

*Da Meayin Bata ul'an Atah Holech*  
Know Where You Came From and Where You Are Going  
The Curriculum of the School of Sacred Music at the  
Hebrew Union College – Jewish Institute of Religion:  
Past, Present and Future

Rebecca Robins

Thesis Submitted in Partial Fulfillment of the  
Requirements for Cantorial Investiture

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

January 2008  
Advisor: Dr. Mark Kligman


HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION  
NEW YORK SCHOOL

FINAL THESIS APPROVAL FORM

**AUTHOR:** Rebecca Robins

**TITLE:** Know Where You Came From and Where You Are Going – The Curriculum of  
the Hebrew Union College – Jewish Institute of Religion School of Sacred Music: Past, Present,  
and Future

  
SIGNATURE OF ADVISOR(S)

1/23/08   
Date

  
SIGNATURE OF REGISTRAR

1/23/08  
Date

.....rrobins24@yahoo.com.....

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

PLEASE TYPE OR PRINT ALL INFORMATION ON THIS FORM.

*Da Meayin Bata u 'lan Atah Holeich*  
Know Where You Came From and Where You Are Going  
The Curriculum of the School of Sacred Music at the  
Hebrew Union College – Jewish Institute of Religion:  
Past, Present and Future

This thesis is an historical overview of the curriculum of the School of Sacred Music at the Hebrew Union College – Jewish Institute of Religion from its founding in 1948 through today. In the first three chapters of the thesis, I have traced the history of the founding of the school, the curriculum from 1948-1984, and the change in curriculum and degree program from 1980 – 2007. In the fourth and final chapter, I have offered a projection of an interdisciplinary curricular model that can address the consistent challenges the school's curriculum has faced in its sixty year history.

Three primary kinds of documents were in the research of this thesis. The first were documents obtained from the American Jewish Archives including personal correspondence, memos and letters regarding the founding of the Society for the Advancement of Jewish Liturgical Music and the School of Sacred Music. The second were the college's course catalogues, the only consistent documentation of the curriculum from 1948 to 2001. I also drew heavily on personal interviews with the four directors of the School of Sacred Music – Rabbi Jon R. Haddon, Rabbi Lawrence A. Hoffman, Cantor Israel Goldstein and Cantor Bruce Ruben.

This paper is submitted with great respect to all who have been instrumental in formulating the curriculum of the School of Sacred Music for the last sixty years.

## CONTENTS

INTRODUCTION.....	4
CHAPTER ONE.....	11
A Need Emerges, A Cantorial School is Born: The Establishment of the Hebrew Union School of Jewish Sacred Music at the Hebrew Union College – Jewish Institute of Religion, New York City	
CHAPTER TWO.....	24
The Curriculum of the School of Sacred Music: An Historical Overview 1948-1984	
CHAPTER THREE.....	39
A Curriculum and A Culture: Directors Developing the Curriculum of the School of Sacred Music 1980 – 2005	
Appendix 3:A.....	54
Appendix 3:B.....	55
Appendix 3:C.....	56
Appendix 3:D.....	57
CHAPTER FOUR.....	59
Know Where You Are Going: An Interdisciplinary Curriculum for the School of Sacred Music	
Appendix 4:A.....	79
Appendix 4:B.....	83
Appendix 4:C.....	84
CONCLUSION.....	85
BIBLIOGRAPHY.....	89

### **Acknowledgements**

There are many people I wish to thank for guiding, assisting, and inspiring me in the preparation of this senior thesis project. Firstly, I offer deep gratitude to all of my teachers and classmates at the Hebrew Union College – Jewish Institute of Religion. Learning from, with, and beside you has been a true blessing. Your wisdom has inspired me to look more deeply into the sacred institution we call our own.

From my past, I wish to thank Patrick Shaw, Dr. Kevin Mack and all of my teachers at the State University of New York at Potsdam for encouraging me to explore my fascination with curriculum, and to push myself to be critical of my own teaching and curricular work – always putting the best interest of the student (even when I am the student) at the forefront of my mind.

Great thanks are due to Lisa Grant, Judah Cohen, Larry Hoffman, Jon Haddon, Israel Goldstein, Michael Shochet, and all of my classmates for contributing to this work by supporting my ideas and sharing your own.

There is so much to say about the guidance I have received from Dr. Mark Kligman, my thesis advisor. Your patience and belief in my work have been motivating and inspiring. We have been discussing the curriculum of the school since we traveled to Israel when I was a second year student, and I feel honored that you agreed to work on this project with me. You have been a tremendous help and support.

Finally, I thank all those faculty and students who have invested themselves in the School of Sacred Music in the past, and those that will continue to do so in the future. We are so lucky to have so many committed people devoting their lives to the Reform cantorate – by training cantors, teaching them, and becoming them.

This project is dedicated to my mother, without whom I would never have learned about my own love of curriculum. Since the first grade play, your vision for education and the world has been an inspiration.

## Chapter One

### **“A Need Emerges, A Cantorial School is Born: The Establishment of the Hebrew Union School of Jewish Sacred Music at the Hebrew Union College – Jewish Institute of Religion, New York City”**

In America, the call for better prepared, better educated, and more professional cantors came from laity and rabbis alike as early as the mid-1800s. In 1847, in letters published in the *Occident*, a monthly periodical edited by Isaac Leeser that was “devoted to the diffusion of knowledge on Jewish literature and religion,”<sup>1</sup> Simeon Abrahams attacks the office of hazzan, accusing it of being filled with men who have “irreligious and immoral character” and who are not only ignorant, but who display little value towards education. With exasperation and disgust, Mr. Abrahams calls for the establishment of a cantorial school to rectify the growing problem of cantors who were lacking all of the necessary skills to succeed in their positions, saying that “it should be found necessary to establish a High School or College in some central part of the United States, for the qualifying of moral young men for that purpose.”<sup>2</sup> Abrahams goes on to say that the establishment of this new school will rectify many problems in the American Jewish ministry and American Jewish worship. In a continuing dialogue from several

---

<sup>1</sup> <http://www.jewish-history.com/Occident/>. This journal, which came out monthly from 1843-1869 was Leeser's attempt to provide a forum to educate American Jews about the state, interest and challenges facing the American Jewish community, and to give American Jews a forum for sharing their thoughts, feelings and concerns.

