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BEYOND *DREYDL DREYDL*: THE ROLE OF JEWISH MUSIC IN THE PUBLIC HIGH SCHOOL ASSEMBLY

ADINA HOCSMAN FRYDMAN

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

May 13, 2002
Advisor: Dr. Lisa Grant

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Contents

Introduction

As a participant and as an audience member, I have often been sitting in the high school auditorium awaiting the annual "Winter Wonderland" concert. On the walls are posters wishing, "Merry Christmas," "Happy Chanukah," and "Happy Kwanzaa." After a beautiful four-part rendition of "What Child is This?" "Silent Night," and "Hark How the Bells," what follows? A unison "O Chanukah, O Chanukah." Is this how our rich musical tradition is portrayed? I am no critic of timeless unison melodies. That this genre is usually what is seasonally programmed to represent the entire corpus of the Jewish musical tradition is not only an understatement, but also a misrepresentation of Jewish musical tradition. In order to present an acceptable alternative to this scenario, I must ask a central question. What is the role of Jewish choral music in a public high school assembly? If I ask this question, I must be assuming that there is a role for Jewish choral music. This is based on the understanding that in a multi-cultural society, such as the United States, public schools must strive to reflect the value of embracing diversity.

> In a progressively more culturally diverse society, it is important, indeed necessary, for young people to have the knowledge, attitudes, and skills of inquiry and interpretation to be able to make their way effectively through such diversity. The achievement of social goals is more likely if a grounding in cross-cultural understanding through education is first established.[1]

Judaism represents one ingredient in this pool of diversity and, therefore, should certainly be included in any curriculum which is grounded in a cross-

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[1] Graeme Chalmers. *Celebrating Pluralism: Art, Education and Cultural Diversity.* (Los Angeles: The J. Paul Getty Trust, 1996), ix.

cultural understanding. Although we have long extolled the virtues of learning about other cultures, there is also a tremendous amount that we can learn about our own culture by learning about the other cultures. Some argue that in schools with less diverse populations it is all the more important to teach multiculturalism.

Once we have established the importance of teaching multiculturalism we must propose how to teach it. To define the scope of my study, we will be looking at multiculturalism taught through the arts and more specifically through music. "Music is the perfect medium to bridge the gaps often found in classrooms throughout the United States." [2]

Many children, are initially exposed to music of different cultures in their homes. Those who continue to pursue their musical talents may choose to be in the high school band, orchestra or choir. Here they may continue to be exposed to music from different cultures, but in many cases they are not. One study in art education teaches that most art taught in the classroom is taught through a Western aesthetic criteria.[3] Non-Western art is often judged by Western aesthetics. In these classrooms students with diverse backgrounds often do not feel validated, and it is only Western art systems that are taught, therefore misrepresenting art as a homogenous, exclusively Western phenomenon.

> Many immigrant and native children and adolescents in North America practice the traditional art of their cultures or origin. This art often does not fit standard Western aesthetic criteria for high art and is usually excluded from art education classes. Thus, students in general have little

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[2] William J. Anderson. *Teaching Music with a Multicultural Approach.* (Virginia: Music Educators National Conference, 1991), vii.
[3] Lynn M. Hart. "Aesthetic Pluralism and Multicultural Art Education." *Studies in Art Education: A Journal of Issues and Research Volume 32, Issue 3*(Spring 1991): 145-159.

opportunity to learn that there are entire art systems and ways of thinking about aesthetics that are different from Western ones.[4]

Where in the school curriculum is it most appropriate to teach about music of different cultures and possibly create models of diverse communities? It is in the band, orchestra and choir. These ensembles function similarly in that participants must work together toward a group goal while developing themselves as individuals. In this way each ensemble, the band, orchestra and choir, becomes a community for the time that its constituents are engaged in their common goal; be it preparing for an upcoming concert, competition or evaluation. The bonding that takes place in the process requires communication and understanding, pride in the self and appreciation of the other, and a certain give and take. I have experienced this personally through my participation in many ensembles. In the process of preparing for a concert the ensemble becomes a cohesive unit. Each ensemble is unique, in that it is comprised of individuals who bring different skills and challenges to the ensemble. In all of these ways the ensemble resembles a community. This is particularly germane to our discussion because it is this model of creating a diverse community that we are trying to embrace and learn from.

At this point, I would like to limit the discussion of the ensemble music to that of the choral music. The choral tradition spans the globe and covers many time periods. Many criteria go into the decision-making process for selecting music for the choir. Music that is representative of many different cultures is important because students need "to understand that many areas of the world

[4] Ibid., 159.

have music as sophisticated as their own. Until recently, peoples of both non-Western and Western cultures thought that Western classical music was 'superior' to other musics."[5] By studying music in its "multicultural manifestations" students may "come to realize that many equally sophisticated music cultures are found throughout the globe."[6]

For this thesis I will concentrate on the role that the high school assembly has in including music from different cultures. Specifically I will be assessing the role of Jewish choral music in the assembly. The assembly can bring together various religious and ethnic traditions. The school assembly, like the ensembles performing, can be seen as a model for community gathering. It is often comprised of members of the school community, parents, teachers, students, administrators and guests, who come together and create a cross-cultural experience. In programs celebrating winter or spring holidays, Martin Luther King Day, or Thanksgiving, music serves a function of educating and exposing the participants as well as the observers to cross-cultural experiences. How different cultures celebrate or commemorate an event is significant in gaining insight into those cultures. During the assembly, participants are sharing with one another and everyone is learning whether as an observer or as a participant. The demographics of the school, as well as the cultural and ideological implications of the assembly, can serve as criteria for how the different cultures are represented within these programs.

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[5] William M. Anderson and Patricia Shehan Campbell ed., *Multicultural Perspectives in Music Education.* (Atlanta: Music Educators National Conference, 1989), 4.
[6] Ibid.

In this thesis I will closely examine three major areas. The first is the representation of Judaism. Barbara Kirshenblatt-Gimblett, in her book *Destination Culture, Tourism, Museums and Heritage*, asks the question, "What does it mean to show?"[7] In my thesis I criticize the representation of Jewish music because it is usually represented or "shown" in a simplistic, homogeneous way. However, when deciding how Jewish music should be represented, I encounter a problem. Inherent in "showing" something are the questions: Who are we showing for? what are we showing? and how are we showing it? How do I choose how the entirety of Jewish music is represented in the span of ten to twenty minutes during a high school assembly? How is Judaism represented altogether? These and many other questions will be addressed.

A second part of my study will be devoted to becoming familiar with the characteristics of the "high school choir." Teaching teenage singers provides its unique challenges. The performance itself is only an end. The greater part of the teaching happens in the classroom, in the rehearsal periods leading up to the program. The students learn about proper voice production as well as general musicianship skills. In addition, the learning of music from another culture, such as Judaism, provides another set of skills. First, students are introduced to a great variety of musical sounds. Second, students begin to understand that many areas of the world have music as sophisticated as their own. Finally, students can discover many different but equally valid ways to construct music.[8]

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[7] Barbara Kirshenblatt-Gimblett, *Destination Culture, Tourism, Museums and Heritage.* (Berkeley: University of California Press, 1998): 2.
[8] Anderson and Campbell, 3-4.

A third general issue we must address is this fundamental question: Is Judaism a culture, a religion, or does it contain elements of both? In representing Judaism, is it possible to eliminate the religious elements or would this misrepresent Judaism? In representing Judaism it is inevitable to arrive at the question of whether it is appropriate to represent a religion in a public school.

In addition, I would like to look at the "high school assembly." Why is the high school assembly ideal for representing cultures? What are the factors which one must take into consideration when planning a high school assembly? In addition, I will look at the role of the choir director in planning an assembly. I will also explore the possibility of the choral director working more closely with a cantor in the school community. How might this enrich the repertoire chosen and expand the knowledge base of choir directors and their singers alike?

To support my thesis, I looked at the Hunter College High School and investigate the role of Jewish music in their assemblies. While looking at the music contained within these programs I asked: What guided the choir director in planning a program? What steps did she take? What role, if any, did Jewish music have in these programs? If they were interested, did they find Jewish choral music accessible? If not, what would make it so? Based on this assessment, I devised a series of repertoire recommendations that might address the needs of these schools. Finally, I put together a list of recommendations in the form of sample programs. This allowed me to be as specific as possible with my selections. In selecting the music I attempted to ask

the same questions which choir directors ask in planning a program. The resulting materials could also serve cantors as resources for future requests.

Chapter 1

Multiculturalism in Music Education

For centuries cultures have recorded their stories and their personal and collective experiences through the various art forms. By carefully studying these artifacts, be they paintings, recordings, or writings, historians, anthropologists, archeologists, and many others have been able to answer questions about cultures of the past. These artistic relics allow us to piece together the history of a culture, the values of a culture, as well as many other unique aspects of a given culture.

