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A Time to Sing: Reform Synagogue Music Today

Bennett F. Miller

Thesis submitted in partial fulfillment of
the requirements for the Degree of Master
of Arts in Hebrew Letters and Ordination

Hebrew Union College - Jewish Institute of Religion

1974

Referee, Professor Robert L. Katz

DIGEST

This thesis consists of six chapters, four of which are directly related to Reform synagogue music. The other two chapters are indirectly related to the subject. The purpose of the thesis is to estimate the attitudes of Reform Jews regarding the music of their synagogues. Is there great creativity and change occurring, or has synagogue music come to a standstill? How do congregants arrive at taste in synagogue music? Is this an emotional development or something which comes from training? Each chapter consists of material that should help the reader understand what is taking place in Reform synagogue music, and why.

Chapter One consists of a survey of Reform synagogue music during the past thirty years. What factors have led to its development? How has Israel affected the music of the synagogue?

Chapter Two is concerned with music as an artistic experience, the aesthetic value of music. How individuals come to have a taste in music, the physiological and sociological factors.

Chapter Three is a response to the music of the Reform synagogue by the Cantors of the Reform movement. A series of statements were sent to each Cantor. Forty-four percent of the Cantors responded. In these pages is the response of that group and its analysis.

Chapter Four is an analysis of the musical preference questionnaire prepared by this writer. The questionnaires were sent to congregants in the Reform movement to ascertain their attitudes about the music of the synagogue.

Chapter Five is a survey of Church music today; a look at some of the changes taking place as well as the reasons for change. It is followed by a comparison of contemporary Church music to contemporary synagogue music.

Chapter Six concludes with a personal evaluation by this writer. Included is a statement about the present trend in Reform synagogue music, and a projection of the near future.

For Joan and Ellie, who have given me the music of love and the melody of inspiration.

My grateful appreciation to Dr. Robert L. Katz, who guided me in this endeavor. His patience and encouragement continually provided me with energy to complete the task. And to my loving aunt, Mrs. Betty Verb, who tirelessly prepared the final manuscript, my gratitude is immeasurable.

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INTRODUCTION

For the past eight years, I have been directly involved in the music of the Reform Synagogue. During these years, I have had the opportunity to observe and to teach in religious schools and camp programs. I was able to serve as Cantor of two congregations, and as soloist in another congregation. My involvement in the area of music came from two major sources: my interest and love for Jewish music, and a deep conviction that the music of the synagogue is of extreme importance to the experience of worship.

Throughout these years of personal growth, I noticed an evolving musical tradition in the Reform Synagogue. The music began to change from the traditional form to the simpler Israeli-folk style. However, this has not taken place without a great deal of tension and turmoil. It has by no means reached a state of uniformity throughout the Reform Movement. It is significant that a certain plateau has developed, in which much experimentation is occurring. In many ways there is a great amount of radical change.

To the best of my knowledge, no research has been undertaken to identify the tastes and attitudes of the Reform Jew toward synagogue music. Since music is an important element of the worship experience, it would be wise to know the attitude of the worshipper in regard to that element. This is the reason for the

project. It is my intention to define the attitudes of Reform congregants toward music today.

The following chapters deal with four major areas. In two of these areas, the sources of information consist primarily of published works about the subject. These two areas of interest concern themselves with the state of Jewish music over the last thirty years and with the music of the Christian Church today. It is important to know where we have come from in order to understand where we are presently. It is also worthwhile to understand Jewish synagogue music in relation to the music of the Christian Church since Jews and Christians are affected by each other in their religious worship.

A third area of research in this project is that of the Art of Music. It is my basic premise that music is a dominant force in the worship experience. In order to establish this, I found it necessary to search into the aesthetic experience of music, the beauty in music, and how one arrives at a taste in music. In becoming aware of these three elements, one may have a greater understanding of how the music functions in the worship experience, and how individuals come to prefer one form of music over another.

Two other chapters deal with the music of the Reform synagogue. One is the view of Cantors serving Reform congregations. The other is the view of the congregant. These two chapters are based upon questionnaires sent out to the members of the American Conference of Cantors, and to a sample of Reform Congregants. In

the final chapter, the views of the congregants and the Cantors will be compared. This, I hope, will show the relationship between the professional musician and the congregants of his synagogue. It will also indicate whether the professional and the laymen have the same hopes and desires for their synagogue song.

The purpose of this project is to discover the attitudes of Reform Jews regarding synagogue music. The intention of this final report is not only to make my findings known but also to provide a basis for understanding the present situation of synagogue music in America. Through comprehension of the process of arriving at tastes in music, in relationship to the attitudes of the worshipers and directions of religious music, we can objectively evaluate synagogue music, its meaning, and its significance.

CHAPTER ONE

THE MUSIC OF THE REFORM SYNAGOGUE

The Recent Past

In the preface to the Union Hymnal of 1945, published by the Central Conference of American Rabbis, the following words are stated:

> ... the founder and first president of the Conference, Isaac M. Wise, said: 'It is not the prayer coming from the spirit of Judaism which is fundamental, so much as it is the indestructible element in the psalmody of the people.' (Year Book, Vol. III, p. 23). The late Maurice H. Harris added this significant word to the discussion: 'The choir has driven the congregation out as far as worship is concerned. It is time the congregation be given a hearing before God.'[1]

With these two statements in mind, a hymnal was created to "help educate our congregations in the beauties of our musical heritage, and lead them God-ward 'on the wings of song'."[2] The major criterion for this hymnal was "that the hymns should be singable, within the gamut of the average voice, and garbed with easy, intelligible harmony."[3]

In 1974, the American Conference of Cantors met in Cincinnati for their mid-winter conclave. There they began a process of music selections to be included in the new hymnal--Shaarei Shirah. Its publication date is expected in 1975. Once again, the major

criterion for selections to be included in the hymnal was the same as in the earlier work.

A span of thirty years has occurred between the publication of the 1945 edition of the Union Hymnal and the expected publication of the Shaarei Shirah. What has occurred in the field of Jewish music during this time? Have the hopes of Isaac M. Wise and Maurice H. Harris come to fruition?

The question is extremely complex and there are numerous difficulties in analyzing the present situation regarding synagogue music. In this chapter I am concerned with the state of Jewish music over the past twenty years. In this way, having an understanding of the recent past will help understand the present and its analysis in the forthcoming chapters.

After the Union Hymnal of 1945

Perhaps it is best to begin with the very beginnings of Jewish musicology. This field of study began "only some sixty years ago with A. Z. Idelsohn, who was the first musicologist concerned exclusively with research into Jewish music."[4] The task was a difficult one,

> the music of the Jewis is not in time and space. It encompasses at least three millenia, and its playground is much of the world. It draws from all available sources and fits many divergent musical styles.[5]

Idelsohn began a tradition. Through his studies and his teaching, the field of Jewish musicology grew to be considered an important

field of study. In some Cantorial schools, the scientific approach to Jewish music grew to be the norm. Within the next two generations, much study had been undertaken to learn about the Jewish musical past. In Cantorial associations as well, papers were presented to help make this study an on-going interest.

The present or near past is always difficult to analyze. Scholars do not have the hindsight they have of the past; nor is the literature compiled, as it is constantly in a state of change. The task of knowing about the music of the synagogue must then become the task of the Cantor, for he is the person most closely related to the musical scene.

In 1954, Gunter Hirschberg, president of the Board of American Hazzan-Ministers, in a speech given at the convention of his association, announced that in Europe "they don't discuss the nature of Jewish music as much over there. But I do think, they pray more when they sing."[6] Judging from the text of his address, there is every indication that Hirschberg was displeased with the state of synagogue music at that time. He indicated that American congregants did not participate in the musical responses as did European Jews, and that this greatly affected the worship of the synagogue, because of a lack of involvement.

A survey taken by the United Synagogue of America in 1951, also indicated a lack of congregational participation in the music of the service. But it did find the following results:

> there is a widespread demand for more music; for a standardized service; for a more joyful tone in musical presentation; for a greater variety of musical selections in addition to standard tunes; and for the use of Jewish choir personnel only.[7]

It seems although Hirschberg was correct in his assessment, a new era in synagogue music was about to begin. Cantor Max Wohlberg agreed with this assessment, when he stated:

> the day of the hours-long concert-service is, if not dying surely fading out.[8]

Perhaps the reason for this change was due to the fact that contemporary music was beginning to find a place in the synagogue. Frederic Jacobi stated:

> the trend toward a greater use of contemporary music in the synagogue has been a joy to behold to people such as myself.[9]

He went on to say:

> Sulzer and Lewandowski, our classics now, were also new in their day. The new music must be given a chance to impress itself on our congregations. One hearing is not enough; the congregation should be given a chance to know a work well enough to make its choice. It will, I trust, with proper leadership take some of this new music to its heart as it did in the past that of Sulzer.[10]

In many ways what was beginning to occur in the nineteen-fifties, is similar to what is taking place today. If that is so, then what took place during the intervening twenty years? Why

did the trend not continue? The answer to such questions is difficult. It would seem that perhaps the trend was only short-lived. Or maybe it was a dream that never became a reality. More likely, a hiatus occurred. The mood for contemporary music dissolved. Secular music shifted into rock-n-roll. The times, in many ways, became stagnant. Furthermore, some of the important figures of the Jewish music renaissance (since 1935) passed away. Samuel Adler, one of the great Jewish composers of our time, stated it thusly:

> These men who have an individual musical sound for our modern synagogue are being replaced by composers who have very little talent and ability in the contemporary idiom. These composers try to please their congregations with nostalgic tunes based on Chassidic or Germanic models with crude harmonics.[11]

There were other factors affecting the state of synagogue music as well. During this period of twenty years, the concept of a musical tradition underwent change. This is especially true of the Reform synagogue. The Cantor, historically, had preceded the Rabbi in the American synagogue. It was "a thing which the Rabbi has not forgotten up to this moment."[12] In many synagogues, the role of the Cantor was diminished, often abolished. In his place, a soloist was appointed; but the person usually served the congregation on a part-time basis at best. In those congregations that did employ a Cantor or a professional Jewish musician, he often found himself relegated to the choir loft. Thus, no formal presence or public position was held by the Cantor.

In many synagogues, a professional choir replaced the congregational choir, and ended congregational singing. Often, the members of the choir were not Jewish. In some cases, even the choir director was not Jewish. In congregations that did employ a Cantor, the following two views were often the attitude toward his position:

> Very often, the popular conception of the Cantor is that, like a singer, he must impress his hearers in order to be considered 'good,'[13]

and

> We are in truth dealing here with an entertainer, who happens to use liturgical words to adorn his 'tunes,' and not an officiant.[14]

Another factor determining synagogue music was the following:

> the inner weakness and internal impotence of the synagogue, which Rabbi Maurice N. Eisendrath deplored--stems from the "churchification" of the synagogue which makes a fetish of structured decorum that is deadening to the religious emotion.[15]

Preparation For Change

During the nineteen-fifties and nineteen-sixties, Judaism in America underwent a period of identity conflict. In general, many American Jews felt comfortable in their Americanism. Most of the families involved in the synagogue were second or third generation Americans. The effects of assimilation upon the Jewish community were great. In many ways, synagogue music

reflected the attitude of the modern American Jew. People did not wish to be different from their Christian neighbors. The synagogue, in many ways, stressed the similarities between the Jew and the Christian, rather than emphasizing the differences. It was a period in which brotherhood services were common. Many church groups would visit synagogues, and vice versa.