<sup>2</sup> Simeon Abrahams, “Letter to the Editor” *Occident* Vol. V, No. 2, ed. Isaac Lesser (New York: May, 1847).

members of the laity with the *Occident*'s editor, Isaac Leeser, specific concerns are laid out.<sup>3</sup> Over half a century later, serious conversations begin to take place about the establishment of a cantorial school in America, and what, how, for whom and by whom would that school instruct.

In the 1920s, in New York – the center of American Jewish musical culture – Cantor Jacob Schwartz and Rabbi Israel Goldfarb pioneered the efforts to establish a cantorial training school in America. Rabbi Goldfarb projected a highly specific plan that would respond to the growing need for highly trained cantors in America. Schwartz and Goldfarb's plan would also serve to "standardize and systematize" the hazzanut of Eastern Europe in America.<sup>4</sup> Schwartz and Goldfarb's curriculum called for four years of study in Hebrew, liberal arts, music and hazzanut. They named faculty from the Jewish Theological Seminary, the Juilliard School of Music and local high schools. Cyrus Adler, chancellor of the Jewish Theological Seminary chose not to act on their suggested plan.<sup>5</sup> In the 1930s and early 1940s, more proposals were made to the seminary, but none were accepted.<sup>6</sup>

The years between the world wars were a significant time for Americans and American culture. For American Jewry, this period of time was marked with challenge and change. The emergence of Mordecai Kaplan's Reconstructionist Judaism, and the move of all denominations to centralize the synagogue in all aspects of Jewish life were

---

<sup>3</sup> Isaac Leeser, *Occident* (1847-1850).

<sup>4</sup> Bruce Ruben, "A History of the School of Sacred Music at Fifty: The Franzblau Years" (Unpublished, 1997), 5.

<sup>5</sup> Neil Levin, "Music at JTS" *Tradition Renewed I* (1997): 742.

<sup>6</sup> Irene Heskes, *Passport to Jewish Music* (New York: Tara Publications, 1994), 215

paralleled by continued rapid change to liturgical music – in all denominations of American Jewish life. The state of the American economy and the effects of the Great Depression did little to support any effort to uphold the best of Jewish liturgical music and continue to advance it.<sup>7</sup> The result of many of these shifts was the emergence of multiple groups created to support and sustain synagogue music. As Jewish musicians learned more and more about the horrors befalling their brothers in Europe, these groups gathered with great strength and multiple objectives. Of notable significance is the Jewish Music Forum (1931 - 1962), a society whose purpose was to enhance the breadth of American cultural activities. Their work included planning concerts and lectures, as well as commissioning new works.<sup>8</sup> Some members of the Jewish Music Forum also became active in a group known as the Society for the Advancement of Jewish Liturgical Music.

In the winter of 1944, the Society for the Advancement of Jewish Liturgical Music (SAJLM) gathered as an organization of synagogue musicians from all denominations to pursue similar goals:

- (a) The establishment of a learned magazine for the research of our musical heritage; its permanent purpose ought to be the distinction between genuine and pseudo-tradition.
- (b) The establishment of periodical training-courses for cantors, organists and choir leaders, in order to further the growth of an integrated musical style of American Judaism, be it Orthodox, Conservative or Reform – providing for the preservation and integration of all legitimate nuances and minhagim.
- (c) The establishment of a governing body, whose task shall be the sponsoring and promoting of valuable new compositions of liturgical character. This body shall

---

<sup>7</sup> Michael A. Meyer, *Response to Modernity: A History of the Reform Movement in Judaism* (Detroit: Wayne State University Press, 1988), 303-307.

<sup>8</sup> Irene Heskes, "Shapers of American Jewish Music: Mailamm and the Jewish Music Forum, 1931-62," *American Music* Vol. 15, No. 3 (Autumn 1997): 308-309.



- have both the authority and the means to express the deliberate judgment of the Society towards the Jewish Public, the Press and the Music Publishers.
- (d) The establishment of an advisory board to prepare the ground for the prospective publications of the Society itself, which should be in the field of educational, liturgical, or semi-liturgical music for our youth, of which there is urgent need.<sup>9</sup>

As a group, they would face the challenges of responding to the changing modern world, while retaining the rich tradition: "Where the authentic is to be found, and how it is to be adapted for use by modern synagogues; these are the main facets of the task."<sup>10</sup> Key to the SAJLM's efforts was their goals to create forums for ongoing learning for synagogue music professionals. Also mentioned in their earliest goals is the "founding of an Academy of Jewish Music."<sup>11</sup> By their second meeting on December 26, 1946, the SAJLM had already formed a committee and dedicated itself to the pursuit of founding an American institution for Jewish musical learning.

Under the leadership of President Rabbi David Cardozo and Rabbi Israel Goldfarb, Cantor David Putterman, Rabbi James Heller and Rabbi Bernard Bamberger and Cantor Pinchos Jassinowsky, as well as musicologists Eric Werner, Joseph Yasser and Kurt Sachs and composers Jacob Weinberg, Max Helfman, Isador Freed and A.W.

---

<sup>9</sup> *Keynote speech, Founding meeting – Society For the Advancement of Jewish Liturgical Music*, Winter 1944, American Jewish Archives, Hebrew Union College – Jewish Institute of Religion, Cincinnati, 6. Perhaps the speaker is David Cardozo, Rabbi at Congregation at Mikveh Yisrael in Philadelphia, PA, and the man who would become President of the SAJLM. It is also possible that Eric Werner gave this keynote address. Correspondence between Werner and Cantor David Putterman of the Park Avenue Synagogue in New York indicates that the creation of the SAJLM was an active pursuit of Werner's.

<sup>10</sup> *Proposal for the Organization of a Society for the Advancement of Jewish Liturgical Music*, 1944, American Jewish Archives, Hebrew Union College – Jewish Institute of Religion, Cincinnati.

<sup>11</sup> *Proposal for the Organization of a Society for the Advancement of Jewish Liturgical Music*, II:c.