Studying a culture's music can also serve as an aid in understanding the culture. "Music, though a universal phenomenon, gets its meaning from culture...the way of life of a people learned and transmitted from one generation to the next."[1] Language, accents, and diction can reveal the geographic location; rhythms and meter also help us to categorize the music. If a piece is sung, is it a single voice or many? Are the voices singing in unison or harmony? Is the harmony homophonic or polyphonic? Is the style "call and response" or is the solo integrated into the overall texture? What is the gender and age of those singing? Does the piece have words at all? These are only the questions for vocal music. Similar questions arise in the study of instrumental music. In addition, another set of questions arises if the music has been notated. What form of notation is used? Do we have a recording of the written music? If so, does the recording take liberties from the notated music or does it strictly follow

[1] Jeff Todd Titon, General Editor. *Worlds of Music: An Introduction to the Music of the World's Peoples.* Third Edition. (NY: Schirmer Books, 1996), 1.

the notation? In addition, how specific was the composer in his or her directions? How much liberty can or should the artists take in the performance of this work? Closely analyzing a piece of music can provide a deeper understanding of the culture that produced it.

In addition to teaching us about the culture, the study of multicultural music can expand our general conceptions about music. First, students are introduced to a great variety of musical sounds from all over the world. Secondly, students begin to understand that many areas of the world have music as sophisticated as their own. Thirdly, students can discover many different but equally valid ways to construct music.[2]

In asking the above questions we must heed caution in the following way: Most of these questions naturally lead to categorizing the music in pre-established categories. Although it is natural to categorize in order to better understand, danger may arise when we assume that everything can fit into our already-existing categories. Unless we make a conscious effort to create new categories, we may categorize erroneously. This is one of the compelling arguments for multicultural education. Studying the music of various cultures can also challenge us to stretch our paradigms. As Anderson writes, "Traditional education has approached music as a purely European phenomenon."[3] As vast as the Western European influence is, music is not all Western European. By teaching only Western European music, we misrepresent music as a whole and ignore other prominent influences. Even teaching all music in relation to Western

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[2] Anderson and Campbell, 4.
[3] Anderson, ii.

European music creates a hierarchy and promotes a historically inaccurate representation of music.

Expanding our paradigms about music can help begin to bridge communication between students of different cultures within and beyond the classroom. Imagine the following scenario: Students in a music class are listening to Caribbean music, African music, Latin American music, Jewish music and they begin to understand that music as well as the people who produce it span the globe. If the classroom is a diverse environment, then the students begin to make connections between the music they have heard and the students from that country. If the class is fairly homogenous in its makeup, then they begin to understand that a world of cultures exist outside of the classroom. "Perhaps children who live in culturally homogenous societies need multicultural education even more than others,"[4] Chalmers tells us.

In 1990, the Music Educators National Conference held a symposium on Multicultural Approaches to Music Education. From this symposium emerged the *Symposium Resolution for Future Directions and Actions*[5], which sets up guidelines for multicultural education through music.

> Whereas leaders in American education continue to call for all students to better understand different cultures both outside of and within the United States...
> Be it resolved that we will seek to ensure that multicultural approaches to teaching music will be incorporated into every elementary and secondary school music curriculum. These should include experiences in singing, playing instruments, listening, and creative activity and movement/dance experiences with music.[6]

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[4] Chalmers, 5.
[5] Anderson, 89-91.
[6] The entire Resolution may be found in Appendix D.

A number of other national and international organizations, including the Society for Ethnomusicology and the International Society for Music Education, have strongly endorsed the study of world musics at all levels of instruction. National standards for arts education also include a component of multicultural education.

> Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.[7]

An important approach to teaching multiculturalism through music is to teach the music as a product of a people and a culture. This may seem obvious, but it would be very simple to teach only the music and never make the connection that it is connected with a group of people, a region in the world, and a way of thinking. "In approaching art education, we need to see culture through anthropologist's eyes."[8] This can be achieved by teaching a music-culture.[9] Music-culture is a group of people's total involvement in music: ideas, actions, institutions, and artifacts-everything that has to do with music. In studying a music-culture we uncover several ideas about both the music and the culture that produced it. We can ask key questions which reveal how a culture understands the aesthetics of music, in which contexts music is present, the history of music, the relationship of music and belief systems, and how divisions of musical behavior resemble social divisions within a culture. Among these questions we ask: What is music? Is music human or divine? When is song beautiful? When

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[7] The National arts standards can be found in the appendix.
[8] Chalmers, 12.
[9] Titon, 1, 7.

should music be performed? What happens to music over time and space? These questions and many others can begin to help us construct a total picture of a culture as opposed to a simplistic misrepresentation of a culture.

Chapter 2

What is the Role of Jewish Music in the Public High School Assembly?

We return to our central question, what is the role of Jewish music in the public high school assembly? If we support multicultural education then Judaism certainly falls under this category. In fact, Jewish music contains both Eastern and Western influences. Certainly this does not mean that Judaism should have a greater role than other cultures/religions. However, we do not need to be apologetic about wanting to include Judaism in the general representation of other cultures/religions. Therefore, there is a natural place for Jewish music in the public school assembly. In many schools Judaism is already being represented in the assemblies on the initiative of the music teacher or of the parents who have argued for its inclusion. As noted in the introduction, schools that have made the first step of including Jewish music in their assemblies, may need to re-evaluate what they are choosing to showcase as Jewish music and to re-evaluate whether or not these selections appropriately represent the plurality of Jewish music. In taking a closer look at many schools, often the same pieces have been done from year to year and they are only representative of one style and time period. The remainder of this paper will be devoted to dealing with the challenges of representing a culture, and suggestions for overcoming other challenges unique to public high schools, and high school music.

Chapter 3

Representing a Culture

I began this paper by criticizing schools' programs for misrepresenting Jewish music. Representation is complex. Whether the represented are representing themselves, or the represented are being represented by others, similar questions arise. How societies are remembered in some cases depends on how others, at times the dominant societies, choose to remember them. In trying to understand how societies are remembered Cahan adds,

> When people choose to identify themselves in terms of a specific aspect of their identity, I think they do so because it is often the strongest part of their experience. Often, the aspect of identity that leaps out is the one you have been punished for, the most assailed part of your identity, and the one most singled out by others. [1]

In many societies, what is or is not remembered is a way of controlling what is recorded in the history books, written or unwritten as Green posits,

> Competing versions of history are about power and who owns history – who owns the version that gets put in the books, who owns the version that gets put on the evening news, who owns the version that gets taught in the schools.[2]

Connerton adds that throughout history, regimes "will seek to introduce an era of forced forgetting" in order that the new regime "deprive the old regime of its national consciousness."[3] Historians find that piecing together histories of peoples is very complex and often historically inaccurate. These historians do

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[1] Cahan and Kocur ed., *Contemporary Art and the Multicultural Education,* (New York: The New Museum of Contemporary Art, 1996), 41.
[2] Rayna Green, "The Texture of Memory," in *Contemporary Art and the Multicultural Education,* ed. Susan Cahan and Zoya Kocur (New York: The New Museum of Contemporary Art, 1996), 39.
[3] Paul Connerton. *How Societies Remember.* (Cambridge: Cambridge University Press, 1989), 12-14.

not lack historical integrity but are challenged by the historical inaccuracies recorded by societies. Museums and cultural displays also contribute to historical inaccuracies. "Anthropology has often defined ethnicity and culture in very static terms...We (museums) take a piece of people's lives and we spray it and mount it forever."[4] The danger in this is misrepresentation. So too, in musical presentations we run the risk of misrepresentation. This may be because the same piece is done year-in and year-out, or because the range of pieces chosen only represents one musical stream within a culture.

To further complicate the issue of representation, there is an issue of mythmaking. Societies produce myths, meaning in this usage, non-factual narratives to explain and justify beliefs and/or phenomena. Such myths become a part of their oral and written histories. These myths become a part of the communal and social memory and often make it difficult for historians to decipher social memory and historical reconstruction independent of social memory. Cultures are not exempt from mythmaking, in fact every culture has its own myths. David Lowenthal posits that, "falsified legacies are integral to group identity and uniqueness."[5] These myths upgrade the past by updating it anachronistically; they jumble the past, and selectively forget. These myths should be taken into consideration when choices are being made about representation. Judaism is not exempt from mythmaking and these myths are recorded in the music and texts.

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[4] Ibid., 41.
[5] http://iupjournals.org/history/ham10-1.html David Lowenthal. "Fabricating Heritage." *History and Memory* (Volume 10, Number 1.)

