musical language. *Jack Schwartz*[29] gives a rather sarcastic look at a person who apparently has his values skewed away from the traditional Jewish perspective. Billy Dreskin's *Eilu D'varim*[31] contains the Talmudic litany of "deeds of lovingkindness beyond which there is no measure". Finally, the *Craig Taubman Song Book* (CTS) contains two selections by this talented young man that speak to many of the concepts we want to teach: "V'shinantam"[32] stresses the basic value of education; and "Master of All Things"[33] puts a fresh new face on the Shema and who we are as Jews.

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Appendix C

A Model Lesson Plan

דף כשר
Daf Kesher

הרשות המשותפת
לחינוך יהודי ציוני

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Learning Together

התקוה

"Ha-Tikva:"

An Anthem That Asks Questions

An Activity Prepared by
The American Zionist Youth Foundation
And the Education and Culture Department

Ha-Tikva: Learning Together

Conceived by: Ehud Prawer
Eti Saruk

Contributers: Gidon Elad
Dr. Raphi Shenik
Dr. Danny Levine

Edited by: Jaclyn Geller

The American Zionist Youth Foundation
And the Education & Culture Department

TABLE OF CONTENTS:

1. BEGINNING THE DISCUSSION:

A. What do we feel when we sing "Ha-Tikva?"?

Open the discussion by asking the participants what they feel when singing "Ha-Tikva." Can they recall a special event, when they sang the song and found it particularly meaningful. The group leader should be prepared for a wide range of responses, from enthusiasm, to indifference, to ignorance. Some people will admit that they sing "Ha-Tikva" without understanding the words.

B.Translating "Ha-Tikva:"

One of the best ways to understand any text is to translate it directly. If the group is able to take part in such an endeavor, it would be an enjoyable and worthwhile exercise. Enclosed are three common translations of "Ha-Tikva."

2. A UNIQUE ANTHEM

Even at first glance, certain features of "Ha-Tikva" are quite salient:

a. It was written prior to the establishment of Israel as an independent state. (But this is not unusual; many other national anthems celebrate their nations prior to actual independence.)

b. It was written in Hebrew, many years before Hebrew became the language of the Jewish State. It was written in a language, the future of which was unclear.

c. It was written outside of the future state, in Europe. The anthem hints of this when it it states, "And toward the east/ an eye looks to Zion." We see that the poem/anthem was written somewhere west of the land of Israel, and we hear an echo of Judas Halevi's "My heart is in the East and I am at the/edge of the West."

These special attributes express the uniqeness of Jewish life. In general, other nations who have attained independence, have done so while present in their own land and while speaking a living language. Jews had to migrate from abroad from their land, acquire their language, and, after that, to fight for independence.

3. "HA-TIKVA: A POEM OF HOPE

a. A question: If "Ha-Tikva" is, as its title indicates, about hope, is its tone optimistic or pessimistic? The answer can be found in the phrase, "Our hope is not yet lost." This sentence clearly conveys the tenuous nature of Jewish hope -- and Jewish existence. As a people, we have hope, but we are always in danger of losing it. This is an idea worth discussing in greater depth.

b. Hope is conditional. The anthem is structured, in fact, as a conditional sentence, beginning with the phrase, "As long as." The entire poem describes a dream, a hope, and the condition of the fulfillment of this vision, which is contingent on the beating of a heart within each Jewish breast. In this sense, "Ha-Tikva" is a unique anthem. The concept of a homeland contingent on various conditions and circumstances is indigenous to Jewish culture, and was so, even in ancient times.

In the Torah, for instance, the Book of Leviticus, Chapter 26, Verses 3-5, reads, "If ye walk in my statutes, and keep my commandments, and do them;/Then I will give you rain in due season, and the land shall yield her increase, and the trees of the field shall yield their fruit./And your threshing shall reach unto the vintage, and the vintage shall reach unto the sowing time: and ye shall eat your bread to the full, and dwell in your land safely." Verses 27-28 read, "And if ye will not for all this hearken unto me, but walk/contrary unto me; Then I will walk contrary unto you also in fury; and I, even I, will chastise you seven times for your sins." Verses 31-33 read, "And I will make your cities waste, and bring your sanc/ tuaries unto desolation, and I will not smell the savour of your sweet odours./And I will bring the land unto desolation: and your enemies which dwell therein shall be astonished at it./And I will scatter you among the heathen, and will draw out a sword after you: and your land shall be desolate, and your cities waste." (The Pentateuch, New York, Hebrew Publishing Company, 1916.)

This is one example of a dominant idea of the Torah; that possession of the land is not secure, but hinges on a set of behaviors and conditions.

4. LEARNING "HA-TIKVA" LINE BY LINE: THE HOPE

"Ha-Tikva" is comprised of two parts; the second segment describes a hope, and the first section provides conditions for the fulfillment of this hope. Participants should approach "Ha-Tikva" in that order.