Binder, the Hebrew Union College and the SAJLM began a conversation.<sup>12</sup> Goldfarb was the chair of the committee pursuing the establishment of the school. He would begin by pursuing his own goals from his 1925 plan for a cantorial school at the Jewish Theological Seminary, and investigate the current needs of the culture. In the meantime, the SAJLM would begin to offer programs and conferences to foster their support of ongoing Jewish learning. Multiple avenues were simultaneously being pursued as Goldfarb helped to look for an institution to be a partner in the establishment of the music academy.

The Society for the Advancement of Jewish Liturgical Music saw that the Hebrew Union College (in Cincinnati, OH) was the best institution to assist them in meeting their goals, and the goals of the SAJLM would be reciprocally beneficial to the college. As the institution hosting the invention of a systematized education for synagogue music professionals in America, the improved and excellent work of those professionals in the field was bound to have a positive reflection on the college. Additionally, projects of the SAJLM would include the recording and distributing of ten records with music from the Birnbaum Collection, HUC's significant collection of Jewish music. The library at HUC in Cincinnati was a huge benefit to the mission of the SAJLM, and with New York City being the center of conversations around Jewish music, it served the collection well to have an organized group with bubbling attraction. Additionally, the relationship between the SAJLM and the Hebrew Union College – Jewish Institute of Religion would result in

---

<sup>12</sup> Ruben, 5.

publication of “propaganda” to advertise the school, and involvement of the school in other significant events under the auspices of the SAJLM.<sup>13</sup>

With the cooperation of Dr. Morganstern and the Hebrew Union College, the SAJLM was invited to have its first formal meeting in Cincinnati at the college in late December, 1945.<sup>14</sup> Two years later, in 1947, Rabbi Israel Goldfarb would present a “blueprint” of study to be potentially adopted by HUC. Already, some tension in the development of the program emerges, as it is clear that Professor Eric Werner is also working on a program and curriculum proposal. Prior to this meeting, in a letter to Eric Werner, Rabbi Cardozo, President of the SAJLM tells Werner that “our committee on the Cantorial School has worked out a curriculum, etc., based on Rabbi Goldfarb’s plans. This can be compared with yours.”<sup>15</sup> This seemed to be a small concern, however, when paired with more significant questions about the marriage between the cantorial school and the Hebrew Union College:

Frankly I do not like the idea that the HUC will finance the School. I hope this is no *conditiosine qua non* and why should the college be so generous? The Cantors have already issued an appeal for their school and have collected so far, about \$10,000.00. I think the HUC will have to extend the “courtesy” to the others to bear also some of the expense.<sup>16</sup>

There is a considerable amount of tension between Eric Werner and Cardozo during 1947. Cantor Bruce Ruben reflects on the tension, pointing out Cardozo’s

---

<sup>13</sup> *Memorandum RE: Organization for Liturgical Music of Judaism*, March 1947, American Jewish Archives, HUC-JIR, Cincinnati.

<sup>14</sup> Julian Morganstern, to David J. Putterman, 25 June 1945, American Jewish Archives.

<sup>15</sup> Rabbi D.A. Jessurun Cardozo, to Eric Werner, 3 April 1947, American Jewish Archives.

<sup>16</sup> *Ibid.*

discomfort about funding as well as the denominational conflict at hand. Conservative cantors would not invest themselves in the establishment of the school at HUC, believing that their religious beliefs and practice would not be welcome and nurtured. Werner made several attempts to discuss these conflicts with Cardozo, and grew hasty and impatient, feeling Cardozo was not providing him with a timely response.<sup>17</sup> It is also important to note that the tension between Werner and Cardozo is fiery and deeply personal at times, Werner often affronting Cardozo in his letters. It is clear though, that their goals, sometimes convergent, other times competitive, are directed towards the same place. Both are passionate about their investment in the creation of a cantorial training school, and both are invested in the strengths they and their cronies possess to establish that school.<sup>18</sup>

Despite Cardozo's expressed concerns to Werner about the joint venture between the SAJLM and the college, Werner forged ahead in establishing a relationship with the Hebrew Union College, sharing his idea with Nelson Glueck, the new president of HUC. By proposing his ideas for a cantorial school (Goldfarb's blueprints by the wayside) to Dr. Glueck, meeting Glueck's positive response, and sharing that with the SAJLM, Werner's dream, and the society's dream began to come true. In a letter dated February 4, 1948 to Rabbi Cardozo, Werner shares:

I am happy to inform you that the Board of the Hebrew Union College took positive action upon my recommendation. It has been decided to establish a

---

<sup>17</sup> Ruben, 5.

<sup>18</sup> One must look at the growing hostility in correspondence between Cardozo and Werner and wonder if their inability to work together on their ambition as a team caused any delay in the establishment of the cantorial school under the Hebrew Union College. It took three years to open the doors of the school from the original agreement from Morganstern to consider a joint venture.

School for Jewish Sacred Music in New York in the fall of 1948, with the cooperation of the SAJLM.<sup>19</sup>

Their dream now a reality, Werner immediately gets to work on trying to secure the appropriate faculty to teach the decided goals to the future students in the program. The first to take on this challenge, the history of developing the School of Sacred Music's curriculum is colored by the struggle to find the appropriate people to teach the prescribed classes and the appropriate courses to be taught by the prescribed people. The archives contain much correspondence between Werner and potential faculty of the new program.<sup>20</sup> Jacob Weinberg agrees immediately to the request that he instruct students in the areas of composition, counterpoint, harmony, piano and ear training.<sup>21</sup> Gershon Ephros agrees with enthusiasm to Werner's request after having the course offerings clarified for him.<sup>22</sup> With a curriculum planned and faculty on board, Werner was ready to take the final steps in making his vision, and the vision of the Society for the Advancement of Jewish Liturgical Music a total reality.

In a letter dated February 27, 1948 to dean of the Hebrew Union College, Dr. Abraham Franzblau, Werner reveals the desired faculty and their subject areas for the inaugural academic year. Cantor Gershon Ephros is to teach nusach and hazzanut, A.W.

---

<sup>19</sup> Eric Werner, to David Cardozo, 4 February 4 1948, American Jewish Archives.

<sup>20</sup> Eric Werner, to Abraham Franzblau, 27 February 1948, American Jewish Archives. Werner seems confident in his choices of faculty, including Rabbi Israel Goldfarb, whose work on curriculum Werner all but ignores. It is clear that Werner is extremely satisfied with the faculty he recommends to Franzblau.