In addition, representing Judaism brings its own challenges. As with other societies, what gets represented depends largely on who is doing the selecting. There is certainly a difference between a Jew representing Judaism to another Jew, in which a common language and set of assumptions are the starting point, and a Jew representing Judaism to a non-Jew, in which a different set of assumptions are the starting point. In addition, we cannot make the assumption that all Jews share a common language. There are many ethnic subgroups within Judaism who have a variety of backgrounds influenced by the host culture in which they lived, and therefore do not share in one monolithic communal collective memory. As Connerton states,

> Participants in any social order must presuppose a shared memory. To the extent that their memories of a society's past diverge, to that extent its members can share neither experiences nor assumptions.[6]

In addition, there is a phenomenon of the non-Jew representing the Jew. In a public school, all types of representation are in effect. In *Staging the Jew*, Hardley Erdman describes how Jews and gentiles performed Jewish characters on American stages in the last decades of the nineteenth century and the first decades of the twentieth. He writes that,

> Most of these theatrical characterizations are not flattering. Many are specifically anti-Semitic. Perhaps as a result, Jewish representation from this long era, falling roughly between the Civil War and World War I, remains a topic many today would prefer to ignore, erase or simply forget.[7]

Although Erdman claims that the representation of Jews is negative during this era, he aims to show that, "in coming to power, Jews resisted, assimilated, or

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[6] Connerton, 3.
[7] Harley Erdman. *Staging the Jew: The Performance of an American Ethnicity 1860-1920.* (New Brunswick, NJ: Rutgers University Press, 1997), 4.

reordered images that a dominant culture constructed for them and then emerged embodying new performances of themselves."[8]

In representing Judaism we are faced with the challenge of how to represent over 4000 years of a wandering people. As Luvenia states, "The Hebrew people, due to the many countries in which they have lived, have many cultures."[9] Jews have spanned the globe at various times in history, absorbing influences from a variety of other societies and in turn influencing the societies of which they have been a part. In studying Jewish history and tracking the wanderings of this ancient people, we become aware of how eclectic Jewish societies have been. As Erdman states if "ethnicity is something that bleeds over boundaries, then much more so is that ethnicity known as Jewishness."[10] A natural extension of this can be seen in the variety of musical styles contained under the heading "Jewish music." We therefore return to our initial challenge of representing the entirety of Jewish music in the limited time slot allotted at the public school assembly. Representing Judaism or any society requires making a choice. What we do choose to represent, and who is chosen to represent it, are very important questions.

In all of these discussions, we have been referring to Judaism as a society, delaying the central question of whether Judaism is a culture or a religion? Erdman states,

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[8] Ibid., 5.
[9] George A. Luvenia. *Teaching the Music of Six Different Cultures.* (Danbury, CT: World Music Press Multicultural Materials for Educators, 1987), 144.
[10] Erdman, 7.

> At times, it (being Jewish) has signified the member of a race; at times, it has designated the practitioner of a religion. At times, it has denoted the member of a nation; at others, it has indicated the member of a culture.[11]

In the context of a discussion about representing Judaism in a multicultural curriculum it is clear that Judaism has elements of a culture and can be represented as one. However, we would be ignoring a central aspect of Judaism by not referring to it and teaching it as a religion. There certainly are Jews who claim to be "cultural Jews"; however, in a discussion about Judaism can we exclude the central tenet of Judaism, belief in God? If we present the question, "what is Judaism?" we find that Judaism cannot be explained as a unitary system. In fact, "Jew has rarely meant the same thing to two people."[12]

How, therefore, can we expect choral directors to answer this question and base their choice of Jewish music on this answer? For the purposes of pedagogy we must represent many aspects of Judaism and make clear that this is only a cursory study of Judaism. In some ways this plurality of definitions is not unique to Judaism; many other cultures encounter similar lack of homogeneity. As directors begin making decisions, they should consider this aspect of the task but not be paralyzed by a fear of misrepresentation. John Comaroff writes in *Destination Culture* that, "the appreciation of heritage is catastrophe."[13] He warns that inherent in any attempt to exhibit a culture is a danger of misrepresenting the culture. I do not wish to discourage those who have not been representing this range of a culture for fear of misrepresenting it,

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[11] Ibid., 7.
[12] Ibid., 7.
[13] Kirshenblatt-Gimblett, 8.

rather I wish to provide the tools or resources to help guide the decision-making process. We will pursue this decision making process further in Chapter 5.

One final point about representation is about the language of representation.

> In language, we use signs and symbols – whether they are sounds, written words, electronically produced images, musical notes, even objects – to stand for or represent to other people our concepts, ideas and feelings.[14]

For this paper, our specific "language" is music. We will be concerned with representation of cultures through the language of music.

Once we have established that multicultural education is necessary in public school education and that it can be taught in music classes, we must explain the role of the high school assembly in representation as a space for communal education. An assembly is larger than a classroom and can integrate a variety of media for the process of education. Often the visual and aural is integrated because of the performance aspect. In many cases, the assembly is also interactive because of its participatory nature, therefore allowing those present to learn both as active participants and active observers. Speeches, dances, theatre, music, and announcements all take place during the course of an assembly. The assembly in many ways represents the school. It can show everything from the school's students and faculty to the school's "culture." If a school is committed to embracing diversity and to teaching multiculturalism then shouldn't this be apparent in the school's assembly? One way is incorporating

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[14] Start Hall, ed. *Representation, Cultural Representation and Signifying Practices.* (London: Sage Publications, 1997), 1.

music that represents diversity. If the classes have been learning about the music of different cultures throughout the curriculum, then it is only natural that this is the music that would be showcased in the assembly.

Chapter 4

Teaching High School Music

Teaching music in a secondary school offers unique challenges and requires methods specific to this setting. High school music teachers must either teach or reinforce their students' music reading skills, they must expose their students to proper vocal technique, and they must carefully choose the music they will use to teach the aforementioned skills. Vocal music, which in high schools often takes the form of choral music, presents its own challenges. Teenagers are often in the midst of vocal changes and must be exposed to proper vocal technique in order to maintain healthy instruments. In addition to teaching music skills for their own sake, choir directors must keep in mind upcoming concerts, competitions, and assemblies, which not only add time constraints but force the choral director to select music which will fulfill this variety of purposes. Selecting the repertoire, which would be most suitable for this age group, most marketable for the concerts, and most versatile to properly represent the schools, can be quite challenging. This should be kept in mind when thinking about how to incorporate Jewish choral music in the public high school assembly.

The first teaching challenge to be dealt with is that of teaching teenage singers. Most teenage singers know very little about vocal technique. Teaching vocal technique in a choral class means teaching, in a limited amount of time, a group with various abilities, interests and levels. Charles Hoffer recommends that any method should meet the following criteria:

1. Be usable in a group situation.
2. Be simple, direct, and as natural as possible.
3. Be applicable to the music the group is singing.
4. Be based on the fundamentals of good singing technique.[1]

Many books have been written on the subject of vocal pedagogy; I will only make mention of them and not go into depth on the subject. I will say, however, that teaching vocal technique to high school students can not only enhance their desire to sing but can also begin to teach students a method which will enable them to sing beyond the classroom, which for most music teachers is an important objective.

The teenage voice is in the process of maturation; and, therefore, needs to be understood and taught accordingly. Girls' voices at this stage are usually breathy and thin as a result of several factors: muscular immaturity, lack of control and coordination of the breathing muscles, and insufficient voice development. The changes in girls' voices are marked by insecurity of pitch, noticeable register breaks, sometimes a decrease in range, inconsistent timbre, and a rougher tone quality. In boys' voices there is often a clear difference between the quality of the low notes and the high notes. Basses should be encouraged to sing (not shout) out in the low part of their range. Tenors should be taught how to smooth the transition from the head or falsetto voice to their normal voice.[2]

Teenage boys and voice changes are synonymous. This area is fraught with differences of opinion about what should be done to help boys during the

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[1] Charles R. Hoffer. *Teaching Music in the Secondary Schools*. Fifth Edition. (Florida: Wadsworth Thompson Learning, 2001), 102.
[2] Hoffer, 111.

time their voices change. Hoffer gives some general suggestions to guide teachers in working with boys whose voices are changing:

1. Take a positive approach to boys with changing voices
2. Never allow a class to laugh at the singing efforts of a boy in the throes of change.
3. Check the range and quality of the boys' voices at least three to four times a year.
4. Attempt to meet boys' vocal needs in general music classes.[3]
5. Be especially careful in your selection of music.
6. Stress correct singing, with its proper breath control and lack of tension in the throat.[4]

It is important that in forming a choir or ensemble the choral director should properly classify the voices. This serves as a means of selecting singers as well as placing them on the right part. Balance of the different voices should be considered in classifying voices. It is not unusual that in a high school choir there will be a disproportionate number of women and very few true tenors. All of this will ultimately serve as a guide to help choir directors select music. The better the director knows the individual voices in the choir, the more adequately he or she will be able to select music and the more effective he or she will be as a teacher.