Perhaps the music of the synagogue often represented this ecumenical spirit. Much of the music sounded "churchy"; often hymns and responses were sung in English. In many ways, the Jew lost sight of his musical and liturgical tradition. Perhaps, the Jew began to understand music from the American-cultural point of view. This view was expressed by Eric Salzman, a music critic, who wrote:

> American culture has always been verbal-visual. Music is not taken seriously as an intellectual pursuit; most of the older members of the American intelligentsia aggressively regard themselves as musical-"outsiders" and resolutely reject the musician's premise that ideas can be communicated in a non-verbal fashion.[16]

In the mid-nineteen-sixties, a new spirit in synagogue music began to emerge. Jazz music arrived at a level of cultural acceptance; it was to be followed by the spirit of rock and folk music. When these elements began to enter the synagogue, the question of "what is appropriate for synagogue music" became of great importance. Some musicians argued that these forms of music had no place in the synagogue; that they would destroy serious musical composition. Samuel Adler wrote:

> A constant problem is that of considering the Jazz idiom in the service. New ideas are always worthwhile and challenging. A Methodist Church experimented with a Jazz service. It was a complete failure...but it attracted wide interest. The instrumental portions formed such a shocking contrast to the liturgy that it destroyed rather than enhanced it. These devices should only be used if we no longer have men in our field who are able to speak to us through their own musical skill. If these "experiments" win out, we shall drive all remaining serious composers from our ranks.[17]

Others noted that these musical forms should be considered as nothing more than "gimmicks." These "gimmicks" will not help us comprehend the function of music in the modern synagogue."[18]

This radical entry into synagogue music led to a redefinition of liturgical music. It also called for introspection regarding music in the synagogue. The outcome of this is perhaps best expressed by David Gooding, who states:

> The two kinds of music encountered in the synagogue are, broadly speaking, folk-like and art music. Either of these may be rooted in tradition and either might be considered as valid companions for liturgical texts.[19]

He goes on to describe these two forms of music by stating:

> Their differences are basically that folk-like music can be a spontaneous outpouring with an emphasis on group participation, while art music is a self-conscious and deliberately disciplined art form, generally conceived of in terms of a performer-listener relationship. Art music, therefore, requires listening, and because of its intellectual as well as emotional content, presents the listener with greater responsibilities than does the folk-like music.[20]

While Gooding expresses both forms of music can be compatible in the synagogue, he does seem to indicate that the art form is preferred and is more suitable than the simpler folk-like style. He does not state the functions of liturgical music in his presentation, and, therefore, it is difficult to assess the validity of his view. However, Eric Werner, the foremost Jewish musicologist of today, has expressed the tasks and functions of liturgical music. From his explanation, perhaps it is possible to have a greater understanding of the compatibility and usage of these two music forms. Werner claims:

> Liturgical music may fulfill several tasks and functions. It may set a 'mood' for a specific ritual action or prayer, 'attuning' the worshipper to its spirit. It may awaken old, long-buried, almost subliminal associations of childhood experiences. It may create an opportunity for the congregation to consolidate and integrate itself by unison singing.[21]

Furthermore he states:

> Congregational use of music in worship has undergone changes and is, at present, in flux, perhaps because we do not have a set of principles to define its proper signifcance.[22]

While Gooding points out that both forms are found in the synagogue, and attempts to make a case for the art form, Werner has added that, when the music fulfills its function, it is valid in the synagogue, whether it be art or folk-like music. This is not to say that one can place any kind of music in the synagogue. Rather, the statement must be qualified by stating that

the music must be something that comes out of a Jewish experience, and be considered "Jewish" music.

Israel -- Its Effect on Jewish Music

The music of the sixties is still with us. It continues to be a factor in the changes taking place in liturgical music. However, one other factor has become the main element in this evolving process--The State of Israel. Since 1967, the influence of Israel upon the American Jewish community has been almost boundless. Israel has affected American Jewry politically, spiritually, emotionally. It has reached the deepest recesses of the heart of the American Jew. In the synagogue it has aroused an increase in the desire for Hebrew music. New kinds of holiday music are emerging, and certainly the folk-like melodies are being increasingly used. Interestingly enough, the musical influence of Israel upon the American synagogue has not come from the religious leaders of Israel. They "have no wish to attract musicians and the music loving public."[23]

> Paradoxically, it was the socialist kibbutz movement which first mobilized poets and composers to give new literary and musical form to the traditional Jewish holidays.[24]

And in Israel, "a synthesis has been reached in some Israeli compositions, of East and West, of the traditional and the modern, of the rule-bound and the experimental free."[25]

What is taking place in Israel, is also taking place in America. The meeting of East and West is bringing about a new

style in synagogue music, and that style is not of the "church" type or of the "American-cultural" type. Instead, it is a kind that fits into the legacy of the Jewish musical tradition, in that its formation consists of "a mosaic of peculiar traditions that have developed during the two thousand years' exile."[26]

Evidence of this is Sephardic music, which is finding its way into the American synagogue. Albert Weisser has stated:

> The very attractive and distinctive music of Sephardic Jewry is beginning to reach ever widening circles of appreciative and responsive Jewish music listeners.[27]

The typical Germanic and "church" type selections no longer make up the majority of pieces sung. However, they have not died out. Instead they have, in lesser number, found a place in this formation that is occurring, as Eric Werner points out:

> Of the big Union Hymnal not more than twenty-five hymns are really alive today, about seven percent of the total. Not more than thirty-five to forty hymns of the Union Songster are regularly sung, about ten percent of the total.[28]

The role of the Cantor is again finding new meaning in the synagogue. This is especially true of Reform Synagogues. Today, numerous congregations are employing Cantors, not as soloists, but as musicians serving in all facets of the music of the synagogue. In fact, there are presently an insufficient number of Cantors to fill the positions available. The number of Cantors in Reform synagogues has risen sharply in the last ten years.

The present state of Jewish music is an exciting one. Today there is much creativity and experimentation. Congregants wish to be part of this experience, as they demand to be included in the song of the synagogue. The music of today is definitely an indication of the identity of the Jew, his ties to his people, his emotions, his expressions of faith. The hope and reality for the function of synagogue music today has been expressed by David Putterman, who states:

> The ideal form of Jewish service is a happy blending of the old and new, as befits an evolving religion and civilization. The new elements, however, should be spiritual and esthetic; a new synagogue music should interpret and enhance the meaning of the liturgical texts. It should express the significance of the occasion for which the prayers were intended.[29]

And to this he adds:

> Congregational participation is essential and desirable in synagogue worship. It adds warmth to a service and affords the worshipper an opportunity to experience an affirmative emotion, a commitment, the embracing of an ideal. It gives one a sense of unity and identity with the collective soul of our people, which is attainable through cultural expression. Music, next to Hebrew, is the prime cultural expression in Jewish Worship.[30]

There is a time to sing, and a time to refrain from singing. In the past, the synagogue often became a place wherein the congregants refrained from singing. The Cantor or choir entertained or attempted to raise the psalmodic voice of the temple to God.

Today, it is a time to sing, and it is the congregant who wishes to sing the melody.

CHAPTER TWO

THE ART OF MUSIC

To understand the function of music, one should consider the following statement:

> Because objects of art are expressive, they are a language. Rather they are many languages. For each art has its own medium and that medium is especially fitted for one kind of communication. Each medium says something that cannot be uttered as well or as completely in any other tongue. The needs of daily life have given superior practical importance to one mode of communication, that of speech. This fact has unfortunately given rise to a popular impression that the meanings expressed in architecture, sculpture, painting, and music can be translated into words with little if any loss. In fact, each art speaks an idiom that conveys what cannot be said in another language and yet remains the same.[1]

These words by the famous John Dewey state that each artistic medium expresses not only its own idea, but its own language. No other form of art can duplicate it. For this reason art has played a significant role in the development of mankind. But one often asks, what makes art good? What makes one piece better than another, or more expressive of a certain idea? It is this question that has always given man the impetus for seeking the perfect art form.

There is no doubt that art is a subjective and emotional kind of work. Those forms created in mechanical style have never been considered to be among the better types of art. But the truly

personal, expressive, emotion-packed works are those that man cherishes.

Beauty in Art and Music

When one thinks of beauty he must be aware of the processes involved in analyzing his experience. The senses produce reactions necessary for the art's effect. And it is only through sensation that we can enter into the experience of beauty.[2] Our vision and hearing alone have been recognized as the preeminently aesthetic senses. These two senses provide the basis for all of the arts. For since vision and hearing are the natural media of expression, they must convey thoughts and feelings.[3]

Understanding this, the individual needs to choose other criteria for his analysis of beauty. Perhaps it is the unity which an art work possesses. Or maybe the artist's ability to use the medium to its fullest effect. Whatever the criteria, a critic must be aware that art is seldom a matter of mere feeling or appreciation. It must also be a matter of judgment. This judgment will come about through a process of comparing his feelings, through criticism, and then producing the least subjective analysis.

Is there beauty in music? Can one define the beauty that arises from numerous experiences and responses to music? Or when one listens to music is it simply music? It appears when a man listens to a given piece of music, his concept of beauty in that music "will consist of the description of it which his powers of

discrimination and description enable him to formulate."[4] The concept of beauty will be based upon the context of his experience. This being the case, each man's concept of beauty would be different, and in each experience that concept might change. But is that not what in fact takes place? Whenever one experiences an art form, his reaction to it is exclusive of his reaction to all other experiences.

There are those who might argue that beauty consists of characteristics common to all experiences. But to state this would imply that there is a common nature called "beauty." For if something were common to all things, it would have a property or properties within itself. However, it would seem more logical that there are resemblances in experience. It is these resemblances that only appear to be a single common nature, which one might call "beauty." This being the case, it can be stated that beauty is indeed a product of several experiences and their resemblances. Through a process of critical analysis of these experiences and their resemblances, a person is able to decide what is beautiful and what is not. How then does one decide if a given piece of music has beauty? This answer involves an understanding of how taste in music is derived.

Taste in Music

It is true that people have different tastes when it comes to music. However, it is not usually known how those tastes develop. How is it that a person may like classical music, and

yet be a lover of folk music? They are two different styles of musical expression, and yet an individual has the capability to appreciate both. Perhaps the reason for this is "melody is not an auditory sensation, but a form of emotional response."[5] It is the attitude of the listener that allows him to be prepared for this response.

Glen Haydon, in his book Introduction to Musicology, claims that the attitudes of listeners fall into four categories. These categories are: the physical or subjective, the objective, the associative, and the character or expressive. And it is within these categories that taste can be understood.

A listener of music often asks himself: "what is the music doing to me? How do I feel when I hear a certain piece being played or sung? What kind of a mood is created?" All of these questions fall into the realm of the physical or subjective category. It is in this category that "the individual has a tendency to think of the music in terms of its effect upon him, that is, as stimulating or soothing him, or making him feel gay or sad."[6] This kind of response is completely sensorial in nature. It "is characterized by a minimum amount of mental effort; and the pleasure in this effect is within as easy reach of the moron as of the intellectually superior."[7] For the average person, this category is the one in which he belongs. His training is limited, and his response to music will be a simple one. He can easily decide if he likes a selection, and he can quickly state what feelings the selection arouses in him. This undoubtedly explains

the prevalence of popular music, or compositions that fall into a so-called lighter vein. Even in painting we find a preference for simple color; and in literature, it is the popular novel that is usually purchased and read.

Music can be associative in nature. A person will hear a composition and his mind will picture different scenes. Often these scenes will represent pleasant experiences, such as a waterfall, sunset, etc. This associative listener falls into the realm of the perceptual listener.[8] In this category, musicologists agree that it is a step beyond the sensorial experience. At the very least, it requires a relationship to the music. The listener may have heard the piece a number of times. He becomes familiar with the sounds and melody. Through this continuing experience he arrives at perceptions that allow him to imagine these scenes and sounds.[9]

The character or expressive attitude is a category in which people with some musical training enter. When the music arouses certain felt qualities, the listener is able to understand what the music has done. He is now able to control some of his subjective feelings and understand them in light of an objective awareness of the music. "In this case the music may be characterized as restless, calm, agitated, etc."[10]

Of these categories mentioned above, each of them in some way remains within the realm of the sensorial response or perceptual response. But the fourth category, that of the objective attitude, is distinctly different. It is within this category that we find the professional musician, and the person who has

undergone extensive training. In this category the person is "conscious of the quality of tone, of the forms of rhythmic and harmonic structures, etc."[11] "He understands these as attributes, properties, or intrinsic qualities in the music itself."[12] This kind of listener will focus his attention on elements of the music that go beyond the simple knowledge of the tone, the melody, the stimulus. Thus, he appreciates classical music or art music which demands a process of perception as well as an ability to understand the rules of musical style.[13]

Sociological Factors Determining Taste in Music

With these four categories of listeners in mind, one can ask the question, what is it that causes people to have the kind of musical taste which they employ in their choice of music? One should keep in mind that while the sensorial and perceptual activities are operating, the sociological activities are at work as well. For music is a language in and of itself. It is a form of communication, and through that communication people are able to interact.