> **a. Is the poem's vision for the future a religious one? The dream of a return to Zion is integral to Jewish religion. "Ha-Tikva" represents the transformation of religious language to the language of modern nationalism. Phrases such as "soul of the Jew yearns" and "the eye looks to Zion" can be understood in religious terms, but are secular. In fact, "Ha-Tikvah" is a surprisingly secular poem. For example, God is not mentioned.**

However, "Ha-Tikvah" is not anti-religious. "Ha-Tikvah" describes religious feelings in secular language; it defines the Jewish creed of redemption as nationalist hope. It represents the Zionist link between religious desire and modern, nationalist aspirations.

b. What specific hope does "Ha-Tikva" describe? What is the meaning of the phrase, "to be free in our own land?" Are American Jews free? Can we be free without sovereignty? This part of the discussion might elicit very different reactions from various participants.

How would an Israeli understand this song? How would an American Jew understand it?

While singing this anthem in unison, people attach different meanings to it. Many Israelis claim that the hope of "Ha-Tikva" can only be realized by living in Israel. Many diaspora Jews believe that the song's hope is fulfilled by the mere existence of the Jewish State. This would be a good time for a discussion of the similarities and differences between Israeli and American Jews.

c. The last line of the song refers to "Zion and Jerusalem." It should be noted that although Zion is one of the names for Jerusalem, there is also a distinction between the city and the Land of Israel. Here, both are required for the fulfillment of the song's dream.

d. Has the hope of the song been fulfilled? If not, what must be done to realize the dream of "Ha-Tikva?" If yes, what is the meaning of singing "Ha-Tikvah" today.

5. LEARNING "HA-TIKVA" LINE BY LINE: THE CONDITIONS

a. Read the first stanza of the song. What are the conditions for not losing hope? It is interesting that being "a free people in our own land" does not hinge on political or economic power, but rather, on spiritual power -- on what is in our hearts and minds. This emphasis on internal commitment to the land is, once again, very typical of Jewish thought.

b. Distribute copies of the American national anthem, the "Star Spangled Banner." Ask the participants to quickly read through both "Ha-Tikva" and this anthem. What are the main similarities between these two texts? What

are the major differences? (Some hints: A common value expressed in both anthems is that of freedom, as the last two lines of both songs indicate: "O'er the land of the free;" "To be a free people in our homeland." However, the American national anthem presents a battle-scene, emphasizing the theme of war. The Israeli national anthem stresses a spiritual connection to the land as a means of achieving freedom.)

c. "Ha-Tikva" puts forth two conditions, one of which is general, and one of which is specific. The first, more general condition is to have Jewish awareness, an intrinsic "feeling" of Jewishness.

d. Suggested short discussion: Ask each participant to describe his or her understanding of the phrase, "soul of a Jew yearns." Each person should give at least one personal example of an instance when he or she felt this type of yearning (e.g. at a child's bar/bat mitzvah, during a first visit to Israel, etc.). An interesting question could be, do Israeli and American Jewish "souls" yearn in the same way, or in different ways?

e. The second, specific condition depends on the first; it is represented in the glance toward Zion. (Suggested short discussion: Discuss the place of Israel-related content within the framework of American Jewish education.)

Pay particular attention to the relationship, in the poem, between the singular and the plural. "Ha-Tikva" expresses the idea of a private hope transformed into a national aspiration – to transform an indivudual hope into "our hope." The nation, in this poem, is dependent on the one.

f. An important aspect of "Ha-Tikva" is its emphasis on the east. To fully understand this requires some knowledge of biblical Hebrew; the word "kedem"means "east." The word "kadima" means "eastward," but it also means "moving forward." (Our ancestors attached special, positive meaning to the direction from which the sun rose.) The east, in Jewish thought, symbolizes both the future and hope.

Suggested short discussion: Compare the ways in which the motif of the east isexpressed in the different translations of "Ha Tikvah."

Suggested short discussion: Discuss the question, What does the east mean for us today? Does Israel's geographical location have intrinsic meaning? Should Israel be a "western" country? Israel has absorbed many elements of the middle east; give examples of these. Ask participants what they feel when recalling the amalgam of cultures that comprise Israeli society.

g."Ha-Tikva" asks many questions, only some of which have been mentioned here. The following questions could sum up this unit in a meaningful way:

- This poem was written more than one century ago. Is the existence of the State of Israel still conditional? On what does it depend? Is the diaspora dependence on Israel as a homeland and source of Jewish identification and empowerment also conditional?

- "Ha-Tikva" was written in and expresses the tenor of the diaspora. If the State of Israel is reliant on the support of diaspora Jewry, what can be done to ensure continued support for the Jewish State? The anthem opens with the

phrase, "As long as..." How can we ensure that the feelings and beliefs that it demands last in future generations of Jews? Specifically, what must we do to guarantee this?

- Ask the participants to write their own conditional sentence that would express their understanding of Israel and world Jewry. They should begin the sentence with the phrase "as long as..."

Optional Additional Activity:

Attached is the poem "Shir Ha Ma'alot," which was another option for the Israeli national anthem. Discuss the differences in meaning between this song and "Ha-Tikvah."

Ask the participants what, in their, view would have been the right choice for the Israeli national anthem.

SUMMARY:

"Ha-Tikva" raises so many important questions and provides so many issues for discussion and thought. The song invites us to think about these issues and try to clarify them for ourselves each time that we sing the anthem.