The second teaching challenge is that of selecting the repertoire. When choosing repertoire, the suitability, marketability and versatility of the music must all be considered.

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[3] Too often teachers in a general music class with thirty students teach as if the two boys with changing voices aren't there.
[4] Ibid., 113.

As was discussed earlier, the make up of the ensemble will determine the suitability of the music in terms of its technical and musical challenges. Hoffer suggests considering the following general points in selecting the repertoire.

> **Repetition** – if portions of a work are repeated, this reduces the amount of time required to learn it.
> **Length** – other things being equal, the longer the work, the longer it will take to learn it.
> **Musicianship of the Students** – some musical works demand much musical maturity to perform well. This is particularly true of works that are subtle and quite different from the music with which the students are familiar.[5]

Other factors to keep in mind when selecting repertoire are the text, range, accompaniment, dissonant intervals, number of parts, and musical arrangement. The text should be made somewhat accessible to the teenagers. Songs in foreign languages can also be made relevant to teenagers, if they are taught with this goal in mind. Depending on the skill of the ensemble, range, number of parts and difficulty of the musical arrangement can be determined. Resources will determine the type of accompaniment, whether it is acapella music, music with piano accompaniment or a variety of accompanying instruments.

Repertoire also should be marketable. In other words, the choral director should take into account the audience which will be attending the concerts. Without sacrificing the quality of the music performed, the music must appeal in some way to the audience. In programming multicultural music this point can be critical. Although this is another point altogether, it is significant to mention at this time that the concert should be adequately advertised. Many times, advertisement will determine the make up of the audience and their

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[5] Ibid., 154.

predisposition. This idea of marketability brings us back to our previous point about the image of the school. If a school is committed to multiculturalism, then the assembly should properly reflect this.

The final point about repertoire selection is versatility. Most high schools choir curricula are guided by certain parameters. In addition to learning musical skills determined by local, state and national standards[6], the choir is expected to perform in school as well as outside concerts and to participate in yearly evaluations or competitions. Certain school districts provide significant pressure for excellence in competitions. This would certainly limit the selection of repertoire, if it must show the choir in its best light. Although pedagogues generally do not like to teach only to give performances[7], the reality is that performances and competitions do affect their choice of repertoire. In choosing suitable repertoire, directors may be limited to specific music that is found on lists provided by the competition. Therefore, the music chosen must be versatile because no director has time to work on separate music for each of these needs. There is no reason why Jewish music could not potentially fulfill all of these requirements, suitability, marketability, and versatility.

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[6] See The National Arts Standards for Arts Education in Appendix C.
[7] Hoffer, 195.

Chapter 5

Challenges

Incorporating Jewish music in public high schools has its own challenges. I have already mentioned the responsibility of representing a culture or religion. Not only is this challenging because of the difficulties of representation, but this becomes even more complicated when trying to represent Judaism. Judaism, as previously explained, is a culture, a nationality, a way of life, and a religion. Representing Judaism, or any religion, in a public school, raises several questions. In fact, many people when asked the question about "what is the role of Jewish music in public high schools?" respond, "Should it have a role?" Usually, a statement about the inappropriateness of religious content in schools follows this response. Then, usually they remember that Christmas music was always performed in their schools. Is this music not religious? Perhaps this is responding to a general feeling that Christmas music has become somewhat a part of secular popular American culture.[1] In contrast, Jewish music is still considered sacred music by most. The Anti-Defamation League published a guide for Jewish Parents on *Religious Issues in your Child's Public School*. In this guide was the following case:

> Q: Eric is in the chorus at his elementary school. He loved the experience last year, but this year he has a new teacher. She is having the students rehearse for a winter concert. The program seems to consist exclusively of Christian songs with religious themes such as "Silent Night"

[1] This issue is discussed in more depth in the following article. Sylvia Barack Fishman. "Christian Holidays Described as "Fun," while Jewish Holidays are "Religious." *Jewish and Something Else: A Study of Mixed-Marriage Families.* (USA: William Petschek National Jewish Family Center of the American Jewish Committee, 2001): 47-48.

and "Come All Ye Faithful." Eric feels uncomfortable singing these songs. Is the program legal?
A: To check the program's constitutionality, you need to determine whether there is a balance between the secular and the religious selections...the criteria for selecting music should be on the basis of its musical and educational value, rather than its religious context.[2]

Despite this lenient response, there are music teachers who altogether eliminate religious content in their musical selections for fear of being criticized or accused of prejudice.

> In some cases, teachers have avoided singing any music related to any religion and opted for "holiday" programs containing mostly lightweight commercial works. This is unfortunate because so much of the great choral music of Western civilization consists of sacred music.[3]

Many educational organizations concerned with the role of sacred music in public schools have published policies on the issue in order to provide teachers with a legal basis for their decisions to include or exclude sacred music. The Music Educators National Conference has published a policy on Religious Issues in the Public School.

> Does music with a sacred text have a place in the public schools? It is the position of MENC: The National Association for Music Education that the study and performance of religious music within an education context is vital and appropriate of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience.
>
> The first Amendment does not forbid all mention of religion in the public schools; it prohibits the advancement or inhibition of religion by the state. A second clause in the First Amendment prohibits the infringement of religious beliefs. The public schools are not required to delete from the curriculum all materials that may offend any religious sensitivity.[4]

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[2] Marjorie Green and Tamar Galatzan. *Religious Issues in your Child's Public School.* (USA: Anti-Defamation League, 2000): 4.
[3] Hoffer, 154.
[4] http://menc.org/publication/books/relig0.html

Comparisons have been made between the study of art history and its inclusion in the study of religious art, and the study of music and its inclusion in choral music set to religious texts. Both are critical to their comprehensive study. In order to ensure that any music class or program is conforming to the constitutional standards of religious neutrality necessary in public schools, MENC suggests that the following questions should be asked of each school-sanctioned observance, program, or institutional activity involving religious content, ceremony, or celebration.

1. What is the purpose of this activity? Is the purpose secular in nature that is studying music of a particular composer's style or historical period?
2. What is the primary effect of the activity? Is it the celebration of religion? Does each activity either enhance or inhibit religion? Does it invite confusion of thought or family objections?
3. Does the activity involve excessive entanglement with a religion or religious group, or between the schools and religious organizations? Financial support can, in certain cases, be considered an entanglement.[5]

In addition, the use of religious music in public schools has come before the courts on several occasions and they have consistently upheld the use of such music provided that two conditions are met.[6]

1. The *intent* of singing the music is to educate the students, not to encourage or discourage any religious beliefs.
2. The *result* of singing the music is educational and does not affect the students' religious beliefs.[7]

Within these guidelines, there is a place for Jewish music to be represented. The program must be put together carefully, asking these questions along the way.

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[5] Ibid., 2.
[6] For a more complete discussion of the legal history see Ibid., 2.
[7] Hoffer, 155.

Although this is the policy, many music directors are uncomfortable about inclusion of religious elements in a secular environment. Therefore, one must be cautious in the advertising of the assembly and the representation of Judaism and other cultures/religions.

Another challenge of including Jewish music is its inaccessibility. Jewish music is not usually available through the most common publishing houses. For those who are familiar with the Jewish music world the publishers are accessible. For the remainder, however, something as simple as a name and phone number or e-mail address is difficult to acquire. In addition, most choral directors order music from local distributors and it is these distributors who must be familiar with the various Jewish publishers.[8]

Jewish music may be in English, Hebrew, Ladino, or Yiddish. Transliterations often vary from publisher to publisher and lead to mispronunciations. In order for choir directors to feel adept at teaching these pieces they should familiarize themselves with these new sounds and, if possible, defer to a local expert. In addition to the much valued but rare breed of ethnomusicologists specializing in Jewish music, cantors are well versed in Jewish music. They not only have a familiarity with the scope of Jewish music but also with the texts and uses of the music. A cantor could help a choral director in a variety of ways. First of all, the cantor could offer suggestions for Jewish music according to the specific needs of the group, the time of the year, and the theme or focus of the assembly. Second, the cantor could be a resource

[8] A partial list of publishers of Jewish music can be found in Appendix B as well as http://www.zamir.org.

assisting the choir with pronunciation, providing translations as well as background for the music, and teaching the unique style of the music selected.[9] In addition, a cantor could be a guest soloist, lecturer, or specialist invited by the choir to share his or her insight about Jewish music.

With a commitment toward multicultural education and given the appropriate resources, choral directors can and should find a role for Jewish choral music in their public school assemblies.

[9] See appendix A for an example of one way a cantor can be a resource.