Allen Rumbelow, in a study entitled Music and Social Groups, states "there are three sociological factors which underlay the foundations of music from the earliest times to the present."[14] These are:

1. The sociability of music as an activity in which interaction can take place at the common level of all human life--work, play, birth, marriage, death,

2. The use of music in ceremony, for social control and the exercise of power by adding to the awe-inspiring spectacle or ritual,

3. Music as a form of communication, for the expression of thought, feeling, and emotion.[15]

It seems logical that the level of acceptance of music is directly related to the level of social interaction. Since acceptance of ideas and forms is directly related to the social distance they maintain in society, taste in music must also be directly related to the level of acceptance of that musical style. An example of this would be Jazz. For a period of time, Jazz was among the most acceptable musical styles in America. However, Jazz itself had appeared long before its acceptance, and continues to be found after its decline in popularity. The significance is that Jazz was not recognized as good music until it achieved a high level of social acceptability.

What then is the sociological basis for acceptance of music? How does music become "good" in a given society? Rumbelow treats this subject with clarity and insight. He claims:

> Acceptance of a piece of music depends upon the individual being able to connect up the present experience with the past experience (together with an aspect of novelty that prevents rejection through the boredom of repetition). Thus, the group's acceptance of music comes from the universality of the group's experience. This is the sociological basis for an aesthetic of music.[16]

It is interesting to note that when a musical style or instrument attains this universality, it often finds a place in the religious or sacred realm of that society. Perhaps this is due to its acceptance, but it must also be due to its aesthetic appeal. The guitar, extant for centuries, was always known as an accompanying instrument. But it was usually used only by troubadors and minstrels. It remained within the realm of folk. However, because of its acceptance in today's society, it has found a place in the religious atmosphere of most social groups. Even the organ and organ music were at first rejected by social groups. This kind of music had been restricted as an instrument of the palace and court. It was only with the gradual acceptance of the organ into the social norm, that in time it became an object of prestige and prominence.[17]

Another aspect of music which affects social groups is that of singing. For "singing helps to break down 'social distance,' makes people feel more akin, and calls up common memories, pleasant or unpleasant."[18] Singing also affects the aesthetic values of a particular group. "It sets up rhythmic movements in the crowd, which helps to break down barriers of individual reserve and to increase general feelings of excitement."[19] This musical response takes the attention off the individual response as do colorful flags, striking uniforms, stirring music, etc.[20] Through this response, a certain sense of beauty develops, and it is a different aesthetic value than one has under an individual experience.

The Aesthetic Experience

If singing and listening to music are aesthetic experiences, what elements of these experiences must be at work? Surely every art experience must contain elements that allow us to call that experience aesthetic. It is these elements that help us derive our understanding of a selection of music. There are some primary elements which must be included in an art experience if it is to be considered aesthetic. In the medium of music these can be explained in the following way. The tones and words, when rhythmically composed, express moods which affect the listener. These moods are brought about by sensations. However, they do not exist for their own sake alone. Rather, they possess a definite function, to represent things. These things that are represented are ideas or meanings. Through ideas and meanings, emotions are aroused, allowing the ideas or meanings to become concrete images. What is most significant about music as an aesthetic experience is that because the music itself is abstract, the experience becomes "the most personal and intimate of the arts."[21] What takes place is that music gives us the feeling. We ourselves must supply the meaning. It may supply us with emotion and sensation, but, unlike painting and sculpture, it provides us with no concrete images of nature.[22] Therefore, music can be said to move in a world of its own (or pure feeling), with no embodiment other than sound. It is easy to agree with the view of Max Schoen, that:

> The beautiful in music lies in 'listening to music,' and not in 'hearing music;' not in the associations, images, reflections, emotions, that it may arouse, as secondary or derived effects, but in the experiencing of the 'thing iself,' the musical form. And even this experiencing of the 'thing itself' must be direct, spontaneous, detached, and not arbitrary, critical, or analytical.[23]

If an aesthetic experience is one that involves a spontaneous, uncritical reaction, why is it that people search for the opinion of the critic? Why do they place great trust in someone who objectively and scientifically analyzes art? Perhaps they long for a standard of taste; or maybe because individuals search for broad principles for judging art, as they do in many other fields of values. Undoubtedly, people seek broad principles for ethical decision-making. They also look for some standard of judgment to decide what is good and what is not good. With art, our interest is seldom a matter of feeling or appreciation. It has become a matter of judgment as well. Our interest may originate with feeling, but we then appear to be bound to have this aesthetic experience pass over into comparison and estimation--into the realm of the critic. It is in the words or thoughts of the critic that the value of the experience often reaches its completion.

Perhaps one should be hesitant about the judgment of the critic, for in reality "the criticism can only be a report of personal enthusiastic appreciation or repugnance without claim to universality."[24] Every aesthetic experience is unique.

"Art is the expression of personality and personality is always individual."[25] When one searches for a standard he must do so on an individual level. He must also realize that if his taste conforms with that of many others, it is still the judgment of individuals. The standard that is set remains within the realm of the subjective.

Paul R. Farnsworth, in his book The Social Psychology of Music, has stated:

> Musical taste can be very roughly described as the overall attitudinal set one has toward the phenomena which collectively comprise music. The communication expectations one has--the attitudes built up in oneself toward composers and toward modal, finality, key, and other musical effects--all quite clearly form a part of one's musical taste.[26]

The aesthetic experience and the musical tastes of the individual undoubtedly fall into the realm of attitudes. The beauty which he hears in a selection must come out of the distinctive characteristics that the selection contains. This quality, which cannot be possessed by other works, is indeed its beauty, and its basis for aesthetic appeal. No work of art can be judged without reference to its function (its appeal). It is its beauty which consists of the fulfillment of that function. And beauty is what gives each art form its own distinctive character and appeal.

CHAPTER THREE

MUSIC OF THE REFORM SYNAGOGUE - THE CANTORS' VIEW

Their Response to a Series of Statements

Israel Rabinovitch, in his book Of Jewish Music wrote the following:

> Perhaps the truest reflections of the vicissitudes which our people has suffered during the past 2,000 years of dispersion could be obtained only from a thorough and all-embracing history of the cantorial art. For, from the earliest times, the cantor has been the sounding board, as it were, of the nation's moods and emotions; it was through him, through the medium of his song that most often there came to expression the entire gamut of national feeling, its gaiety as well as its gravity, its despairing as well as its hope, its joy and its sorrow. Of these the national reactions the cantor made his song. He was the true echo of the people's moods.[1]

If one accepts this assumption, then logically the Cantor continues to be the "sounding board" for synagogue music. It is through him that the music undergoes change. Furthermore, the Cantor is in a position to observe the changes taking place and be sensitive to the reasons for change.

To try to ascertain the views of the Cantors regarding the music of the Reform synagogue, a list of statements was compiled and sent out to eighty-nine Reform Cantors. Of these, forty answered, or a forty-four percent response.

The list of observations contained seventeen statements, attempting to deal with all the musical aspects of a Reform synagogue. (See Appendix A.) The Cantors' responses were usually in agreement with each statement. However, in a number of responses, the reasons for the agreement or disagreement were enlightening. In order to best show the findings, each statement and its responses will be presented.

In general, it can be said that congregants want more music in worship services.

Thirty-six of the respondents clearly indicated agreement with the statement. Ninety percent of the Cantors believe there is not enough music in the worship service. What are the reasons for this view? Most agreed that congregants are looking for more participation in the service. They also are looking for a more complete worship experience. The responses clearly indicate that through music, congregants are able to become more involved in worship. Some of the congregants come from a more traditional background and are "looking for increasing use of chant and traditional melodies." Others want more music because "there is a greater need for emotionalism over rationalism today; music fulfills that need in religious services at least partially." Another felt there are too many readings in the service. "They find a Rabbi's English and Hebrew reading boring. The music 'saves' the services."

There were limits and guidelines to this increase which the Cantors indicated. There can be more music "so long as it is done tastefully." Congregants want the music to be "inspiring, melodic, easily followed, and heartwarming." "They must be able to participate in it." And also, "the service must not go over ninety minutes."

Music enriches a worship service and makes it more meaningful.

All of the Cantors agreed with this statement. However, as in the first statement, the respondents indicated guidelines for the music. They generally believe the music sets the mood for worship. It involves the congregants emotionally and makes them more receptive to prayer. "Without music the service is dull, lifeless, and few people could penetrate the surface of the words." But the music has to be carefully selected. It should "contain motifs that may be remembered from earlier experiences." It should not continually be of "a concert style." It should act as a balance to the prayers, "becoming intertwined with prayer in order to seek to 'turn on' the worshipper to pray."

Until recently, participation by congregants was minimal while professional choirs assumed nearly all of the responsibility regarding music.

Twenty-eight, or seventy percent of the respondents, replied in the affirmative. It is interesting to note that thirty percent did not agree with this statement. In almost all of the negative responses, the reason given was that the congregation did not

have a professional choir. Often there was a congregational choir made up of volunteers, or the congregation itself participated in the musical responses. However, this excludes the High Holy Days, at which time most of this thirty percent indicated that they employ a professional choir.

Of the seventy percent that indicated affirmatively, the reasons given were that often the congregations were too large for congregational singing, the sanctuaries were not conducive to group singing, or the congregants felt that while the choir would sing, there was "a feeling of 'do not disturb' when listening to a beautifully arranged selection." However, the majority clearly indicated that a change is taking place, whereby the congregants are increasingly participating.

Congregants are acquiring a stronger taste for Israeli-type music.

Seventy-three percent of the respondents agreed with the statement in principle. Many indicated that Chassidic-type music should also be included in their response. They generally agreed that the desire for this kind of music was due to two reasons. This music expresses vitality and excitement. It is often easy to learn because of its simple melodic style and its appeal. Also, there is a desire among congregants to identify with the modern State of Israel. They feel this kind of music is "Jewish." But many indicated that much of this music is of sub-standard quality. Most of the music is not appropriate as liturgy. It

can be used as an addition to the service, but should not necessarily replace liturgical music. They also indicated a distinction between Israeli-folk music and Israeli-composer music. It is the folk-type that is increasing in influence, not that of the more formal composer type.

Until recently, there has been little innovation in the field of Jewish music.

The intention of this statement was that during the nineteen-forties and nineteen-fifties, Jewish music had remained at a standstill. There were, of course, many composers who produced works for the synagogue. However, it had been the understanding of this writer that most of these works remained within a model established at the end of the nineteenth century. In response to this statement, it was discovered that the above assumption proved to be misleading. The Cantors disagreed with this statement far more than with any of the others. In fact, fifty-five percent disagreed. A number of them indicated that for some time they had been innovating in their own synagogues. Others mentioned that while much of the music written could not be considered "Jewish," nevertheless there was an abundance of it, and certainly should be seen as innovative.

What is even more interesting is that several of these men likened the trends in Jewish music to the trends in diaspora Jewry. They felt that Jewish music "like the diaspora flies off in all directions at once." At each period in history, the music

of that time represents the various influences upon Jewish life. We find in the mid-twentieth century numerous musical styles---folk, Israeli, Chassidic, classical-art, contemporary, and modern. Of further interest is the attitude that with the introduction of the Bloch Sacred Service of 1935, the modern renaissance in synagogue music occurs.

Those who agree with the statement, the other forty-five percent, do so on the basis that at present much change and innovation is occurring. Jazz and rock services have been prepared and performed. Israeli and Chassidic music is constantly being introduced in Reform services. Instrumentation appears to be finding a place in the synagogue. All of these factors have come in the recent past.