<sup>21</sup> Jacob Weinberg, to Eric Werner (handwritten), 14 February 1948, American Jewish Archives.

<sup>22</sup> Correspondence between Werner and Ephros, 9, 12, 18, February 1948, American Jewish Archives.

Binder to teach cantillation, choral singing, and coaching, Rabbi Israel Goldfarb, traditional melodies, Jacob Weinberg, harmony, and Eric Werner, the History of Jewish music. The courses are described as such:

#### Nusach and Hazanut

This course is to introduce the student in the basic theory and practice of cantorial performance, whereby special emphasis is laid upon congregational needs and upon the Ashkenazic tradition.

#### Cantillation

An introduction into the Ashkenazic tradition of the cantillation of the Pentateuch, including some of the "Songs" (e.g. Exodus 15 and Deuteronomy 32). Connected with it is a systemic study of the Ta'amei hamiqra (accents of Scripture.)

#### Traditional Melodies

This is a course to familiarize the students with Zemiros, Haggadah melodies, Purim songs, and other tunes which play important roles in the devotional life of Judaism.

#### Harmony

After an introduction to elementary harmony of a general nature, the course intends to familiarize students with the particular requirements which characterize the harmonization of Jewish synagogal melodies. Emphasis will be laid upon the modal structure of old synagogal music.

#### Choral Singing and Coaching

This course is to guide the student in the development of choruses by his active participation, and to train him in score reading and elementary conducting.

#### History of Jewish Music

This course intends to lay the groundwork for a scientific understanding and evolution of the history of Jewish musical tradition in all of its aspects. Special emphasis will be given to the distinction between genuine and spurious tradition. (This course will be given as an intensive class to be conducted in the first six weeks of the academic year, two hours daily.)

## Liturgy I

A study of the traditional (orthodox) Prayer Book, except the services for the Festivals and the High Holydays, the Liturgical Psalms, the order of the prayers, with an analysis of their style and content.<sup>23</sup>

There are no specific suggestions of material to be covered – I imagine this was left to the discretion of the professor.

At the beginning, students studied in a three-year program during which they went to their cantorial classes during the day, and school of education classes in the evening. The model for professional success that the college was aiming for was that of the “cantor-educator.” It seemed that students graduating from the college would have more success finding a full-time position if they were skilled in both areas. Then, congregations who could not afford to hire a cantor could hire a cantor in this new role.<sup>24</sup> Why, however, might the cantor be a good match for the position of educator? Surely it had to be more than a relationship of convenience. Franzblau rationalized that if it is true that the two things that can reach children on a deep intellectual and emotional level are ritual and music, then surely the pairing of cantor and educator is also an exciting opportunity. In creating the cantor-educator program, then, it was the hope of the college to “broaden the contribution of music both to the enrichment of worship and to the

---

<sup>23</sup> Eric Werner, to Abraham Franzblau, 27 February 1948, American Jewish Archives. It is significant to cite the course descriptions in their entirety here because they serve as the single indication of the overarching vision Werner and his colleagues have for the school. By looking at the specifics of the courses offered, one can see the larger picture and its effect on the long-term curriculum for the school.

<sup>24</sup> Meyer, *A Centennial History*, 184.

deepening of the religious education of our children."<sup>25</sup> In terms of added classes, education courses included more Hebrew, trends in Contemporary Judaism, Foundations of Education and workshops in Religious Education.

The excited investment of the Hebrew Union College in this project on the eve of their merging with Stephen Wise's Jewish Institute of Religion ensured the success of Werner's dream. At this moment in time, American Jews were profoundly affected by world events. Herzl's dream of a Jewish state was to be imminently realized, as the end of the Second World War and the startling acknowledgement of the loss of six million Jewish lives put world Jewry into action. It is significant to note that this sentiment informed the Hebrew Union College in their establishment of a School of Sacred Music.

The charter document of the SSM opens:

The elimination of great centers of Jewish population in Europe has posed a serious problem for congregations in the United States who drew upon those centers for cantors and other musical functionaries. To assure the continuation of Jewish musical tradition in the United States, the Hebrew Union College has undertaken to establish a School of Sacred Music for the purpose of training cantors, directors of music, choir leaders, organists, and other musical functionaries, as well as to foster research and creativity in the field of Jewish sacred music. The School of Sacred Music aims to serve "K'lal Yisroel," the entire Jewish community Orthodox, Conservative, and Reform, regardless of sectarian differences.<sup>26</sup>

All of Werner's faculty recommendations to Dr. Franzblau were accepted. On the topic of who would be admitted to the program, it is stated: "It will be open to men of adequate musical education who have good singing voices and the necessary Hebrew and

---

<sup>25</sup> Notes, October 1948 memo from Franzblau. Perhaps this was a press release.

<sup>26</sup> "Charter," *Hebrew Union College: School of Sacred Music*, 1948: American Jewish Archives.



English background." Admission was to consist of a completed application, audition and personal interview. The annual tuition for attendance was three hundred dollars.<sup>1627</sup>

On October 14, 1948 – two days before classes were to begin, the final auditions were held. On Saturday, October 16 at 8:00 PM, the Hebrew Union School of Jewish Sacred Music opened its doors for the first time. Many significant guests, supporters and participants were in attendance. Rev. Dr. Bernard Bamberger from West End Synagogue in New York gave the invocation. Cantor Moshe Rudinow of Congregation Emanu-El in New York led the Havdalah Service, and Rabbi Judah Cahn from Temple Israel in Lawrence, Long Island led the worship service. Introductory remarks were delivered by Dr. Abraham N. Franzblau, dean of the Hebrew Union School of Jewish Sacred Music, and greeting were offered from Rabbi Daniel L. Davis of the Union of American Hebrew Congregations and Prof. Hugh Porter of Union Theological Seminary. Professor Curt Sachs of New York University delivered the keynote address. Nelson Glueck, President of the Hebrew Union College – Jewish Institute of Religion introduced the new students, and the final benediction was bestowed by Rev. Dr. Julius Mark of Congregation Emanu-El, New York. Musical selections included "Lo Amuth" by Nissi Belzer, arranged by E. Birnbaum and sung by Cantor Frederick Lechner of Central Synagogue, New York and "Ayn Kelohaynu" of Baruch Karliner, arranged by Eric Werner and sung by Mr. Leo Mirkovic, an entering student. Alexander Richardson accompanied on organ.<sup>28</sup>

---

<sup>27</sup> "Charter," *Hebrew Union College: School of Sacred Music*, 1948, American Jewish Archives.