Chapter 6

Case Study: Hunter College High School

In an effort to understand what the role of Jewish music has been in one high school, I conducted an interview with Linda Bell, the high school choral director at Hunter College High School. . Hunter is a public high school in New York City. The students are required to take a minimum number of music classes, including music theory and music history. In addition, many of them are in band, choir, or orchestra. In order to understand the role of Jewish music in the choral program of this specific school, I forged a relationship with one of Hunter's choral directors. Linda Bell has been at the high school for twenty years teaching choir as well as many of the music theory and music history classes. My hope is that this connection will not only open dialogue about Judaism and its role in public high schools but that she will think of me as well as other cantors as a resource when programming Jewish music.[1] In an effort to assess what the role of Jewish music was in the Hunter College High School choir, I asked her the following questions:

Have you ever considered programming Jewish music into your curriculum? Yes, because many of my students are Jewish.

How did you program it?

I used mostly holiday music, that is, Chanukah music. In addition I programmed many rounds on themes of peace or general praising of God. I try to stay away

[1] Linda Bell, choral director of Hunter College High School, interview by author, 27 December 2001, New York City.

from "specifically" religious music. We have also done Salomone di Rossi's *Bar'chu*.

That's interesting because the Bar'chu is our call to prayer, did you know this?

No, I just heard it on a CD and thought it would be a good piece to do.

Have you received feedback from parents?

Yes, some parents have criticized my choices of Jewish music. They said, "Don't choose it just because it's Jewish, but because it is good." In other words, they thought I was being "too P.C."

Do you teach about Jewish music in the classroom, not exclusively for performance?

Yes, in the 8th Grade they have an ancient/medieval music class. In this class we learn about Jewish chants and how they are similar to early Christian chant. In addition, sometimes I have asked the Jewish students to share their knowledge of Jewish music notation (trope).

How did you learn about Jewish music?

Mostly from my own library research, whatever I have found time to do. In addition, a former student once gave me the Harvard Hillel songster and I own a book of Jewish rounds. Many of the mothers of the Jewish students want to help because they would like more Jewish music.

Do you find Jewish music accessible?

No. The music catalog I order from is Pepper music catalogue and most of the music is Chanukah music.

How do you feel about sacred music in public schools?

I have gotten a few complaints but not many. I try to not do "specifically" Christian music, lots of mentions of Jesus Christ. I also try to not do an all religious program, mainly because it does not speak to the students.

Did you know that the Music Educators National Conference and the Anti-Defamation League have published policies about religious music in public schools?

No.

How do you choose repertoire for your ensembles?

1. Music can we learn and perform on short notice
2. One more difficult work that we could work toward performing.
3. First semester I choose more "serious" music. Second semester is more "fun" (Broadway or rock and roll).
4. Pieces with solo opportunities.
5. A balanced program. A couple of pieces in each category.
6. I think about balance and the voices of the ensemble, especially tenors!!

Do you take your ensembles to adjudications or competitions?

No. Individuals do go to NSSMA and All-state but not the group. I am not interested, I think it puts too much pressure on them.

In their music classes, do they learn about the background of Jewish music?

No. They already are required to take music history classes and therefore do not need much background.

Do they learn about Jewish music in their history classes?

Some in their ancient/medieval class, although there is never enough time to properly cover Jewish music or any other world music. We need a world music

class. Non-western music is not taught well. In the 8th grade ancient/medieval class they have to do a report and sometimes they choose a world music topic.

Have you ever heard of Hazamir, the Jewish children's national chorus?

Yes. I think a couple of years ago I had 2 students who were in Hazamir.

Have you ever been to a concert of theirs?

No. When are they?

Every year in the New York City.

Other great resources to consider are: http://www.zamir.org

Hebrew Union College – JIR School of Sacred Music
Transcontinental Music
Sacred Music Press
Cantors Assembly
Local cantors and rabbis
Jewish students and their parents

Given that this interview is only of one high school choral director in one school I will not draw any sweeping conclusions. I will however, offer the following observations. First of all, I was very pleased that Linda Bell was open to including Jewish music in her curriculum. How is it, though, that a high school choral director in New York City appears to have so little exposure to Jewish music. Many resources exist, especially in New York City. Some of the major publishing houses of Jewish music, institutions of higher learning of Jewish music, as well as year-round concerts and Jewish music festivals are located in the New York area. In addition, I was surprised that she had no knowledge of the policies existing on the issue of religious music in public schools. In certain instances they could protect her from false accusations.

When I began to meet with Mrs. Bell, it was as if a world of resources which had long been kept a secret were now revealed. In the spring, we will be collaborating in the preparation of some Jewish music for her various ensembles. I encourage Cantors, wherever they are, to reach out to the local music teachers. I also encourage music teachers to seek out the Jewish music resources in their synagogues, libraries, internet, and universities.

Chapter 7

Sample Repertoire

In this section I suggest sample repertoire. I have not included an exhaustive list of repertoire but focus instead on the criteria by which the pieces were chosen. How I chose to represent Jewish music in this section is obviously a reflection of my own criteria. I wanted to represent Jewish music as it is has been in various parts of the world over many centuries. I also wanted to represent a variety of styles, language, and instrumentation. The music is arranged according to the public school year calendar (Thanksgiving, Winter, Spring, Holocaust, Israel, Peace.) Schools do not generally do all of these programs but these are all possibilities. The following, obviously, are only a sampling of the total Jewish music selections. They could be inserted throughout the general programs as they fit thematically or musically. A list of publishers and distributors of the selected Jewish music as well further bibliographies on Jewish music can be found in Appendix B and the bibliography.

The Thanksgiving program could include music with harvest as well as general Thanksgiving themes. In Jewish tradition, the *Hallel* is recited on most holidays. It is comprised of various psalms which offer thanks to God. There are a great many arrangements for the psalms from which to choose. The selections I chose to highlight span from the seventeenth to the twentieth century and include a variety of styles reflected by the instrumentation. Solomons' *Pitchu Li* has a Klezmer sound enhanced by the solo clarinet while Lazar's arrangement of *Amen Shem Nora* represents the Sephardic style by incorporating the Arab drum.

The winter program can include Chanukah music or simply music with themes of light and darkness. Many of the songs tell of the miracles that are associated with Chanukah. The selections in this section represent both the Sephardic and Ashkenazic styles. The *Haneyros Halawlu* by Lewandsowski is of German origin while the Mi Zeh Yemallel is of Morrocan origin.

The spring program can include music from the Passover *Haggadah*[1] or from the biblical book *Shir Hashirim (*The Song of Songs.) It can also include music from the holiday *Purim*. Some of the Passover music presented here is taken from the Passover *Seder,* a traditional meal eaten on the first night of Passover, and includes themes of freedom and redemption. *Shir Hashirim* is generally read on Passover and contains themes of spring. Both Braun's *Shir Hashirim* and Cohen's *V'higad'ta L'vincha* are larger works; they can be performed in their entirety or in parts.

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[1] A book detailing the Exodus from Egypt. Many Jews read it yearly during the Passover *seder,* a traditional meal eaten on the first night of Passover.

The Holocaust program can be its own program or can be programmed along with the theme of religious persecution or oppression. Another way to insert the Holocaust program is within a program about the use of music for survival or sustaining hope. Much of the music produced at from this time was in Yiddish, a language of the Eastern European Jews. In addition, some of the music that was written in the concentration camps has survived. Davidson's *I Never Saw Another Butterfly* is a large work with narration and orchestration. Davidson set to music the poetry written by the children of concentration camp Terezinstadt. Both *Bachuri Le Antisa* and *Tsen Brider* were composed during the Holocaust.

The Israel program contains music which is both native to Israel and which has been written about Israel by foreigners. This music can be embedded within a program about other world cultures or can stand on its own. Jerusalem has been a theme for many Jewish composers as in Shemer's popular *Jerusalem of Gold.* I specifically chose Braun's arrangement because of his haunting setting which serves as an unusual commentary on this familiar melody.