Congregants want to become better educated about Jewish music.

The responses to this statement were concentrated in two areas. Fifty percent of the respondents agreed that congregants want to learn more about Jewish music. Most indicated that it was learning more songs rather than learning about Jewish music per se. "People seek entertainment rather than a learning experience." "They want to participate in synagogue song, and to learn melodies that will enable them to observe the various holidays." These represent typical responses. The remainder indicated that congregants either want to retain what is familiar and traditional to them, or that becoming musically educated is directly

related to their becoming Jewishly educated. Thus, they see no trend toward greater Jewish music education.

Congregants prefer to hear Hebrew music in the synagogue. There is something mysterious about it.

There is no doubt about the truth of this statement. Ninety-five percent of the Cantors felt that this was true. They claimed that Hebrew was considered the "holy tongue," and that singing in Hebrew made the music "Jewish." Hebrew forms the emotional bond to Jewish worship. Legitimate Jewish worship is equated to Hebrew. For many, it is like Latin to the Catholics. When the Latin was removed from the service, many people complained that the service lost its sense of holiness.

Camping and religious schools have greatly increased their curricula regarding Hebrew music.

Every respondent clearly agreed with this statement. Overwhelmingly they said that this was having an influence on the present musical atmosphere within the synagogue. The attitudes of children toward Hebrew music is shifting to a strong positive one. One Cantor admitted that "I have a much easier time teaching secular songs or songs from the prayer book to those who go to camp." The song books used by the Reform camps are continually adding Hebrew songs. The repertoires of these camps today are made up mostly of Hebrew music.

Although the Cantors applaud the increase, many noted some potential and actual dangers. A few Cantors indicated that "there

are not enough qualified music teachers, nor are there enough specialists who know what to select for the schools and camps." They also fear that with this increase in quantity, there will be a decrease in quality. "Liturgical music is shunted aside in favor of the popular creations of our time." "There is too much emphasis on the mundane." It appears that the Cantors agree that the increase of Hebrew songs in religious school and camp programs is of benefit to the congregations. However, there is much skepticism concerning the quality of that music.

Contemporary music heavily influences the desire for change in liturgical music.

This statement revealed a great deal of division in the Cantors' opinion. Of those who agreed, they felt this is true "especially with the teenagers." Some defined it thusly:

> You can call it contemporary music, but it must have the flavor of Israeli, Chassidic, and Jewish folk song. Introduce these and you will have a singing congregation.

They were aware that congregants are generally more knowledgeable about contemporary music than other forms, and desire what they know.

There was a basis of two reasons for Cantors who disagreed with the statement. They felt that any music, as long as it has good melody, rhythm, and meaningful lyrics, will have an influence upon liturgical music. They also noted that people prefer the old forms, and only react to change when they can relate to the person initiating that change.

Therefore, the Cantors are not in agreement with regard to contemporary music as an influence on liturgical music. But they do note that people are desirous of music that can be easily followed, can be sung by congregants, and can relate to young people. Whether it is contemporary music or traditional music, is insignificant. The main concern is that it fulfills these three needs.

There is a strong desire among congregants for the temple to take over some of the traditional family functions, such as: Shabbat dinners, seders, etc.

This statement was included because there appears to be an increased interest by congregants to learn more about these activities. There is a desire to participate in these functions in their own homes. But often they do not have the resources available to them to perform these rituals. They seek out the temple to supply them. The requests often are for holiday songs, customs, and the format one should use to make these exercises meaningful.

A second reason for this statement is that since congregants wish to participate more in worship services, they are seeking a greater emotional involvement in their temple. This perhaps may indicate that the temple serves as an extended family. The statement was included to discover the Cantors' analysis of these two reasons. He is almost always deeply involved in providing the resources and the programs for both home and temple functions.

Twenty-one of the Cantors clearly indicated that this statement is true. They are in agreement that the temple is acting as the extended family of the congregants. Two responses were dominant and particularly significant:

> Unfortunately this is true as too many people either do not know how to prepare these mentioned items properly, or are simply too lazy to do the work. A few Sabbath dinners by the temple are desired if the effect that follows is one in which the family emulates what has been done in the temple. The temple should be a place of learning, not an excuse for a Friday evening dinner.
>
> Yes, to 'get rid' of their obligations. Those who function religiously as a family at home continue their practice at home. Those who are 'audiences' prefer to make a showing.

These two comments clearly indicate, according to the Cantors, many people who attend these functions in place of observing them at home. When this occurs, the function no longer serves its purpose, and should not be continued.

Temple members would like to see the organ "toned down."

The responses to this statement fall into four categories. Fourteen Cantors agreed because of one of the following reasons: "the more traditional minded congregants would like to see the organ out." "Creative services with guitar, flute, cello, etc., are preferred rather than with organ." "They appreciate the organ when it doesn't sound 'goyish,' 'churchy'." Seven Cantors indicated that they disagreed with the statement. Of these, the most typical comment was "classical reformists refuse to do

without the organ." Six Cantors said that the organ was already "toned down" in their synagogue. In these cases, the organ serves primarily as an accompanying instrument. Only before or after services can the organ be "toned up."

The fourth category is of those who have no opinion. These men stated that there are many determining factors. They indicated that background was important. Those used to a strong organ wish to see it maintained. Those who are of a more traditional background would prefer to not use it. There are times when the organ should be accentuated. If the choir or organ is being featured, then it should be played to fulfill that need. Or if the organ is a fine instrument and is intelligently and artistically played, there is no reason to tone it "down." Therefore, they felt that no general opinion could be reached.

Congregants desire simple and less complex musical pieces, but not merely folk-type melodies. This is in contrast to operatic and complex symphonic music.

Generally, this was true for most of the respondents. However, the Cantors did indicate that the High Holy Days could not be included. For on the High Holy Days, congregants look forward to more complex music. They want "grander pieces." As for the remainder of the year, the Cantors indicated that this question was a matter of balance. There are times when a congregation looks forward to a good choir singing a certain piece. But the requirement is that "a good professional choir be available" or more complex pieces should not be attempted. Another view shared by a number of respondents was the following:

> the less complicated--the more prayerful;
> the less musically acrobatic--the more
> identifiable with worship.

There is a great amount of creativity in Jewish music, especially using Hebrew and Israeli themes.

Most of the Cantors dealt with this statement in their answers to other statements. They felt that Chassidic themes should be added along with the Hebrew and Israeli themes. They indicated preferences depend on taste. There is quantity of this material, but little in the way of quality.

Most temple members want to participate more in the music of the worship service.

Although seventy-five percent of the Cantors were in agreement with this statement, there were some interesting reactions. With their agreement they also pointed out some of the problems in bringing about greater participation. They stated that many people feel inhibited about singing because there are so few people at services. "If larger numbers of congregants attended they might sing more because they would feel less inhibited." Another reason they don't participate is that they are not familiar with the melodies. "They don't attend sufficiently enough to learn the newer melodies." There were also those Cantors who felt that although congregants wish to participate more than in the past, they also want a chance to relax and listen to a choir. Therefore, perhaps the following comment best sums up the response of the Cantors:

> This is primarily true (that congregants want to participate more), but there must be a balance in a service for the best aesthetic effect. A time to sing and a time to listen, a time to sit and a time to stand, a time to participate and a time to absorb.

Instruments other than organ are finding their way into the worship service.

In general, the responses to this statement were similar to the preceding one. Seventy-five percent of the responses indicated agreement with the statement. They also made a distinction between the High Holy Days and the rest of the year. Most of the congregations are already using some form of instrumentation during the High Holy Days. They also indicated that there must be a proper balance with such instrumentation. Of interest was the kind of instruments used and suggested. These include guitar, harp, cello, violin. Each of these instruments is generally considered to be the type used for creating soothing, pleasant, folk-type music.

People like the idea of the Cantor as "Shaliach Tsibbur." They want him to take an active role in the service.

In the past the role of the Cantor in a Reform synagogue was minimal. Often he served more as a choirmaster than in the more traditional role of Cantor. The Cantors expressed that today his role is changing, and increasingly he is taking an active part in the service. In fact, eighty-five percent of the responses indicated this to be true. It appears that the position of Cantor

in a Reform synagogue is finding greater prominence in congregations, and is being established as a necessary and significant part of the function of the synagogue.

The "congregational" choir is increasing in synagogues as a supplement or substitute for the professional choir.

In response to this statement there appears to be no consensus. Fifty percent of the Cantors disagree on the basis of two reasons. Either congregants "once exposed to a professional choir, rarely accept a congregational choir;" or "it's difficult to have a congregational choir because of working women, busy schedules, car pools, etc." However, it does appear that even among those who disagree with the statement, if there is a chance for a congregational choir to exist they would find it desirable.

Among the responses that agreed with the statement, there was a general consensus that the congregational choir generally served as a supplement to the music program. It did not replace the professional choir, except in congregations which did not have sufficient finances for a professional choir, or where qualified people were unavailable.

What conclusions can be derived from the responses to the above statements? Are there any trends? It seems that from the total responses, three areas of interest are involved. These are: music as it relates to the worship experience, the state of Jewish music today, and the position of Israeli and Chassidic music in the Reform synagogue.

There is no doubt that music is playing a more significant role in the worship experience than it has in the past twenty years. The Cantors have expressed the opinion that congregants wish to participate actively in the singing of musical responses, and that there should be more music in the service. They are also desirous of a change in the type of music performed. They wish to have less complex music, with a softer tone. The organ should be "toned town," serving primarily as accompaniment. Other instruments which will be conducive to a warmer atmosphere in the service should be used. Furthermore, the Cantor as the central figure of music, should take a more active role in the worship experience, and should serve to teach his congregants about Jewish music. He should also instruct the congregation in the musical responses.

There is tremendous growth of Jewish music in Reform synagogues. Numerous pieces are being composed, and a great amount of experimentation exists. The effect of the music curricula of camping and religious school programs is increasing constantly. They have contributed to a desire for more Hebrew songs in the entire synagogue structure. The Cantors only caution that while there is much in the way of quantity, there is less quality of music. With greater participation by congregants, the quality of music performed may indeed diminish.

Israel has definitely had an effect on Jewish music in America. Increasingly, Israeli music is being performed in the synagogue. Chassidic music, mostly written in Israel, is finding

its place in the synagogue. This must be linked up to the strong identification of American Jews with the State of Israel. Since Israel implies "Jewish," the music of Israel also means "Jewish" music. Furthermore, this attachment to Israel involves an emotional desire to emulate much of Israeli culture, and this culture permeates through the entire atmosphere of the synagogue.

CHAPTER FOUR

MUSIC OF THE REFORM SYNAGOGUE - THE CONGREGANTS' VIEW

In the following pages is a report on the Synagogue Music Preference Questionnaire prepared by this writer. Its chief purpose was to discover the attitudes of Reform Jews regarding synagogue music. Supplementary to, and for the purpose of understanding their musical attitudes, some questions regarding the worship experience were also included. From this questionnaire and its analysis, I hope to understand the present situation of synagogue music -- the preferences of Reform Jews; are there any trends; do the congregants desire great change?

The Methodology

The purpose of the questionnaire was to collect data that would provide a perception of the attitudes of Reform Jews regarding synagogue music. Three synagogues actively participated in answering the questionnaire. Of these three, two sent the questionnaire to the entire adult congregation. One sent out questionnaires to one in every six families, randomly selected. A fourth congregation was devised by a sampling of congregations throughout the United States. In this sample, questionnaires were given to congregants by Cantors who helped to distribute them. The analysis is therefore based on four congregations as

a total unit--three actual congregations; one, a compilation from numerous congregations.

The question of whether these respondents represent the general attitude of Reform Jews to synagogue music is a reasonable one. But perhaps it is more important to note the significance of the findings. Since the questionnaire was not sent out to all congregants in the Reform Movement, we cannot say that this is totally representative of all Reform Jews. However, no other survey of this kind has yet been undertaken and, therefore, the results should be considered significant in their being exploratory of data in this field of study.