<sup>28</sup> Program, Hebrew Union School of Jewish Sacred Music Opening Exercises, American Jewish Archives.

That evening, a need and a dream a century in the making was finally realized. Just as a need from the American Jewish community prompted the establishment of the School of Sacred Music, needs from the Jewish community will continue to shape the curriculum of the college into the future. Moving into the first three decades of the learning at the college, the administration will need to evaluate, assess, change and affirm the institution and its program cantorial training as it relates to the growing and changing needs of the Jewish community, and specifically, the Reform movement.

## **Chapter Two**

### **“The Curriculum of the School of Sacred Music: An Historical Overview 1948-1984”**

Since 1948, the curriculum of the School of Sacred Music has balanced tradition and the need for innovation and change. For nearly sixty years, students from around the world have been choosing the Hebrew Union College – Jewish Institute of Religion’s School of Sacred Music as the place to begin their formal cantorial training. Though there are several other institutions where one can seek a cantorial education, the School of Sacred Music’s reputable education, impressive faculty, and outstanding commitment to the preparation of its students for successful cantorial careers have helped the college to maintain a relatively steady matriculation of students throughout its history. Created to serve *klal Yisrael*, and the only place in the world where a student can study to become a Reform cantor supported by the Union for Reform Judaism,<sup>1</sup> the programming and curriculum of the School of Sacred Music is responding to and motivating the realities of the Reform cantorate in North America today. A flagship institution, the curriculum of the college is not only the history of the program of education in the school, but should

---

<sup>1</sup> The Union for Reform Judaism (URJ), formerly known as the Union of American Hebrew Congregations (UAHC) is the organization under which Reform congregations in North America are organized and supported. Rabbi Isaac Mayer Wise founded the UAHC in 1873, and the name was changed to the URJ in 2003. Nearly half of their annual income from dues-paying congregations goes directly to the Hebrew Union College – Jewish Institute of Religion. Though cantors may receive their training elsewhere and still work for URJ congregations, the HUC-JIR School of Sacred Music is the only cantorial school supported by the URJ.

also reflect a history of – at the very least – the goals for the vision of the Reform cantorate in America.

It is not without some curiosity and concern that a survey into the past curricula of the School of Sacred Music (SSM) is begun. An absence of information about the SSM's curriculum through the years requires other methods of investigation into its history. A look at curriculum must be done through the lens of courses offered, and their descriptions in the semi-annual course catalogues published by the college. Curriculum is not simply the documents of course-of-study produced by an academic institution for a given year (or series of years) at a given time. Curriculum is a science. Contemporary scholarship in curriculum theory, which is extensive, teaches that there is a formula for the successful design and implementation of any curriculum. It is simultaneously a process that includes assessing and addressing cultural and academic needs.<sup>2</sup>

Understanding a bit about the science of curriculum design is essential in a study of curriculum. What has come to be known as “backwards design,” the style of curriculum writing that puts the product before the process is introduced as early as 1949.

Educational objectives become the criteria by which materials are selected, content is outlined, instructional procedures are developed, and tests and examinations are prepared.... The purpose of a statement of objectives is to indicate the kinds of changes in the student to be brought about so that instructional activities can be planned and developed in a way likely to attain these objectives.<sup>3</sup>

---

<sup>2</sup> Grant Wiggins and Jay McTighe. *Understanding By Design* (Alexandria, VA: Association for Supervision and Curriculum Development, 1998). By cultural needs, I mean mainly ensuring that (uniquely to each institution) the make-up of faculty, students and courses offered is realistic. That includes being sensitive to demands on financial resources as well as time and space.

<sup>3</sup> Ralph Tyler, *Basic Principles of Curriculum and Instruction* (Chicago: University of Chicago Press, 1949), 1, 45.

This theory becomes extensively popular in curriculum planning and is updated to reflect contemporary issues, and then divided into three stages. Stage one, "identify desired results" asks the questions "What should students know, understand and be able to do? What is worthy of understanding? What enduring understandings are desired?" Stage two, "determine acceptable evidence" inquires "how will we know if students have achieved the desired results and met the standards? What will we accept as evidence of student understanding and proficiency?" It is concerned with assessment. The third and final stage "plan learning experiences and instruction" is concerned with the authorship of curriculum as it is commonly defined. It is in this third and final stage that courses offered are decided, content, materials and lessons planned. In the third stage,

...several key questions must be considered.... What enabling knowledge and skills will students need to perform effectively and achieve desired results? What activities will equip students with the needed knowledge and skills? What will need to be taught, coached, and how should it best be taught in light of performance goals? What materials and resources are best suited to accomplish these goals? Is the overall design coherent and effective?<sup>4</sup>

There is a common understanding that higher-level education does not adhere to the same standards of highly scientific and deeply evaluative curriculum writing as primary and secondary schools. Even more, graduate schools focusing on a highly specific area of study with significant depth also maintain a different interpretation towards their studies of curriculum. It is difficult, even, to follow the path of an 'Understanding By Design' curriculum at the advanced graduate level, as there exists almost no breadth in the field of study. To be more specific, a graduate student does not study biology, rather the biology of a cell, and a doctoral candidate studies the biology of

---

<sup>4</sup> Wiggins and McTighe, 9, 12, 13.

one part of that microscopic cell.<sup>5</sup> To complicate that further, the School of Sacred Music is not only a graduate school. It is also simultaneously a professional school – training students in the specific vocation of the cantorate, and a religious seminary – providing students with religious instruction and a community for religious practice. Especially in this highly particularized academic environment, the educational objectives seem, on many levels, to be assumed. In respect to preparing and executing curriculum, however, a program without explicitly stated educational objectives is writing curriculum on unstable ground.