The selections for the peace program can be inserted throughout the year because they speak of universal themes of peace. The search for peace has been significant to the Jewish people but has also been embraced by many others. Isaacson's *Hand in Hand* includes both English and Hebrew texts and speaks about Israel's ongoing struggles for peace. Bloch's *May the Words* is a contemplative meditation that comes from his *Sacred Service.*

Thanksgiving

Title	Composer	Publisher	Notes
Halleluyah (Psalm 146)	Salamone Rossi Hebreo	Broude Bros.	SATB, 17th century, Italian origin, a setting of one of the Psalms from the *Pesukey Dezimrah*, the verses of song, the begin the morning synagogue liturgy
Hal'lu (Psalm 150)	Benjie-Ellen Schiller	Transcontinental Publications	Soli, SATB or SAB, tof, guitar, 20th century
Pitchu Li (Psalm 118)	Robert Solomon Arr: Josh Jacobson	HaZamir Publications	Clarinet, piano, SATB, soli, 20th century Clarinet part, has Klezmer style part
Amen Shem Nora Yehalelu Shemo	Arr: Matthew Lazar	HaZamir Publications	Unison chorus, T solo, piano, Arab drum, 20th century arrangement, Sephardic
Shecheyanu	Rachelle Nelson	Transcontinental Publications	SATB, solo, piano, 20th century, Hebrew and English Prayer recited to thank God for having reached this moment

Chanukah

Al Hanissim	Dov Frimer Arr: Joshua Jacobson and Hankus Netsky	Transcontinental Publications	SATB choir, clarinet, piano, 20th century From Liturgy added on Chanukah Thanks God for miracles of Chanukah
Maoz Tsur (Hebrew part Songs and Rounds	Benedetto Marcello Arr: Stephen Richards	Transcontinental Publications	SA, 17th century melody, 20th century arrangement Italian origin
Light the Legend	Michael Isaacson	Transcontinental Publications	SATB, piano, 20th century, Hebrew and English
Mi Zeh Yemallel	Morocan song Arr: Joshua Jacobson	Transcontinental Publications	SATB div., barit. Solo, tamborine, clay drum, 20th century arrangement, Morrocan origin
Haneyros Halawlu	Louis Lewandowski	Hazamir Publications	SATB, organ, 19th century,German origin Part of Chanukah liturgy
Ocho Kandelikas	Flory Jagoda Arr: Joshua Jacobson	Transcontinental Publications	SATB, Ladino, 20th century arrangement

Passover/Purim

V'higad'ta L'vincha (Passover Cantata)	Gerald Cohen	Oxford University Press	SSA, piano, 20th century, Hebrew Text from *Haggadah*, book used for the Passover meal
Shir Hashirim (chapter 3)	Yehezkel Braun	Transcontinental Publications	SATB, 20th century, Israeli composer, influences of Gregorian chant,Text from *Shir Hashirim*, Song of Songs, recited on Passover
Purim Madrigal	Herbert Fromm	Transcontinental Publications	SATB, early 20th century, Hebrew Sung on *Purim*

Holocaust

Adonai Roi (Psalm 23)	Gerald Cohn	Transcontinental Publications	SATB, piano, 20th century Universal text
I Never Saw Another Butterfly	Charles Davidson	Ashbourne Music Publications	SSA, piano, 20th century This is a greater work which can be done in its entirety or in parts. It is also orchestrated and contains narration.
Bachuri Le'an Tisa	Gideon Klein	Eliska Kleinova	SSA, 20th century, written in Terezinstadt, a concentration camp during the Holocaust
Tsen Brider	Martin Rosenberg Arr: Joshua Jacobson	Transcontinental Publications	SATB, 20th century, Yiddish Written during the Holocaust

Israel

Jerusalem of Gold	Naomi Shemer Arr: Yehezkel Braun	Israel Music Institute	SAA, piano, Hebrew, 1967 Israeli origin, haunting setting of a well-known melody
Jerusalem Medley	Carlebach, Noe, Sirotkin	Transcontinental Publications	SA, piano, 20th century An uplifting medley of well-known songs about Jerusalem
Yom Zeh Leyisrael/ Yismach Moshe	Arr: Joshua Jacobson	Hazamir Publications	Unison, T solo, piano, Arab drum, 20th century Sephardic
Shalom Rav	Erik Contzius Arr: Bonia Shur	Transcontinental Publications	SATB, solo, piano, 20th century Pop style

Peace

Hand in Hand Shir L'shalom	Michael Isaacson	Transcontinental Publications	SATB, keyboard, English or Hebrew, 20th century Became famous with the assassination of the former prime minister of Israel, Itzhak Rabin
Sim Shalom	Max Janowski	Transcontinental Publications	SATB, solo, organ, 20th century Cantorial solo
Lu Yehi	Naomi Shemer Arr: Gil Aldema	Israel Music Institute	SSA, solo, Israeli in origin, 20th century Hebrew version of *Let it Be*
May the Words (Sacred Service)	Ernest Bloch	Broude Brothers Limited	SATB, piano, 20th century, Hebrew Part of a greater work but can be done alone

Appendix A

Example of Performance Notes

This page was created by a cantor to assist the choral director with the translation, pronunciation and performance practices of this particular piece.

Maoz Tsur **O Mighty Rock (Rock of Ages)**

Translation:
O mighty rock of my salvation
To praise you is delight
May the house of prayer be established
And we will bring there a Thanksgiving offering.
When you have prepared the slaying
Of the blaspheming enemy,
Then I shall complete the consecration of the altar
With an exalting song.

Suggestions for lengthening the piece:

1. Sing twice through A, A', B – A, A', B (second ending)
2. Sing first time unison melody all then second time with parts

Pronunciation guide:

Don't overemphasize [z] on maoz tsur
Ch as in German [ach]
G is always hard
Tz as in boats

No diphthongs on vowels except:

L'shabeach →	beyach
Bet→	beyt
N'zabeach→	beyach
Matbeach→	beyach
Hamenabeach→	beyach
Hamizbeach→	beyach

A= ah
E= eh (except in above cases)
I= ee
O= oh
U= oo

Appendix B

Appendix B

Selected Publishers of Jewish Choral Music

Ashbourne Music Publications
425 Ashbourne Road
Elkins Park, PA 19117

Broude Brothers
141 White Oaks Rd.
Williamstown, MA 01267

Hazamir Publications
(Distributed through Transcontinental)

Israel Music Institute
(Distributed through Transcontinental)
www.aquanet.co.il/vip/imi/index1.htm

Oxford University Press
www.oup.co.uk/

Sacred Music Press
(Distributed through Transcontinental)

Transcontinental Music Publications
838 Fifth Ave.
NY, NY 10021
www.eTranscon.com
800.455.5223

Websites for Jewish choral music

www.zamir.org
www.jewishmusic.com

Appendix C

The Arts

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Elementary

Theatre

- identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others (a).
- use creative drama to communicate ideas and feelings (a)
- imitate experiences through pantomime, play making, dramatic play, story dramatization, story telling, and role playing (b)
- use language, voice, gesture, movement, and observation to express their experiences and communicate ideas and feelings (c)
- use basic props, simple set pieces, and costume pieces to establish place, time, and character for the participants (d)
- identify and use in individual and group experiences some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama (e).

Visual Arts

- experiment and create art works, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics), based on a range of individual and collective experiences (a)
- develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events (b)
- understand and use the elements and principles of art (line, color, texture, shape) in order to communicate their ideas (c)
- reveal through their own art work understanding of how art mediums and techniques influence their creative decisions (d)
- identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works (e).

Intermediate

Theatre

- use improvisation and guided play writing to communicate ideas and feelings (a)
- imitate various experiences through pantomime, play making, dramatic play, story dramatization, storytelling, role playing, improvisation and guided play writing (b)
- use language, voice, gesture, movement and observation to create character and interact with others in improvisation, rehearsal, and performance (c)
- create props, scenery, and costumes through individual and group effort (d)
- identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama within the school/community, and discuss ways to improve them (e).

Visual Arts

- produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences (a)
- know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art (b)
- use the elements and principles of art to communicate specific meanings to others in their art work (c)
- during the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings (d)
- identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works and discuss ways to improve them (e).

Commencement*

Theatre

GENERAL EDUCATION

- write monologues and scenes to communicate ideas and feelings (a)
- enact experiences through pantomime, improvisation, play writing, and script analysis (b)
- use language, techniques of sound production (articulation, enunciation, diction, and phrasing), techniques of body, movement, posture, stance, gesture, and facial expression and analysis of script to personify character(s); interact with others in improvisation, rehearsal, and performance; and communicate ideas and feelings (c)
- design and build props, sets, and costumes to communicate the intent of the production (d).
- make acting, directing, and design choices that support and enhance the intent of the class, school, and /or community productions (e).

Visual Arts

GENERAL EDUCATION

- create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints (a)
- create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images (b)
- demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition (c)
- reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly (d).

* This condensed version does not include MAJOR SEQUENCE performance indicators which are included in the completed version.

The Arts

Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Elementary

Dance

- identify and demonstrate movement elements and skills (such as bend, twist, slide, skip, hop) (a)
- demonstrate ways of moving in relation to people, objects, and environments in set dance forms (b)
- create and perform simple dances based on their own movement ideas (c).