It should be pointed out that the three synagogues in the sample were all mid-western Temples, and that of the "collective congregation" (the fourth Temple), the majority of respondents belong to mid-western congregations as well. Also, the majority of respondents in all four synagogues belong to large congregations (800+ families). The analysis, while significant in general, is even more significant regarding the musical attitudes of Reform Jews in the mid-west who belong to large congregations, most of which employ either a Cantor or a professional musical director.

The Questionnaire

The questions were formulated in consultation with a number of experts in survey research, as well as with individuals involved in the music and activities of Reform synagogues. Before the final

form was prepared, the original questionnaire was pretested with a small group of individuals in the mid-west.

Almost all of the questions used were close-ended questions. In this way the respondents answered "yes," "no," or "don't know." In some cases, the answers were of the "multiple choice" variety. Through this format the respondents would be able to answer all of the questions in less than thirty minutes. A major problem developed in the wording of the questions. Since the questionnaire was prepared for the laymen, technical music terms and phrases could not be used. Descriptive substitutes had to be found in order for the respondent to fully understand the question. Because of this, a certain amount of ambiguity had to exist as people have different concepts of "operatic" or "classical" type music.

Data Processing

The completed questionnaires were coded and the information transferred to IBM cards. This information was later transferred to tape. The analysis and processing were conducted by the South-western Ohio Regional Computer Center at the University of Cincinnati.

The Sample

From the two congregations that sent the questionnaire to all of the adult members, an average of 18% responded. In the congregation that sent the questionnaire to one in every six families, 75% responded. In the "collective congregation," 80%

responded. In total, there were 1,006 people who filled out the questionnaire. Of these, 474 or 47% were males, and 532 or 53% were females. The average age group of the respondents was 40-49, or middle age (see Table I.A).

Table I.A - Age of Respondents

Age	Total	Male	Female
20-29	8.3%	7.68%	8.1%
30-39	18.54	15.98	12.13
40-49	24.04	23.83	24.4
50-59	24.88	26.45	23.33
60+	23.0	25.13	20.88

Religious Affiliation

A large majority of the respondents have belonged to their synagogue for many years. In fact 45% of the respondents have been members of one congregation for over 20 years, it being the synagogue to which their parents belonged. Interesting to note is that while so many have been members of one Temple, 20% of the respondents have joined within the last five years (see Table I.B).

Table I.B

Number of years respondents have belonged to Temple

Years	Percent
0-5	20.63
6-10	15.5
11-15	10.94
16-20	7.38
20+	45.09

While so many have belonged to a Reform Temple for a long time, a significant number have not. In fact, 30% of the respondents indicated that they themselves had belonged to conservative or orthodox congregations. Of their parents, 45% had belonged to non-Reform Temples. Although no information regarding conversion was supplied in the questionnaire, a number of people indicated that they had converted. It would seem that nearly one-half of the respondents had come from non-Reform backgrounds (see Tables I.C and I.D).

Table I.C - Previous Temple Affiliation

Temple	Percent
Reform	40.95
Conservative	17.81
Orthodox	12.01
Not ascertained	29.23

Table I.D

Temple Affiliation of Parents

Temple	Total	Male	Female
Reform	41.9%	40.23%	43.58%
Conservative	20.26	20.88	19.65
Orthodox	25.2	29.33	21.08
Not ascertained	12.64	9.56	15.69

Occupation

The greater majority of respondents are either in business or one of the professions. This would indicate that a large number of the respondents are college graduates (see Table I.E).

Table I.E - Respondents' Occupations

Occupation	Total	Male	Female
Business	29.01%	48.73%	9.3 %
Law	4.98	8.73	1.23
Housewife	27.74		55.48
Medical/Science	13.33	19.2	11.03
Education	9.91	6.35	13.48
Other	15.03	17.08	13.03

Religious Education

This area was not dealt with in detail, except to find out the number of people who experienced one of two life-cycle events during the religious school age -- Bar/Bat Mitzvah and Confirmation. Forty-eight percent of the respondents had been confirmed, indicating that most had attended religious school through grade nine or ten. Thirty-three percent had been Bar/Bat Mitzvah (see Tables I.F and I.G).

Table I.F - Respondents who were Confirmed

	Total	Male	Female
Yes	48.09%	42.85%	53.33%
No	43.64	45.0	40.75

Table I.G - Respondents having Bar/Bat Mitzvah

	Total	Male	Female
Yes	33.46%	61.75%	5.2 %
No	58.2	36.05	80.38

Identification with Israel

Nearly 40% of the respondents indicated that they had been to Israel at least once. One cannot discern the level of identification with Israel from these figures, but it would seem

probable that since so many had at least visited Israel, they would consider Israel as important in their lives (see Table I.H).

Table I.H - Number of Visits to Israel

Number	Percent
Once	22.73
Twice	5.85
Three Times	2.44
Often	2.6
Never	63.15

Worship Attendance

The average respondent attends services 5-12 times a year, as well as on the High Holidays. This indicates that the respondent is exposed to the music of his synagogue several times a year. Since he responded, we can infer an above average chance he is more interested in temple worship than the non-respondent. His response to the music should be considered significant as he is fairly well acquainted with it. This will be dealt with later in the chapter. The two categories most often chosen were attendance 5-8 times per year, and weekly, 30% and 20% respectively (see Table I.I).

Table I.I - Attendance at Worship Services

Attendance	Total	Male	Female
High Holidays only	7.03%	8.45%	4.85%
High Holidays and Memorials only	5.99	5.4	6.55
1-4 times a year	11.88	12.45	11.4
5-8 times a year	30.04	28.38	32.09
once a month	11.83	11.78	11.88
more than once a month	11.45	11.1	11.8
weekly	20.65	20.44	20.43
never	1.5	2.0	1.0

Music of the Synagogue -- the Congregants' Attitudes

The questions asked in the questionnaire can be divided into six basic groups. Of these, four are concerned with the music of the synagogue. The remainder are concerned with a general attitude to the worship service and services in regard to youth.

Are congregants satisfied with the kind of music performed in the synagogue? Do they seek changes, such as greater congregational participation, or are they pleased with the present format, and find it conducive to their worship and their needs?

Congregants were asked to describe their experience during the music of the service. A large majority indicated that they found the music pleasant, while 15% described the music as either monotonous, boring, or depressing (see Table II.A). It would seem that a majority is satisfied with the present format. However, one should keep in mind that this is how they experience the music, not necessarily what they prefer to use or hear. One can find listening to classical music a pleasant experience, but he may prefer to hear or to participate in some other musical form, if given an option. Furthermore, with a response of "pleasant," it is difficult to determine its true meaning. Perhaps it is enjoyment; it may be indifference or a low expectation.

Table II.A - How Congregants Experience the Musical Portion of the Service

Response	Percent
Pleasant	62.63
Depressing	4.36
Thought provoking	8.48
Spiritually uplifting	32.63
Stimulating	21.53
Monotonous or boring	10.98
Conducive to prayer	15.15

With this in mind, do congregants want more music in the service? Forty-two percent of the respondents indicated that they appreciate music more now than they did in the past, while only 33% disagreed. This would indicate a growing appreciation for music in the service. Fifty-five percent indicated that they are not satisfied with a choir singing all of the music. Fifty percent indicated a desire to sing more, while 34% were opposed. As for the amount of music, the respondents clearly showed that they did not desire more music than is presently being used. From this it can be assumed that while there is sufficient music in the synagogue, congregants seek to be more actively involved in the singing of that music (see Table II.B and Table II.C).

Table II.B

Attitudes Concerning the Amount of Music in the Synagogue

	Yes	No	Don't Know
We have too much speaking and not enough music in the service.	21.98%	62.91%	9.88%
I would appreciate more music in the service.	46.45	32.83	12.16

Table II.C

Congregational Participation in Musical Responses

	Yes	No	Don't Know
I would like to sing more during the service.	50.84%	34.13%	7.28%
I notice a decrease in congregational singing.	32.0	31.28	26.26

Table II.C - Cont'd.

Congregational Participation in Musical Responses

	Yes	No	Don't Know
I am content for a competent choir to chant the responses and do not become enthusiastic about the congregation trying to sing some of the Hebrew responses.	28.73%	55.43%	7.68%

What kind of music do congregants want in their worship services? Almost all Reform congregations base their music on organ accompaniment. The majority of Temples have either professional or congregational choirs. In most congregations that employ both organ and choir, there is a tendency to sing elaborate melodies. However, most of the respondents, 61%, indicate that they find it difficult to sing these melodies, and would prefer simpler ones whereby they could join in (see Table II.D).

Table II.D

Attitudes toward Elaborate vs. Simpler Music

	Yes	No	Don't Know
I find it difficult to sing along with elaborate music.	61.4%	21.89%	7.04%
My taste would be for simpler music so I could join in the singing.	58.0	20.9	12.8
I find listening to elaborate music in services:			
a) Depressing	4.18		
b) Pleasant	44.84		
c) Irritating	9.74		
d) Thought Provoking	12.36		
e) Spiritually uplifting	24.93		
f) Monotonous or boring	12.1		
g) Conducive to prayer	11.98		

One should keep in mind that although congregants wish to sing more, they still do enjoy listening to the elaborate music. In fact, nearly 50% described this kind of music as "pleasant;" 25% indicated the music to be "spiritually uplifting." But one should take note that this kind of music is "conducive to prayer" in the opinion of only 12% of the respondents.

Types of Instrumental Accompaniment and New Techniques in the Service

Since the organ is so widely used, how well do congregants appreciate this form of instrumentation? Do they seek changes, new instruments, or are they satisfied with the kinds used at present? Sixty-one percent of the respondents enjoy the organ music, indicating that they do not wish to see it replaced; nor do they wish to see its usage drastically reduced. As for other instruments, there is a clear indication that they are desired. The kinds of instruments would be guitar, flute, cello, etc. This interest in these instruments is in part due to the fact that some experimentation has been done in their use. The response has been positive and their use in worship is most effective (see Table II.E).

Table II.E

The Use of Organ and Other Instruments in Services

	Yes	No	Don't Know
I enjoy organ music in the worship service.	61.24%	22.75%	7.79%
I would like to have the organ "toned down."	20.78		

Table II.E - Cont'd.

The Use of Organ and Other Instruments in Services

	Yes	No	Don't Know
I would like to continue the use of the organ but decrease the operatic style.	28.98%		
The guitar adds something to the service.	46.34	33.34	14.11
I would like to add more instruments such as guitar, flute, cello.	45.86		

The Role of Cantor and Choir

Two of the sample congregations employ a Cantor. The others do not. It is interesting to note that in total, 71% of the respondents approve of the idea of a Cantor in a Reform synagogue. They do not see this as becoming Orthodox.

Fifty-eight percent of the respondents indicated satisfaction with their Temple's choir. There did not appear to be displeasure with a professional choir. Furthermore, only 30% of the respondents were bothered by non-Jews singing in the choir. This would indicate that the status of the choir is a respected one and its use in services is permanent.

Israeli Music in the Synagogue

Since 1967, the influence of Israel upon the American-Jewish community has increased greatly. The culture of Israel has found a place in the synagogue, especially its music. The responses to each question dealing with this subject indicated that congregants

are not only aware of this kind of music, but are also attracted to it. This attitude has increased since 1967. One of the reasons given is that Israeli music is lifelike; it is spontaneous and exciting, symbolic of the Israeli life-style. It creates a feeling of activity, youth, and participation. Congregants feel it is creative, in the sense that it is different from what they traditionally hear as worship music.

Israeli music, with Hebrew as its language, might present difficulty for the average congregant. He is not familiar enough with the language to understand it. However, congregants clearly indicated that they like the use of Hebrew in song. In fact, when asked if they would prefer English lyrics, they overwhelmingly responded in the negative. The respondents like a balance of the two languages, and do not wish to see one of them deleted from the service.