One would not expect to find specific statements of educational objective in a course catalog. It is a welcome presence, then, that in the earliest years of the School of Sacred Music, the course catalog included a history, rationale for academic program, outline of administrative structure and educational objectives.<sup>6</sup> Listed as the objectives for the School of Education in New York and the SSM, the objectives listed are broken into three major categories: “I. To Improve the Religious Instruction of Our Children,” “II. To Advance the Jewish Education of Our Adults,” “III. To Maintain the Tradition of Jewish Sacred Music in American Synagogue Life.” At this time in the college’s history,

---

<sup>5</sup> This example was used to describe the complexities of writing advanced curriculum to me when I studied curriculum theory and design at the beginning of my graduate work. To fully understand it, one must understand that each element of curriculum design is divided into parts. Most understandable are the ‘enduring understanding,’ the ‘essential question’ and the ‘assessment.’ This is an expanded view of the Understanding By Design (UBD) model in which instructors contemplate what students may remember forever (life lessons), what the educational objective is (coursework) and finally, what activities (readings, lectures, papers, etc.) will be assigned to accomplish the objective. It is understandable how the model is not needed as much in most graduate instruction.

<sup>6</sup> Also included in each course catalog are guidelines for admission to the SSM. For a significant look into the application and audition process, see Judah Cohen’s dissertation.

cantorial students studied for the role of "cantor-educator." This combination of roles was common in synagogue practice, and so, the degree cantorial students pursued for many years reflected such. For the purposes of exploring the history of the SSM's curriculum, it is noteworthy what objectives were established in heading three:

III. To Maintain the Tradition of Jewish Sacred Music in American Synagogue Life

- A. By training cantor-educators\*<sup>7</sup>
- B. By training music directors, choirmasters and organists for our synagogues, and teachers of music for our religious schools.
- C. By fostering research in Jewish music.<sup>8</sup>

These objectives are nearly identical to Professor Werner's stated in earliest memos in his pursuit of the creation of the college. These are the broadest brushstrokes of a set of objectives, the 'enduring understandings' of the program. They set an important framework for a look into the courses offered and the shape of the curriculum from 1948-1984.

I have divided the development of the course of study prescribed by the college (which we must take as its curriculum) into three chronological sections. In all three of these time periods, we will see the significant tension that meeting the needs of the student and Reform Jewry presents. The development of the curriculum in each division of time is additive, and I have therefore established the time periods based on significant changes to the program based on its additive nature. In the first division, 1948-1953, the curriculum is being developed, and the baccalaureate program is only three years long.

---

<sup>7</sup> This asterisk indicates "activities [that] have already been initiated. At the second year of the college, the pursuit of some of the original goals (see Chapter One) began, while others did not come to fruition right away.

<sup>8</sup> Hebrew Union College School of Jewish Education/ Hebrew Union College School of Jewish Sacred Music, *Catalogue*, 1948-1949, 95.

Already evident during these first six years is the tension of balance between Reform and Orthodox practice. This period also shows the college's pursuit of its original goals to train all personnel in the arena of American Jewish music, including organists and choir directors. The second period, 1953-1960, was easily determined. In 1953, the college publishes a summary and review of the first six years of the program, and adds one year to the program, resulting now in a four-year bachelor's degree program. As the faculty and administration evaluate the course of study, it is clear they felt that more courses, mainly in greater depth, needed to be taught. When the four-year program schedule becomes too weighty, the program is expanded to five years. The first year that five years of study were offered ends this second section of analysis. The second year of the five-year program is sequenced, and so it begins the final section of historical analysis. The third and final period of analysis in this chapter is over two decades, spanning from 1961-1984. During this time, the college settled into a five-year degree program, awarding investiture in the cantorate and a Bachelor of Sacred Music degree at the completion of study. Small changes were made to the yearly course offerings, which one can assume were meant to respond to the changing cantorate in American culture. In 1984, the final year of this section, the Bachelor of Sacred Music program is ended, and the School of Sacred Music becomes a four-year graduate program, resulting with a Master of Arts degree in Sacred Music and cantorial investiture.<sup>9</sup>

#### *I. 1948-1953*

---

<sup>9</sup> The school begins to offer solely the Master of Arts degree under the leadership of Jon Haddon, director of the SSM at that time. His successor, however, Rabbi Lawrence A. Hoffman is instrumental in creating the change in degree program, and will spend his years as director of the school dealing with the challenges of that shift. This is discussed more in chapter three of this paper.



During the first six years of the school being open, the school offered a three-year course load culminating in a Bachelor of Sacred Music degree. In the second year, 1949-1950, a prescribed curriculum was presented to students, with all of the course requirements that needed to be fulfilled, in the order that they needed to be completed. Most of the courses were of a cumulative and progressive nature, becoming more advanced in each semester of study. Little change was made to Werner's originally projected course of study during the first three years. Students were instructed in the areas of cantillation, nusach and hazzanut, musicology and music history, harmony and synagogue melodies, as well as general Judaic studies courses – namely liturgy. One course in world music was added in the 1950-1951 academic year. The primary goal of this course was to study the sacred musics of other religions.<sup>10</sup>

During the next two academic years, a significant number of additions were made within the boundary of a three-year course of study. In 1951-1952, conducting was added, as well as three courses entitled "Worship in Reform Hazzanut," "Workshop in Conservative Hazzanut" and "Workshop in Orthodox Hazzanut."<sup>11</sup> These courses were in addition to the prescribed courses still taught by Cantor Ephros in nusach and hazzanut. Each course in the Reform, Conservative and Orthodox tradition was taught by a different instructor – all new faculty at the college that year. All students took each workshop.

---

<sup>10</sup> *Course catalogue*, 1950-1951, 148.

<sup>11</sup> *Course catalogue*, 1951-1952, 159. This course addition is extremely significant. As the college seeks to set forth a course of study in its earliest years to meet its needs, a pattern of struggle between how many courses in Reform music and worship and traditional music, liturgy and worship will clearly emerge. Some faculty will argue that this tension is readily existent in today's curriculum.

Also included this academic year, were a series of "in-service" courses – for cantors as well as organists and choir directors. Up until this moment, the aforementioned objective of "...training music directors, choir masters and organists for our synagogues, and teachers of music for our religious schools<sup>12</sup>" was not being met. These in-service courses were offered once a week for fifty minutes. Students took classes to support their daily work in music education, repertoire, musical and liturgical trends, arranging and cantorial solos.<sup>13</sup> The inclusion of these classes in the regular life of the college significantly attempts to achieve at one more goal set forth at the opening of the college. It is unclear if students matriculated in the Bachelor of Sacred Music program had an opportunity to benefit from any of these courses.