Music

- create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses) (a)
- sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts (b)
- read simple standard notation in performance, and follow vocal or keyboard scores in listening (c)
- in performing ensembles, read very easy/easy music (New York State School Music Association [NYSSMA] level I-II)[1] and respond appropriately to the gestures of the conductor (d)

Intermediate

Dance

- know and demonstrate a range of movement elements and skills (such as balance, alignment, elevation, and landing) and basic dance steps, positions, and patterns (a)
- dance a range of forms from free improvisation to structured choreography (b)
- create or improvise dance phrases, studies, and dances, alone and/or in collaboration with others, in a variety of contexts (c)
- demonstrate the ability to take various roles in group productions and performances (d).

Music

- compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements (a)
- sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness (b)
- improvise short musical compositions that exhibit cohesiveness and musical expression (c)
- in performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor (d)
- identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

Commencement*

Dance

GENERAL EDUCATION

- perform movements and dances that require demonstration of complex steps and patterns as well as an understanding of contextual meanings (a)
- create dance studies and full choreographies based on identified and selected dance movement vocabulary (b)
- apply a variety of choreographic processes and structures as appropriate to plan a duet or ensemble performance (c).

Music

GENERAL EDUCATION

- compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.) (a)
- sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction (b)
- use common symbols (notation) to perform music on recreational instruments (c)
- identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions (d)
- explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc. (e)

* This condensed version does not include MAJOR SEQUENCE performance indicators which are included in the completed version.

The Arts

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Elementary

Theatre

- visit theaters, theatre-related facilities, and/or touring companies to observe aspects of theatrical production (a)
- use the library/media center of their school or community to find story dramatization material or other theatre-related materials and to view videotapes of performances (b)
- attend theatrical performances in their school and demonstrate appropriate audience behavior (c)
- speak with theatre professionals about how they prepare for and perform their jobs (d).

Visual Arts

- understand the characteristics of various mediums (two-dimensional, three-dimensional, electronic images) in order to select those that are appropriate for their purposes and intent (a)
- develop skills with electronic media as a means of expressing visual ideas (b)
- know about some cultural institutions (museums and galleries) and community opportunities (art festivals) for looking at original art and talking to visiting artists, to increase their understanding of art (c)
- give examples of adults who make their livings in the arts professions (d).

Intermediate

Theatre

- visit theatre technology facilities, including the local high school facility, and interact with professionals and theatre students to learn about theatre technology (e.g., lighting, staging, sound, etc.) (a)
- use the school or community library/media centers and other resources to develop information on various theatre-related topics (b)
- know about local theatrical institutions, attend performances in school and in the community, and demonstrate appropriate audience behavior (c)
- discuss vocations/avocations with theatre professionals and identify the skills and preparation necessary for theatre vocations/ avocations (d).

Visual Arts

- develop skills with a variety of art materials and competence in at least one medium (a)
- use the computer and other electronic media as designing tools and to communicate visual ideas (b)
- take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art (c)
- understand the variety of careers related to the visual arts and the skills necessary to pursue some of them (d).

Commencement*

Theatre

GENERAL EDUCATION

- use theatre technology skills and facilities in creating a theatrical experience (a)
- use school and community resources, including library/media centers, museums and theatre professionals, as part of the artistic process leading to production (b)
- visit local theatrical institutions and attend theatrical performances in their school and community as an individual and part of a group (c)
- understand a broad range of vocations/ avocations in performing, producing, and promoting theatre (d).

Visual Arts

GENERAL EDUCATION

- select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums (a)
- use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation (b)
- interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions (c)
- understand a broad range of vocations/ avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art (d).

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The Arts

Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Elementary

Dance

- demonstrate knowledge of dance resources in video, photography, print, and live performance (a)
- understand the concept of live performance and appropriate conduct (b)
- demonstrate a knowledge of dance-related careers (e.g., dancer, choreographer, composer, lighting designer, historian, teacher) (c).

Music

- use classroom and nontraditional instruments in performing and creating music (a)
- construct instruments out of material not commonly used for musical instruments (b)
- use current technology to manipulate sound (c)
- identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used (d)
- demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school (e)
- discuss ways that music is used by various members of the community (f).

Intermediate

Dance

- demonstrate knowledge of sources for understanding dance technologies: live, print, video, computer, etc. (a)
- demonstrate knowledge of how human structure and function affect movement in parts of dances and dances that they know or have choreographed (b)
- demonstrate knowledge of audience/performer responsibilities and relationships in dance (c)
- demonstrate knowledge of differences in performance venue and the events presented in each (d).

Music

- use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces (a)
- use school and community resources to develop information on music and musicians (b)
- use current technology to create, produce and record/playback music (c)
- identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role (d)
- demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures (e)
- investigate some career options related to their musical interests (f).

Commencement*

Dance

GENERAL EDUCATION

- use dance technologies without significant supervision (a)
- are familiar with techniques of research about dance (b)
- know about regional performance venues which present dance and how to purchase tickets and access information about events (c)
- know about educational requirements of dance-related careers (d)
- identify major muscles and bones and how they function in dance movement (e).

Music

GENERAL EDUCATION

- use traditional, electronic, and nontraditional media for composing, arranging, and performing music (a)
- describe and compare the various services provided by community organizations that promote music performance and listening (b)
- use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians (c)
- identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship (d)
- participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles (e)
- understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events (f).

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The Arts

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Elementary	Intermediate	Commencement*
Theatre • discuss their understanding, interpretation, and evaluation of a theatrical performance, using basic theatre terminology (a) • identify the use of other art forms in theatre productions (b) • explain the relationship of theatre to film and video (c).	**Theatre** • use the techniques and vocabulary of theatre criticism, both written and oral, to discuss theatre experiences and improve individual and group performances (a) • examine and discuss the use of other art forms in a theatre production (b) • explain how drama/theatre experiences relate to other literary and artistic events (c).	**Theatre** GENERAL EDUCATION • articulate an understanding, interpretation, and evaluation of a theatre piece as drama and as a realized production, using appropriate critical vocabulary (a) • evaluate the use of other art forms in a theatre production (b) • explain how a theatrical production exemplifies major themes and ideas from other disciplines (c).
Visual Arts • explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses (a) • explain the visual and other sensory qualities (surfaces, colors, textures, shape, sizes, volumes) found in a wide variety of art works (b) • explain the themes that are found in works of visual art and how the art works are related to other forms of art (dance, music, theatre, etc.) (c) • explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines (i.e., mathematics, science, literature, social studies, etc.) (d).	**Visual Arts** • discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language (a) • identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms (b) • compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms (c). • compare the ways ideas, themes, and concepts are communicated through the visual arts in other disciplines, and the various ways that those ideas, themes, and concepts are manifested within the discipline (d).	**Visual Arts** GENERAL EDUCATION • use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others) (a) • explain the visual and other sensory qualities in art and nature and their relation to the social environment (b) • analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art (c) • develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life (d).

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The Arts

Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Elementary

Dance

- demonstrate knowledge of words and symbols (kinetic, visual, tactile, aural and olfactory) that describe movement (a)
- express to others their understanding of specific dance performances, using appropriate language to describe what they have seen and heard (b)

Music

- through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others' (a)
- describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc. (b)
- discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre (c)
- describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.) (d)
- describe their understandings of particular pieces of music and how they relate to their surroundings (e).

Intermediate

Dance

- demonstrate knowledge of the technical language used in discussing dance performances (a)
- demonstrate knowledge of choreographic principles and processes (b)
- express to others their understanding of specific dance performances, including perceptions, descriptions, analyses, interpretations, and evaluations (c).

Music

- through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events (a)
- use appropriate terms to reflect a working knowledge of the musical elements (b)
- demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance (c)
- use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events) (d)
- use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived (e)
- use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works (f).

Commencement*

Dance

GENERAL EDUCATION

- make comparisons of the nature and principles of dance to other arts (a)
- analyze and describe similarities and differences in different dance forms and styles (b)
- describe and compare a variety of choreographic approaches used in the creation of dances (c).

Music

GENERAL EDUCATION

- through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements (a)
- read and write critiques of music that display a broad knowledge of musical elements, genres, and styles (b)
- use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic (c)
- use appropriate technical and socio-cultural terms to describe musical performances and compositions (d)
- identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres (e)
- explain how performers, composers, and arrangers make artistic decisions (f).