The most interesting response was to that of the Torah chant. Nearly 70% of the respondents indicated that they enjoy hearing the Torah chanted in the traditional way. This is somewhat surprising as this is not the norm in the Reform synagogues. It would seem that congregants' awareness of Torah chant is either due to their upbringing or that they have heard chanting in Conservative or Orthodox synagogues (see Table II.F).

Table II.F

Israeli and Hebrew Music in the Synagogue

	Yes	No	Don't Know
Since 1967 I have noticed more creativity in congregational music, especially with regard to Israeli music.	49.74%	16.20%	26.54%
I think the introduction of Israeli music will put new life into our religious service.	52.25	23.04	16.95
Music in the worship service is becoming more like Israeli music.	36.29	23.39	31.71
I like to hear Israeli music more now than in the past.	60.56	16.94	13.71
I enjoy hearing the Torah chanted in the traditional way.	69.48	16.43	9.6
I would rather have the music of the service in English.	19.33	53.9	13.38
I enjoy both Hebrew and English music in the service.	85.2	7.45	2.09

Creativity in Reform Synagogue Music

The responses to this subject imply two things: 1) congregants are not aware of great change taking place. While some indicate that there is creativity, others disagree. It would seem that they do not identify with one answer or another. 2) The respondents clearly showed that they seek creativity. They like the idea of new themes in music, and look forward to their being used in the synagogue. In fact, they do feel that the music is undergoing change (see Table II.G).

Table II.G

Creativity in Reform Synagogue Music

	Yes	No	Don't Know
In my opinion there has been little creativity in Reform synagogue music.	26.19%	31.46%	30.1 %
I applaud the use of new themes in music and appreciate them in the worship service.	63.01	13.95	14.15
I notice significant changes taking place in the traditional music of the Reform synagogue.	60.04	15.71	17.19

Congregants' View of the Worship Service

The music of the worship service, while important in its own right, cannot be separated from the total worship service. The reading parts (the prayers) and the music form a total service. The atmosphere created by the two parts is what makes up the experience of worship for the congregant. Earlier in this Chapter, I have discussed the attitudes or respondents to the music of the synagogue. In this section is an analysis of their responses to the worship service in general.

The respondents were asked to choose answers that they felt were appropriate to the following statement: "The atmosphere that is created by the music in the worship service provides me with a sense of:" The responses were predominantly a feeling of"increased religiosity,""congregational unity," or "joy." This would indicate a general satisfaction with the music, and probably with the service as well (see Table II.H).

Table II.H

The Atmosphere Created by the Music in Services

Response	Percent
Increased religiosity	46.41
Congregational unity	51.06
Excitement	19.84
Joy	41.65
Indifference	9.11
Boredom	5.73
Depression	2.55

Are congregants satisfied with services as they are? One may answer this question by stating that congregants are quite satisfied with the present format of services. In fact, 59% of the respondents indicated that they like the present balance of music and prayer. However, congregants do wish to become more active in the worship service. I have already noted this fact in regard to music. They wish to participate in prayer as well. Congregants like the responsive readings. It gives them a chance to be part of the service. In most congregations, a family comes to the pulpit and pronounces the blessings for the candles and wine. This is to be encouraged. It is clearly expressed that congregants wish to become active participants in their worship experience, not just passive listeners (see Table II.I).

Table II.I

Congregants Respond to Participation in Services

	Yes	No	Don't Know
I like the arrangement of having a family come to the pulpit and pronounce the blessings for the candles and the kiddush.	78.89%	6.7%	7.18%

Table II.I - Cont'd.

Congregants respond to Participation in Services

	Yes	No	Don't Know
I am content with the present format of services in our Temple. I think we have a good balance of prayer and music.	59.36%	23.56%	9.94%
We in the congregation are too passive. Things are done to us. We listen to the Rabbi and the choir, and all we are asked to do is take part in some readings--it is not enough.	49.8	31.31	10.8
I like the responsive and joint readings. There is too much of the Rabbi reading while all we have to do is sit and be read to.	55.46	26.48	8.58

How do congregants feel about the use of multi-media in services? There is no clear opinion. While some do agree that slides, film clips, etc. would be nice and appropriate in services, others disagree. It would seem that since people are mixed in opinion over this question, it is either because they are not familiar with its usage, or they have not given this serious thought.

Youth and Services

While congregants express enjoyment with services created by the youth, and also have an awareness that the synagogue is attempting to "turn on" the youth to Judaism, they do not feel that the Temple caters too much to youth. Furthermore, they are opposed to the idea of having different services for different

people. The idea of one service for everyone is preferred (see Table II.J).

Table II.J

Youth, Their Services, and the Temple

	Yes	No	Don't Know
I think we cater too much to the youth and don't pay enough attention to the older members in the congregation.	9.6%	62.25%	18.54%
I notice services becoming more relevant in order to appeal to the tastes of younger congregants.	39.05	27.46	17.95
I enjoy attending services which are organized and produced by the youth.	50.53	19.21	19.48
I notice an awareness and attempt in the congregation to "turn on" its youth to Judaism.	63.41	19.31	19.05
I feel we cannot meet the needs of people of different age groups and backgrounds within a single service. It would make sense to have two or more Friday services--each with a different format and style.	22.73	50.35	16.29

The Views of Younger Congregants

One should keep in mind that the majority of respondents to the questionnaire were over forty years old. While this is typical of Reform congregations, we need to look at the views of congregants who will be the leaders of these congregations in the future. With this in mind, the following are some of the

views of congregants who are in the 20-29 age group. Are their views similar or different to the total group? If they are different, does this imply greater change in the future?

In general, the younger respondents agreed with the total group. However, in a few instances they differed significantly. These areas concerned themselves with the amount of congregational singing, the kind of music used in worship, and the opportunity for new themes in Jewish music and liturgy.

Younger congregants are less content with a professional choir than older congregants. They like the idea of singing in services. When a choir sings, no one else does. This is true as they notice a decrease in congregational singing. Would they like to sing more? Yes, in fact 18% more young congregants indicated this than did those among all respondents who wish to sing more (see Table III.A).

Table III.A

Congregants Attitudes Regarding Singing in Services

I am content for a competent choir to chant the responses and do not become enthusiastic about the congregation trying to sing some of the Hebrew responses.

	Yes	No	Don't Know
Younger congregants	18.93%	81.11%	10.0%
Total responses	28.73	55.43	7.68

I notice a decrease in congregational singing during the musical selections.

	Yes	No	Don't Know
Younger congregants	50.81%	25.29%	19.81%
Total responses	32.0	31.28	26.24

Table III.A - Cont'd.

Congregants Attitudes Regarding Singing in Services

I would appreciate more music in the worship service.

	Yes	No	Don't Know
Younger congregants	57.26%	32.65%	9.03%
Total responses	46.45	32.83	12.16

I would like to sing more during the musical parts of the service.

	Yes	No	Don't Know
Younger congregants	68.29%	18.18%	10.96%
Total responses	50.84	34.13	7.28

How do the younger congregants find the elaborate music they hear in the synagogue? It is obvious that they would prefer simpler music; so does the total sample. However, when the responses to elaborate music are compared, there is a slight shift in taste and attitude. More of the younger congregants find the elaborate music monotonous or boring, and irritating. Less young people find this music conducive to prayer (see Table III.B).

Table III.B

Attitudes Toward Elaborate Music in Services

I find listening to elaborate music in services:

Response	Younger Adults	Total
Depressing	5.94%	4.18%
Pleasant	37.64	44.84
Irritating	12.28	9.74
Thought provoking	20.71	12.36
Spiritually uplifting	20.89	24.93
Monotonous or Boring	17.98	12.10
Conducive to prayer	7.98	11.98

Are the young interested in new approaches to worship and new musical instrumentation? Here they are clearly more interested in this than is the total response. Many more young people like the idea of guitar music in the service. They feel it adds something (see Table III.C). Furthermore, they responded more positively to new themes in worship. But it is interesting to note that like the total group, they too do not wish to have multi-services on a Friday evening. They like the idea of one service for everyone.

Table III.C

The Use of Instrumentation and New Themes

The guitar adds something to the service:

	Yes	No	Don't Know
Younger congregants	74.31%	13.13%	10.48%
Total responses	46.34	33.34	14.11

I applaud the use of new themes:

	Yes	No	Don't Know
Younger congregants	72.65%	21.68%	8.48%
Total responses	63.01	13.95	14.15

Does the music in the service create a different mood for the young than for the older congregants? Here, it is difficult to make a distinction. The results are fairly similar. One can only make note of the fact that again younger congregants find the music less appropriate for worship services (see Table III.D).

Table III.D

The Atmosphere Created by the Music

The atmosphere that is created by the music in the worship service provides me with a sense of:

Response	Younger Congregants	Total
Increased religiosity	36.43%	46.41%
Congregational Unity	44.94	51.06
Excitement	34.7	19.64
Joy	43.8	41.65
Indifference	16.81	9.11
Boredom	10.09	5.73
Depression	3.43	2.55

An analysis was also made of the responses of those who attended services weekly. This was later compared to the total response, as was done with the twenty through twenty-nine age group. To much surprise, the responses were so similar that in no one category could there be shown great discrepancies between the two groups. From this, it would appear that the response of the total group is not only representative of congregants in general, but is also representative of those who attend services regularly and often.

CHAPTER FIVE

MUSIC TODAY IN THE CHURCH -- A COMPARISON

> Exclusive commitment to a liturgical-musical past imprisons the church in its past history. Exclusive commitment to an often vapid present imprisons the church in a rootless now.[1]

Like the synagogue, the church of today is undergoing a period of change. In the Catholic Church, the mass may be read in the vernacular; in Protestant churches new liturgies are developing. In fact, most churches serving middle and upper middle class congregants are facing the problem of how to make worship a relevant experience. In the process of searching for relevance and meaning, these churches have had to face the past in light of the present, and the present in light of the past. This task is not easy. Congregants differ in age and in orientation. The elders usually prefer the older, more traditional forms; the younger people want changes that will complement their secular orientation.

The issue for the Christian Church is how to go about blending the wishes and desires of these two groups, while maintaining a religious and sacred character in the worship experience. Music, because of its aesthetic and emotional appeal, has to be a part of this issue. It carries the burden of establishing the religiosity or sacredness of the service. What is

occurring in church music? Is there an attempt to blend the two worlds of old and new? With an understanding of church music, one is able to compare the music of the Church with that of the synagogue.

Alec Wyton, a prominent church musician, in discussing the nature of church music, said:

> The prime function of the church has always been the worship of God....Music has been an adornment of the word, so that it became more ecstatic than it could ever be in its spoken presentation.[2]

In the same discussion Wyton listed four requirements which the music in worship should fulfill. They are: it should be good in itself; the music should be a fitting setting of the words; it should be theologically sound; it should be within the power of the choir and congregation to sing it well.[3] The music should be good in itself. This does not mean that the music has to be elaborate--Bach, Beethoven, or operatic. It does mean, however, that it "has to be the finest kind of music we can find."[4] The music should be a fitting setting for the words. Here again it is the aesthetic value of the music combined with the words that is of importance. The kind of music does not have to be one form or another. The music should be theologically sound. Since the intent of the service is to glorify God,[5] the music should in some way contribute to that process. In other words, the music should be directed God-ward.

If these are the requirements for church music, do the musicians feel that the music is fulfilling its role? There are two basic approaches to this question. They center around the meaning of "God-ward." The first approach comes from those who understand "God-ward" as something that raises the emotions, the voices, and the spirit of the worshippers toward heaven. In music, this excludes simplistic forms. The music should be noble, a high form of musical style. It should not be like the music of the outside world. The goal is to separate the music of the secular and mundane from that which is spiritually uplifting. Most often this implies music that is elaborate. It is music that congregants sing or hear which is awe-inspiring, heavenly, psalmodic. Usually, this music style is found among the more formal or "high" churches. It is music sung primarily by professional choirs.