The 1952-1953 academic year added more courses, and it is the final year of a three-year prescribed course of study. Coaching was, for the first time, given to students during all six semesters of their study. The aforementioned workshops in Reform, Conservative and Orthodox Hazzanut were not offered, but Fromm taught two classes in Reform music and traditions. Called "Reform Workshop," the first year covered Shabbat music – both Friday night and Saturday morning, and the advanced workshop reviewed materials for the Three Festivals and High Holy Days. A separate workshop in traditional (Conservative and Orthodox) hazzanut was taught. The final course added to the already significant load students were carrying was called "Concert Hour." Required for six semesters, the course is described as follows:

---

<sup>12</sup> *Course catalogue*, 1948-1949, 95.

<sup>13</sup> *Course catalogue*, 1951-1952, 160. These courses were offered for cantors already in the field, fulfilling the school's commitment to creating a high level of Jewish musical knowledge in the American cantorate.

The purpose of this course is to acquaint the student with secular repertoire, offering training in planning of programs of non-liturgical music for synagogue concerts.

In this course, students are also trained to participate in various public concerts, radio broadcasts, television programs, etc. presented by the school.<sup>14</sup>

This is the first course taught at the college that is focused on performance, as well as non-liturgical repertoire. In this last year of the three-year program, additional goals of the founders of the SSM were achieved, and the college continued to pursue success.

## ***II. 1953-1960***

In 1953, some changes were needed in the program. A review of the college's successes and goals is presented at the beginning of the 1953-1954 academic year's course catalog:

The School of Sacred Music trains musical personnel in the tradition of Jewish liturgical music to serve American Jewish religious institutions. Since the need was greatest for cantors who can serve also in some educational capacity in the congregation, the School of Sacred Music first inaugurated its Cantor-Educator program. Three classes of Cantor-Educators have already been graduated. In 1951, the School of Sacred Music offered, for the first time, a program of training for Organists and Choir Directors. That same year the School of Sacred Music also inaugurated In-Service courses for cantors already in the field. The School of Sacred Music recognizes the importance of serving all of American Israel without prejudice of favor to any particular group.<sup>15</sup>

The summary intones great success on the part of the college, and demonstrates major achievements in its early years. Evident, also, are growing needs. A glance at the three year curriculum in 1952-1953 causes some concern; the course load is tremendous, and there is a steady development in the needs of the students – especially, as noted, in the distinct development of their skills in Reform and Conservative/ Orthodox traditions. Similarly, the In-Service model's growth asks for ongoing attention to the School of

---

<sup>14</sup> *Course catalogue*, 1952-1953, 159.

<sup>15</sup> *Course catalogue*, 1953-1954, 124.

Sacred Music's responsibility to Cantors already working in the field. During this 1953-1954 academic year, the college responds to both needs by adding a year to the Bachelor of Sacred Music program and offering a course of study for Cantorial Certification.<sup>16</sup>

During the first year of the four-year course of study, no prescribed four-year plan is presented to students. The course load is almost identical to the prior year, spreading out classes a bit and eliminating the broad title of "Judaic Background" for Judaic studies courses. Since Werner, these subject areas in Judaic studies developed significantly. For the first time since the creation of the title "Judaic Background," (where we can only assume what classes were taught), students have specific classes in Bible, Hebrew grammar, etc. By the second year of the four-year curriculum, a complete plan (scope and sequence) is laid out for students. Course offerings are expanded in both Reform workshop and Nusach and Hazzanut (traditional workshop). This expansion reflects the continued tension between the balance of Reform and traditional course offerings – a recurring theme, as noted. Music theory is also expanded significantly. Courses are not only taught in harmony, but in basic Western music theory and keyboard harmony. Of chronological interest is the addition of a Masters Degree in Sacred Music.<sup>17</sup> At the same

---

<sup>16</sup> *Course catalogue*, 1953-1954, 137. The catalog's explanation of this inclusion states that a "decline in the traditional status and dignity of the Cantorate in recent times...and the resulting chaos in the field" demands an ongoing education and certification program for Cantors in the field. This course of study was created for cantors serving in congregations for 20 years or more, and cantors who have made an "outstanding contribution" to the Cantorate by their work to grow the cantorial art – including through composition and scholarship. It seems that the course of study was created to help establish the goals of the school throughout the entirety of the American Jewish musical world. The entire process is explained in the catalog.

<sup>17</sup> *Course catalogue*, 1954-1955, 158. As stated in the catalog, "The purpose of the Master of Sacred Music program is to enable cantors who have the requisite background in Jewish and secular music and in Hebrew and allied subjects, to pursue their studies

time, the title of "Cantor-Educator" was removed, and a Masters Degree in Jewish Education was only conferred with the required course of study.

The growing tension between the balance of Reform and traditional music and liturgy can be ascribed to many realities of the school's mission and students. The most established of the cantorial schools in America, the School of Sacred Music continued to draw both students and faculty of all denominations, despite its association with HUC-JIR, the Reform seminary. With its continued goal to serve *klal Yisrael*, and the simultaneous continued development of students, faculty and staff from Reform, Conservative and Orthodox backgrounds, the college administered a wide variety of courses in all musical traditions. For the first time, however, the acknowledgement of practice in daily synagogue life affected the course of study for students of different backgrounds. Students "preparing for the Traditional Synagogue" took additional courses in nusach and hazzanut, while students "preparing for the Reform Synagogue" took additional courses in the field of education.<sup>18</sup>

Facing an ever-expanding course load, the need to grow the program to a five-year course of study was imminent. For the first time in the 1958-1959 academic year, the college's program was five years long. This five-year program resulted still in a Bachelor of Sacred Music degree, and students were now extended the opportunity to pursue a Master of Arts degree in Religious Education or Sacred Music following graduation. They could begin to take credits towards that advanced degree during their

---

beyond the level of the Bachelor's degree and to attain the status of Master of Sacred Music." There is also a thesis requirement for the MSM, and the minimum study period is one year. Courses are mostly a continuation of courses required in the Bachelor of Sacred Music program.