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The Arts

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Elementary	Intermediate	Commencement*
Dance • identify basic dance movements that are typical of the major world cultures (a) • explain the settings and circumstances in which dance is found in their lives and those of others, both past and present (b).	**Dance** • identify the major dance forms of specific world cultures past and present (a) • identify some of the major dance artists from diverse cultures (b) • show how specific dance forms are related to the culture from which they come (c).	**Dance** GENERAL EDUCATION • explain the interaction of performer and audience in dance as a shared cultural event (a) • identify the cultural elements in a variety of dances drawn from the folk and classical repertories (b) • recognize specific contributions of dance and dancers to their own lives and to people in other times and places (c).
Music • identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world (a) • identify the titles and composers of well-known examples of classical concert music and blues/jazz selections (b) • identify the primary cultural, geographical, and historical settings for the music they listen to and perform (c).	**Music** • identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world (a) • identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections (b) • discuss the current and past cultural, social, and political uses for the music they listen to and perform (c) • in performing ensembles, read and perform repertoire in a culturally authentic manner (d).	**Music** GENERAL EDUCATION • identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world (a) • identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections (b) • relate well-known musical examples from the 17th century onward with the dominant social and historical events (c).

* This condensed version does not include MAJOR SEQUENCE performance indicators which are included in the completed version.

The Arts

Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Elementary

Theatre

- dramatize stories and folk tales from various cultures (a)
- engage in drama/theatre activities including music, dance, and games which reflect other cultures and ethnic groups (b)
- discuss how classroom theatre activities relate to their lives (c).

Visual Arts

- look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures (a)
- look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics (b)
- create art works that show the influence of a particular culture (c).

Intermediate

Theatre

- improvise scenes based on information about various cultures (a)
- create intercultural celebrations using props, settings, and costumes (b)
- explain how drama/theatre experiences relate to themselves and others (c).

Visual Arts

- demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures (a)
- demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States (b)
- create art works that reflect a particular historical period of a culture (c).

Commencement*

Theatre

GENERAL EDUCATION

- read and view a variety of plays from different cultures (a)
- using the basic elements of theatre (e.g., speech, gesture, costume, etc.), explain how different theatrical productions represent the cultures from which they come (b)
- articulate the societal beliefs, issues and events of specific theatrical productions (c).

Visual Arts

GENERAL EDUCATION

- analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that those works convey (a)
- examine works of art and artifacts from United States cultures and place them within a cultural and historical context (b)
- create art works that reflect a variety of cultural influences (c).

* This condensed version does not include MAJOR SEQUENCE performance indicators which are included in the completed version.

Appendix D

Need specific information about other MENC publications? Contact Peggy Senko at (peggys@menc.org)
For information covering a wide variety of music education topics see Information, Please!

Music with a Sacred Text

Does music with a sacred text have a place in the public schools?

It is the position of MENC: The National Association for Music Education that the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience.

The First Amendment...

The First Amendment does not forbid all mention of religion in the public schools; it prohibits the advancement or inhibition of religion by the state. A second clause in the First Amendment prohibits the infringement of religious beliefs. The public schools are not required to delete from the curriculum all materials that may offend any religious sensitivity. For instance, the study of art history would be incomplete without reference to the Sistine Chapel, and the study of architecture requires an examination of Renaissance cathedrals. Likewise, a comprehensive study of music includes an obligation to become familiar with choral music set to religious texts.

The chorales of J. S. Bach, the "Hallelujah Chorus" from George Frideric Handel's *Messiah*, spirituals, and Ernest Bloch's *Sacred Service* all have an important place in the development of a student's musical understanding and knowledge.

In order to ensure that any music class or program is conforming to the constitutional standards of religious neutrality necessary in public schools, the following questions raised in 1971 by Chief Justice Warren E. Burger in *Lemon v. Kurtzman1* should be asked of each school-sanctioned observance, program, or institutional activity involving religious content, ceremony, or celebration:

1. What is the *purpose* of the activity?Is the purpose secular in nature, that is, studying music of a particular composer's style or historical period?

2. What is the primary *effect* of the activity? Is it the celebration of religion? Does the activity either enhance or inhibit religion? Does it invite

confusion of thought or family objections?

3. Does the activity involve excessive *entanglement* with a religion or religious group, or between the schools and religious organizations? Financial support can, in certain cases, be considered an entanglement.

If the music educator's use of sacred music can withstand the test of these questions, it is probably not in violation of the First Amendment.

Since music with a sacred text or of a religious origin (particularly choral music) constitutes such a substantial portion of music literature and has such an important place in the history of music, it should and does have an important place in music education.

Legal History

In the first court case that dealt specifically with music, Roger Florey, the father of a primary student, challenged the rules set up by the Sioux Falls, South Dakota, school board. The plaintiff, an avowed atheist, touched off a statewide furor in 1978 when he complained about the use of the hymn "Silent Night" in the school's Christmas program. He contended that the use of the song violated the doctrine of separation of church and state. At a hearing on the plaintiff's motion for an injunction in December 1978, the motion was denied. The plaintiff's request for declaratory and final injunctive relief was denied in February 1979. The case *Florey v. Sioux Falls School District 49-5*[2] was appealed to the Eighth U.S. Circuit Court of Appeals in St. Louis. This court, in April 1980, upheld the Sioux Falls school policy, allowing religious songs for educational purposes. The Appeals Court said the policy was not promulgated with religious purposes in mind.

In a more recent court case (1995), U.S. District Judge J. Thomas Greene dismissed a lawsuit (*Bauchman v. West High School*) filed by 15-year-old Rachel Bauchman over Christian songs performed by the choir at Salt Lake City's West High School. Ms. Bauchman claimed that the songs were sung prayers and therefore constituted a violation of the establishment clause. Rejecting this argument, the court said that music has a purpose in education beyond the mere words or notes in conveying a mood, teaching cultures and history, and broadening understanding of arts and that the selection of the music had a primarily secular purpose of teaching music appreciation.[3]

Several other cases, most notably *Brandon v. the Board of Education of the Guilderland Central School District,*[4] involving free exercise of religion, and *Widmar v. Vincent,*[5] involving freedom of speech, suggest that in the court's opinion, college and university students have the maturity to understand the religiously neutral role that public schools must play in dealing with the subject of religion, where younger students may not. Therefore, college teachers may not be required to emphasize this neutrality so much. According to the Brandon decision, "Our nation's elementary and secondary schools play a unique role in transmitting basic and fundamental values to our youth. To an impressionable student, even an appearance of secular involvement in religious activities might indicate that the state has placed its imprimatur on a particular creed."

Teachers of young children have a special responsibility in treating this sensitive

subject. Young students (and their parents) sometimes become confused and upset by what they view as contradictions to their religious teaching. It is important to communicate that music learning, not religious indoctrination, is the motivation in choosing repertoire. One way to reinforce this is to list the music concepts/skills associated with each song in a printed program.

Religiously Neutral Programs

With this volatile topic, music educators should exercise caution and good judgment in selecting sacred music for study and programming for public performances. During the planning phase of each program, the following questions should assist the teacher in determining if the program is, indeed, religiously neutral:

- 1. Is the music selected on the basis of its musical an educational value rather than its religious context?
- 2. Does the teaching of music with sacred text focus on musical and artistic considerations?
- 3. Are the traditions of different people shared and respected?
- 4. Is the role of sacred music one of neutrality, neither promoting nor inhibiting religious views?
- 5. Are all local and school policies regarding religious holidays and the use of sacred music observed?
- 6. Is the use of sacred music and religious symbols or scenery avoided? Is performance in devotional settings avoided?
- 7. Is there sensitivity to the various religious beliefs represented by the students and parents?

Abraham Schwadron summarized the problems facing the music educator in the use of religious music in the public schools:

> Obviously, the key to an adequate solution rests ultimately with the sensitive and well-informed music educator. Of singular importance is the development of the attitude that participation in actual performance produces a better grasp of the aesthetic import of great music than mere listening or nonparticipation.
>
> If it is possible to study Communism without indoctrination or to examine the ills of contemporary society without promoting the seeds of revolution, then it must also be possible to study sacred music (with performance-related activities) without parochialistic attitudes and sectarian points of view.

This position statement is not to be construed as finite. It cannot hope to answer all specifics. It does give some guidelines to help the music educator. Like any issue with legal ramifications, the final answers often can only be found in a court of law. However, this issue involves more than just court cases. It calls for increased understanding and sensitivity on the part of students, teachers, principals, and the community.

It is hoped that with sensitivity to the issues raised, with careful understanding of legal aspects, and with consideration for personal feelings, educators will use the full range of music literature in an appropriate contextual setting. Notes

- 1. 403 U.S. 602, 612 (1971).
- 2. 619 F. 2d 1311 (8th Cir. 1980).
- 3. 900 F. Supp 254 (D. Utah 1995).
- 4. 635 F. 2d 971 (2nd Cir. 1980), Cert denied. 454 U.S. 1123 (1981).
- 5. 454 U.S. 263 (1981).
- 6. Abraham Schwadron, "On Religion, Music, and Education," Journal of Research in Music Education 18, no. 2 (Summer 1970), 157-66.

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