The second approach is taken by those who understand "God-ward" as inner expression, communion with God, experiencing God within one's self. Here, the music should activate the congregant to have a sense of unity with God. The form is not of concern. Rather, the ideal is to use whatever music is necessary to increase the involvement of the worshippers in their religious experience. This may involve the use of gospel music, folk, rock, jazz. The secular is not understood as mundane. Instead, these musicians attempt to bring the secular into the church, thereby making it sacred.

Among Christian Churches the second approach seems to be

taking hold. Even in the "high" church services, elements of the simpler and folkish music are finding a place. Perhaps this is due to a new liturgical awareness in the church.[6] But one should keep in mind that "the element of change in music has been going on steadily from ca. 600 A.D., when there was introduced what has ever since been called Gregorian chant."[7]

Another reason for the simpler music is the desire to make the church relevant to the youth; and a further desire of the youth to make the church relevant. "The youth interest in contemporary music is apparently sparking spiritual revival among young people today."[8] Along with youth comes new forms of hymns, new forms of instruments, new forms of liturgy. This desire for change among the young has been taking place for some time. "In the last several years the 'now' or 'new' folk element has been featured in church music workshops."[9] Christian coffee houses are cropping up...and the big thing about the coffee houses is the folk music, music with a message."[10]

It is interesting to note that in secular music two primary influences have been at play for the past ten years. "One is the rhythmic beat of rock, and the other is the desire for simple, straightforward lyrics."[11] It is these influences which have been the musical appeal to youth. With youth, this music has entered the church.

The Hymn -- New Directions

With such a great emphasis on youth and their music, the

hymns of the church are also undergoing change, especially in the lyrics that are used. Chester E. Hodgson states:

> Contemporary hymns express what is possible instead of an emotional impossibility, an attempt to stop glorifying the past as we honestly evaluate the present and move into the future.[12]

He goes on to say that "hymns are moving from the personal to the universal."[13] There is an emphasis on humanity, brotherhood, peace, hope, etc. There is also a desire for music that is joyous and honest, which relates to our individual experiences.

Some are willing to say that these new forms of hymns are necessary. That without them, church music will surely die. Charles Austin states:

> Unless hymnody begins to take on some of the vitality and freshness of the twentieth century, congregational hymn-singing may be a museum activity by the year 2000.[14]

Others see these new hymns as a means to prepare the worshippers for the more formal, more "spiritual" hymns. They do so because they believe that contemporary man is not able to immediately understand the more formal forms. H. I. Harper expressed this when he wrote:

> Amid all the controversy raging for and against folk music in the church is the simple fact that for contemporary man it is most likely to be the only form of music that he understands. Why not use it to awaken another dimension within him for the classical or traditional which has withstood the test of centuries? For the

> generation under 30 of today, the beautiful hymn music of both Catholic and Protestant faiths is an alien mode.[15]

A third group of musicians who follow the view of a more formalized worship service, believe that these contemporary hymns should be kept out of services.

> Gospel songs and hymns may produce feelings of nostalgia but never a mood of adoration and praise. This is the mood a worship service worthy of the name must engender, and the hymns and music in a service of worship should contribute to producing such a mood.[16]

Since the contemporary hymns do not produce the adoration mood that they seek, these hymns should not be considered seriously for the service.

The Organ and the Organist -- New Functions?

If the youth are bringing contemporary sounds into the church, and the hymns are changing, what is the position of the organ and the organist? How is all of this change affecting the instrument that has come to be synonymous with the church? The organ, in many churches, has been a central aspect of the worship experience. But clergymen and musicians fear that with its centrality, the organ has often become an instrument of performance rather than of background. In light of this, Philip Gehring writes:

> The service of worship...is not the place for the performance of organ solo literature

> which calls attention to the instrument or the player and turns the service into a concert. The organ should function mainly in the background, as a help to the singing.[17]

The organist of today has to see his role in three categories if he is to be effective. He should see some of his music as that of "voluntaries." These are organ compositions played before or after the service, or occasionally during the service. He should see a second category as that of hymn and chant accompaniment. A third category should be his musical or "organistic" leadership. In this category, the organist "supports congregational song through hymn preludes, chant intonations, interludes between stanzas or verses, and varied accompaniments."[18] Through these categories "the organ can make its most idiomatic contribution to the service of worship."[19]

It has been said: "It is now commonplace for conventional church music such as masses and services to be replaced with material formerly considered secular."[20] The involvement of youth in services has indeed grown, and so has their influence. The hymns have become more contemporary, the organ is increasingly finding its main role to be that of accompaniment.

Whether Christians approve of the changes or not, the changes are taking place, and their influence appears to be permanent for our time. Perhaps these changes can best be understood in light of the following statements:

> The use of this "now" thing does not and must not preclude the singing of classical

> sacred music. If the guitars and the folk songs are used once or twice a month with classical music interspersed, neither kind will become monotonous to all-too-easily-bored young singers.[21]
>
> The most long-lived and salutary influence of rock, jazz and folk will be the final dispelling of the notion that sacredness in art or music is a desirable or legislatable quality; any style of art or music can be used in worship. If so, the gulf between secular and sacred, between the world and the church, between reality and religion, may finally be bridged.[22]

It is true that a revolution is going on in Christian music. It is exciting because it brings together the "now" and the tradition. Perhaps the text of this revolution can be taken from the Psalms: "Sing unto him a new song, play skillfully on the strings, with loud shouts." (Psalm 33:3)

Synagogue and Church Music -- A Comparison

In chapter I, I investigated the recent past of Reform Jewish music through literary sources. In this chapter, I have done the same regarding church music. Throughout my research, I noted many similarities between the two forms of religious expression. However, I also found that these two religious institutions understand their music differently. Understanding the basis for their musical expression is necessary before we can have insight into the present relation and similarities of the two musical traditions.

Jewish music has been of central importance to religious expression dating back to Temple times. There, the music served to heighten the form of religious experience--that of sacrifice and of the Temple cult. Some of the traditions that grew out of that age are still with us. Others developed into new forms, while some have died out. But perhaps the most significant aspect of the Jewish musical tradition is that the music served not as a supplement to the liturgy, nor as a filler, but rather it grew out of the liturgy as well as helping the liturgy grow. The words of the liturgy served as the lyrics for song, while the music served as the communal unifier to the worship experience. In so doing, the fixed aspect of the liturgy maintained its level of spontaneity and individuality through the changing musical expression. In each age, new music was developed for the same words, allowing the liturgy to fit into the cultural atmosphere of each Jewish community. This same evolving process takes place today. Very few synagogues sing the liturgy in the same way. Instead, each synagogue has established its own musical tradition. In an age of creative liturgy, the same process will always take place.

Christian music, in its early stages, was an outgrowth of Jewish music. Its tradition does not go back as far as that of the Jews. The liturgy is also different. It does not employ the concepts of fixed and spontaneous liturgy, as does Jewish worship. In time, the liturgy of Christian services became fixed. Their music became supplemental to the service rather than integral. The music would have to develop differently.

Today one understands church music as music that attempts to lift the prayers of man "heavenward" by adding to the liturgical themes. It is separate from the prayers and can be replaced by other musical pieces with different lyrics. No lyrics are fixed as in the Jewish tradition, neither is there a specific order for musical pieces.

Because of the different bases for religious music, the musical composition of these faiths is also different. In Jewish music, there is a larger variety of pieces using the same liturgical phrases or the words of the psalms or poems (piyutim). In church music there is a variety of words, for there is nothing fixed, as well as a variety of musical forms. Since there is nothing fixed, it is understandable that the contemporary forms of music were to enter the church before they entered the synagogue. Another reason for this would be that American society is more closely related to the church than to the synagogue. Undoubtedly, more people are able to influence the church, and are able to write music for the church than Jews can do with regard to the synagogue.

Up to this point I have discussed the dissimilarities between church music and synagogue song. I should also include one other factor--the similarities. The synagogue throughout Jewish history has been influenced by outside sources. Even today the church has an influence upon Jewish worship. While contemporary themes and music have not had the impact on the synagogue that they have had on the church, it is only a matter of time before

the synagogue will incorporate aspects of the "now" church music.

The desire of both Christian and Jewish musicians is to add to the religious experience of the worshipper. For the Jew, the music should add to the communal experience as well as the individual experience. For the Christian, the music should send his prayers "Godward." It should be wings upon which the melodies ascend. Whether one be Jewish or Christian, the fact still remains that without his music the worshipper would very probably lose an integral part of his religious experience. With his music he may find meaning, relevance, and spiritual uplifting in his prayers.

CHAPTER SIX

CONCLUSION

My basic premise for this report is that a great change is taking place in synagogue music. The congregants no longer wish to hear the classic-art forms of music. Instead they desire simple folk-like melodies in which they can participate. These melodies come mainly from the Israeli type tunes that find their way into the synagogue. Furthermore, congregants prefer the new forms of instrumentation, the use of guitar and flute, the soft sounding instruments, rather than the organ. All of these being due to a resurgence of traditional Judaism and a need for greater emotional and personal involvement in the worship exercise.

This was my hypothesis and I had hoped that with the methods used I would find this to be true. However, my research proved my thesis to be correct only in part, i.e., that congregants wish to have this change. What was disproven is the amount of change and the negative attitude to the old forms. The congregants showed that they do not want great change. They are basically happy with the music they have at present. They only wish to see some change; change that will allow them the opportunity to participate.

In Chapter I, I analyzed the music of the synagogue during the past thirty years. In that analysis I learned that a change

has been taking place all along. In fact, this change has probably occurred since the destruction of the ancient Temple. The scope of that change seemed to be small. Thirty years is only a short period of time when contrasted to centuries. But in comparison, the speed of that change was very great. For in that short time span new modes and methods were developed. Some remained in the worship service. Others lasted for a few years and then died out. Perhaps when contrasted to Chapter IV, one learns that the change taking place for thirty years is once again occurring. This time at a faster rate, and with much more difficulty.

Chapter II provided me with the insight to understand this change and its effect. The understanding of music as an aesthetic motif and as a sociological factor enables one to comprehend the major role music plays in society and in religious functions. Its significance should be considered whenever one approaches change in liturgical style.

The Cantor and his Congregant -- a Comparison

How well does the Cantor know the musical attitudes of his congregants? Is he attempting to meet their needs, or does he prefer to follow a path that will lead to his own musical fulfillment? The relationship between Cantor and congregant is an important one. It is this relationship which helps form each one's musical attitude; for while the Cantor attempts to sing and teach the liturgy to his congregants, they in turn

respond to him encouraging or discouraging him to produce and create an excellent musical atmosphere, or a mediocre one.

In Chapter III, I discussed the view of the Cantors. In that chapter a number of conclusions were drawn. Likewise, in Chapter IV, an analysis of the congregant's view was described. It is fair to say at this point that generally the congregants and the Cantors are in agreement. This would imply that either the Cantors are training their congregants well, or that the Cantors are following the wishes of their congregants. But the final conclusion cannot be that simple. There is too much change taking place for everyone to be satisfied. And the relationship between Cantor and congregant is not all that clear.

The problem can be seen in an understanding of this, that the place of music in the worship experience is central. The Cantor wants his music to be noble, spiritually uplisting, and conducive to prayer. The congregant wishes his music to have meaning, to bring about an emotional experience, to help him enjoy the worship exercise. For the Cantor, his goal is to raise the level of music to a high level of spirituality, to heighten the aesthetic and religious nature of the liturgy. For the congregant, the music should be part of his inner being. It should give him a chance to participate in the worship and allow him the opportunity to express himself musically. He is not concerned with the artistic validity of the music, but rather with its aesthetic appeal.

There is a gap between the congregant and the Cantor. At times the distance between the two is increased by the type of music employed. For many, the Cantor's needs for worship are far different than the congregant's. His personal approach to music in the service may be like that of the artist who paints in the abstract. His work is of quality, and it has a high level of excellence, showing his artistic ability. But all too often the viewer cannot understand the true meaning of the painting or sculpture. So, too, the Cantor desires high quality music that will challenge his singing ability and allow him to perform for his congregants. But is this the form of music most appreciated by congregants when they are at a worship service?

That the congregants like what they have is clear from the results of Chapter IV. What is also clear is that they desire change. It is not drastic change that will revolutionize the service. Rather, it is moderate change, where the new music can find a place as it blends into the old traditional types. Allow the new forms of instruments to enter the service. But do not let them replace those familiar to the congregant. Sing the Chassidic melodies, but make them supplementary to Lewandowski and Adler.

This being the case, the gap is clearly seen. The Cantor does not wish to limit his music, singing only the old pieces. Nor does he wish to sing only the "ditties" of the Chassidim. The congregant, on the other hand, wants to sing some of these

Chassidic tunes, but does not want the songs he learned in his youth to disappear.

How is the gap to be overcome? The answer is really unknown. All that can and is being done is greater experimentation in each congregation. The Cantor introduces new pieces; the congregants react. At times, the music will satisfy both congregants and Cantor; the gap will appear to be closing. But the desires of both are sure to change; the gap will widen. This is the nature of synagogue music--as it reaches a level of social acceptability, societal patterns change, bringing about a need for new music.

Prospects for the Future

Undoubtedly the desires of the congregants will be met. Today Cantors search for new pieces that will meet the needs of their worshippers. Those involved in composition are writing music that is easily sung, has a good rhythm, and that the congregants will like. This is also taking place in the Church. The folk-masses continue. The "now" type music is being prepared for congregational singing. These elements will surely be with us for some time to come.

The effect of change in church music will, as in the past, affect synagogue music. As creative liturgy grows in churches, so, too, it will grow in the synagogue. Increasingly, the idea of one single prayer book will disappear. This is already taking place. Synagogues are now beginning to prepare services for their own congregants rather than use a prayer book that was

created by a national committee. The music will follow this pattern. The songs and melodies will fit the mood and atmosphere of these new liturgies. It will be forced to fit into the setting of contemporary poetry and prose.

But one should be cautious in making any predictions of this kind. In the late nineteen fifties, no one would have thought about a group like the "Beatles." No one could predict the impact that this or any other group would have upon the American musical scene. They drastically changed the direction of contemporary music. So, too, we cannot be sure of the future. Perhaps a new contemporary sound is only a few years away. We do not know and we cannot speculate. It is even possible to think that no new motifs of music will arise for many years. The music and liturgy of the synagogue may come to a relative standstill as it had done in the past. Then we could be at a similar state to that which occurred before the Bloch "Sacred Service."

This is the dilemma. There are no absolute answers to be found. But the research in these pages provides a basis for understanding the present situation. At least today, we know what our congregants like and what they wish to hear. We know that they do want to sing, and we should be delighted by this. When the congregation is singing, the service itself becomes more meaningful. An atmosphere of worship appears to be created. No greater goal could be achieved than to have a sanctuary in which people pray, sing, participate, and worship. The intention of

the service is to provide just that, and when it does, the Rabbi, the Cantor, and the congregants are fulfilled.

Appendix A

1. In general, it can be said that congregants want to hear more music in worship services.

2. Music enriches a worship service and makes it more meaningful.

3. Until recently, participation by congregants was minimal, while professional choirs assumed nearly all of the responsibility regarding music.

4. Congregants are acquiring a stronger taste for Israeli-type music.

5. Until recently, there has been little innovation in the field of Jewish music.

6. Congregants want to become better educated about Jewish Music.

7. Congregants prefer to hear Hebrew music in the synagogue. There is something mysterious about it.

8. Camping and religious school programs have greatly increased their curricula regarding Hebrew music.

9. Contemporary music heavily influences the desire for change in liturgical music.

10. There is a strong desire among congregants for the Temple to take over some of the traditional family functions, such as: shabbat dinners, seder, etc.

11. Temple members would like to see the organ "toned down."

12. Congregants desire simple and less complex musical pieces, but not merely folk-type melodies. This is in contrast to operatic and complex symphonic music.

13. There is a great amount of creativity in Jewish music, especially using Hebrew and Israeli themes.

14. Most Temple members want to participate more in the music of the worship service.

15. Instruments other than organ are finding their way into the worship service, such as: guitar, flute, cello, etc.

16. People like the idea of the Cantor as Shaliach tsibbur. They want him to take an active role in the service.

17. The "congregational" choir is increasing in synagogues as a supplement or substitute for the "professional" choir.

Synagogue Music Preference Questionnaire

1. I have been a member of the Temple for ___?___ years. _____years

2. Age ___?___. _____

(Choose the appropriate answer)

3. Occupation: a) business b) law c) housewife d) medical/science e) education f) other _____

4. Before I belonged to this temple I was a member of a:
   a) Reform congregation
   b) Conservative congregation
   c) Orthodox congregation _____

5. For most of their adult life my parents have belonged to a:
   a) Reform congregation
   b) Conservative congregation
   c) Orthodox congregation _____

6. I am/have been a member of the Board of Trustees of the Temple. (Circle your answer) yes no don't know

   if "yes" please answer:
   a) I am now
   b) I have been in the last ten years
   c) I was more than ten years ago _____

7. I am a member of the following Temple organizations:
   a) Sisterhood _____
   b) Brotherhood _____
   c) Youth Group _____
   d) Temple committee _____

8. I was confirmed. yes no

9. I have had a Bar/Bat Mitzvah. yes no

10. I had some musical training in:
    a) high school _____
    b) college _____
    c) since college _____

11. I have visited Israel: a) never b) once c) twice d) three times e) often _____

12. I attend services:
    a) on the High Holy Days only
    b) on High Holy Days and memorials
    c) 1-4 times a year
    d) 5-8 times a year _____
    e) once a month
    f) more than once a month
    g) almost every week
    h) never

13. I notice significant changes taking place in the traditional music of the Reform Synagogue — yes no don't know

14. I like the arrangement of having a family come up to the pulpit and pronounce the blessings for the candles and the kiddush. — yes no don't know

15. My children express enjoyment in the increase of contemporary or Hebrew song in the worship service. — yes no don't know

16. Since 1967 I find myself more desirous of active participation in the worship service. — yes no don't know

17. I like the quiet dignity of the Union Prayerbook and the service as we have known it here at the Temple. — yes no don't know

18. I experience the musical portions of the service as: a) pleasant b) depressing c) thought provoking d) spiritually uplifting e) stimulating f) monotonous or boring g) conducive to prayer. (Choose those that are appropriate.) _____

19. I am content for a competent choir to chant the responses and do not become enthusiastic about the congregation trying to sing some of the Hebrew responses. — yes no don't know

20. In my opinion there has been little creativity in Reform Synagogue music. — yes no don't know

21. I find myself enjoying the organ music in the worship service. — yes no don't know

22. I applaud the use of new themes in music and appreciate them in the worship service. — yes no don't know

23. I notice a decrease in congregational singing during the musical selections. — yes no don't know

24. I enjoy attending services which are organized and produced by the youth. — yes no don't know

25. I am coming to appreciate music more now than I did in the past. — yes no don't know

26. I find it difficult to sing along with elaborate musical selections. — yes no don't know

27. I enjoy increased communal functions in the Temple, such as:
Congregational Shabbat dinners — yes no
Congregational Seders — yes no
Congregational Havdallah services — yes no

28. I am content with the present format of services in our Temple. I think we have a good balance of prayer and music. — yes no don't know

29. We have too much speaking and reciting of prayers and not enough music in our service. yes no don't know

30. Since 1967, I have noticed more creativity in congregational music, especially with regard to Israeli music. yes no don't know

31. I notice an increased use of lyrics from the Bible and other Jewish sources in contemporary Hebrew music. yes no don't know

32. I would appreciate more music in the worship service. yes no don't know

33. I take some offense that the choir is professional and often not of my own faith. yes no don't know

34. I think the introduction of Israeli music will put new life into our religious service--we have too long been singing the operatic-like responses that are dignified but not terribly inspiring. yes no don't know

35. The guitar adds something to the service. yes no don't know

36. We in the congregation are too passive. Things are done to us. We listen to the Rabbi and the choir, and all we are asked to do is to take part in some responsive readings -- that is not enough. yes no don't know

37. I am aware that music in the worship service is becoming more like Israeli music. yes no don't know

38. My children like to sing Hebrew songs in the religious school. yes no don't know

39. I notice an awareness and attempt in the congregation to "turn on" its youth to Judaism. yes no don't know

40. I would like to sing more during the musical parts of the service. yes no don't know

41. My own taste would be for simpler music, not the elaborate themes and dramatic modes, so that I might even hum along or sing softly out loud. That would make it personally meaningful to me. yes no don't know

42. I think the Unitarians and the Congregationalists--among Protestant sects--have the right idea: a basically simple and dignified service, with just a few hymns and one or two responses like the Lord's Prayer. yes no don't know

43. I enjoy hearing the Torah chanted in the traditional way. yes no don't know

44. I like the responsive and joint readings. There is too much of the Rabbi reading while all we have to do is sit and be read to. yes no don't know

45. I would have no objection to the use of slides or motion picture clips as part of the religious service--you have to do things to keep people interested. — yes no don't know

46. I am musically oriented in the following ways:
    a) singing — yes no
    b) listening — yes no
    c) playing an instrument — yes no

47. I enjoy listening to:
    a) classical music — yes no
    b) folk music — yes no
    c) contemporary instrumental music — yes no
    d) rock music — yes no
    e) jazz music — yes no
    f) popular vocal music — yes no
    g) ethnic music — yes no
    h) other: describe_____ — yes no
    i) no music at all — yes no

48. I like to hear Israeli music more than I did in the past. — yes no don't know

49. I feel that we cannot meet the needs of people of different age groups and backgrounds with a single service. It would make sense to have two or more Friday evening services, one with more conventional Reform service, and one with more Hebraic music, congregational singing, and experimental prayerbooks. — yes no don't know

50. I would like to see more Hebrew in the service. I don't understand it but it gives the service a kind of mystique and inspiration. — yes no don't know

51. I am opposed to gimmicks and experimentation. If people want to attend services, they will come on their own accord. — yes no don't know

52. I would rather have the musical portion of the service conducted in English. — yes no don't know

53. I find listening to elaborate music in services:
    a) depressing b) pleasant c) irritating
    d) thought provoking e) spiritually uplifting
    f) monotonous or boring g) conducive to prayer.
    _____

54. I think we cater too much to the young and don't pay enough attention to the older members in the congregation. — yes no don't know

55. I notice services becoming more relevant in order to appeal to the tastes of younger congregants. — yes no don't know

56. I enjoy both English and Hebrew musical selections in the worship service. — yes no don't know

57. Filling out this questionnaire leads me to believe that there are changes possible in the service that would make it more meaningful and inspirational, especially with regard to new features in the musical part of the service. — yes no don't know

58. The Quakers have the right idea. Practically no music at all. No fixed prayers. If someone in the congregation feels like speaking, he does so. — yes no don't know

59. I am satisfied with the service as it is, because I am satisfied with the Rabbi. — yes no don't know

60. I approve of the idea of having a Cantor and do not feel that this means that Reform Judaism is becoming Orthodox. — yes no don't know

61. The atmosphere that is created by the music in the worship service provides me with a sense of:
(Choose those that are appropriate)

a) increased religiosity _____
b) congregational unity _____
c) excitement _____
d) joy _____
e) indifference _____
f) boredom _____
g) depression _____

62. If I could change the atmosphere created by the music in the service, I would do so by:
(Choose those that are appropriate)

a) toning down the organ _____
b) adding more instruments _____
c) doing away with instruments _____
d) adding a Cantor _____
e) replacing the organ with _____ _____
f) replacing the professional choir with a congregational choir _____
g) no change at all _____
h) other: explain_____ _____

63. I would enjoy greater experimentation with various musical styles:
(Choose those that are appropriate)

a) increased use of contemporary styles _____
b) Israeli music _____
c) guitar, flute, cello, etc. _____
d) continued use of organ with decrease of operatic-type style _____
e) none _____
f) other: explain_____ _____

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