<sup>18</sup> *Course catalogue*, 1955-1956, 167.

first five years of study. In the Bachelor of Sacred Music program, the course load was reduced slightly each year, though more elements of the Master of Arts in Sacred Music program were a requirement for the Bachelor of Sacred Music degree.<sup>19</sup> Students were also still “tracked” in Traditional or Reform workshops, taking one or the other based on the congregations they would serve after graduation. Courses offered in music were in the same areas of study, and “Jewish Background” courses covered history, text and liturgy. Hebrew was taught separately.<sup>20</sup> The college was now set to administer its five-year course of study for over two decades.

### ***III. 1961-1984***

It is almost shocking that in over two decades, there is almost no change in the course of study for cantorial students. In fact, the courses offered are so similar, that small changes and additions warrant an enthusiastic reaction. There are two major additions to the program – one practicum and one supervised fieldwork.

Under Paul Steinberg’s administration of the school, the course known as “Synagogue Practicum” is added. It is a required course for all five years of the program. Synagogue practicum is “a presentation by students of illustrative segments of all the synagogue services of the year. [involving] Faculty analysis and critique of musical selections, artistry, style of delivery and pulpit presence.”<sup>21</sup> This course is a hugely significant addition into the program. Not only were practica evaluated by faculty to help

---

<sup>19</sup> Graduate level credits taken as a requirement in the undergraduate program would count towards the fulfillment of a Master of Arts in Sacred Music degree.

<sup>20</sup> *Course catalogue*, 1958-1960, 117.

<sup>21</sup> *Course catalogue*, 1979-1981, 128.

the student to grow, they were also all recorded and a copy was retained by the college.<sup>22</sup>

The opportunity to evaluate the student's ability to lead services in a "real time" setting acknowledges the cantorial school as a professional school with a performative aspect.

Not only could students be instructed in the skills, they also needed to be able to demonstrate their attainment of them.

In the 1956-1957 academic year, supervised fieldwork is introduced.<sup>23</sup> During these two decades, the program grows to be quite significant. Though never a component of the prescribed curriculum, the scope of supervised fieldwork, faculty involved with fieldwork, and its structure is expanded significantly under the leadership of Paul Steinberg. Although a conversation of supervised fieldwork is outside the scope of this paper, there is a trend in these two decades that is very much worth mentioning – and that is the attention to the course of study as it directly applies to the student's success in pulpit life. Though the courses offered historically have always been geared towards that preparation and success, these additions bring into focus the unique nature of the SSM as a professional school.

It is also worth mentioning, as these two decades lay groundwork for major changes in the program, that courses offered are regrouped into new broad areas of study. As the role of "cantor-educator" continued to dissolve, courses in the field of education were listed as Judaic studies and music courses, for general education and musical

---

<sup>22</sup> In the course of my research I spent several days on the roof of the college at its current location at W. 4<sup>th</sup> Street. In a large storage space, I discovered boxes and boxes of practicum tapes, attached to their programs with a rubber band from around 1980 through the mid-1990s.

<sup>23</sup> *Course catalogue*, 1956-1957, 176.

education, respectively.<sup>24</sup> The same courses known as “cantorial workshop” were taught. These courses – workshops in life cycle officiating, service planning, etc. – are now being listed under the umbrella title of “professional development.” Under that same umbrella, the course “Human Relations” is required. As described in the catalog, this course will explore “the cantor in relation to self, profession and community.”<sup>25</sup> These developments are consistent with the other shifts and additions to the curriculum during these twenty years.

Though under the leadership of only a few administrators<sup>26</sup>, it is still a significant surprise that multiple changes in the movement, HUC-JIR as a whole, and the School of Sacred Music itself did not warrant more diversity in the curriculum. It is during this period of time that the Reform movement has an explosion in camp culture, with almost all of the URJ camps being established during these two decades.<sup>27</sup> Also during this time, the Jerusalem program becomes a requirement for rabbinical students.<sup>28</sup> And of great significance to the School of Sacred Music, in June of 1975, Barbara Ostfeld was the first woman ever to be invested as cantor by the Hebrew Union College – Jewish

---

<sup>24</sup> *Course catalogue*, 1982-1984, 77-80.

<sup>25</sup> *Course catalogue*, 1982-1984, 80.

<sup>26</sup> Paul Steinberg served as Executive Dean. His tenure was followed by Rabbi-Cantor Jon R. Haddon, the first director of the SSM from 1980-1984.

<sup>27</sup> [www.urjcamp.org](http://www.urjcamp.org).

<sup>28</sup> Meyer, *A Centennial History*, 214. The Year-in-Israel program began for rabbinical students in 1970. Cantorial student began mandatory study Jerusalem (also the first year) in 1986.



Institute of Religion.<sup>29</sup> Of course, all of these shifts in the broad life of the college-community parallel significant changes in American society and culture. It seems clear that if not from 1961-1984, major changes would need to take place to the School of Sacred Music, its curriculum and the coursework offered moving into the mid-eighties and the twenty-first century. The first step in that direction was the change from the cantorial school as a baccalaureate program to a Master's program during Jon Haddon's final year as director -- launching the school and its curricular development into a new moment in time.

---

<sup>29</sup> [www.accantors.org](http://www.accantors.org).

### **Chapter Three**

#### **"A Curriculum and A Culture: Directors Developing the Curriculum of the School of Sacred Music 1980 - 2005"**

The additive nature of the curriculum persisted, resulting in a heavy course load for students and a long five years of study for an undergraduate degree through the mid-1980s. Too, by the end of the 1970s, the backgrounds of students enrolling in the cantorial studies program at the Hebrew Union College – Jewish Institute of Religion were significantly changing. Most students had already completed undergraduate work resulting in a bachelor's degree, and would thus be completing a second bachelor's degree at the end of their cantorial studies. The rabbinic program was already a Master's degree program, awarding a Master of Hebrew Literature and Rabbinic ordination.<sup>1</sup> This dissonance was one cause for some significant challenges in blending the rabbinic and cantorial programs – both academically and socially. The time students were spending in school was too lengthy for the college to continue to be an undergraduate program. Coupled with their existing bachelor's degrees, students were spending nine years in undergraduate programs. Also, as the Reform movement grew to need more skills from its cantors, students were studying more material on a higher academic level. All of these factors illustrated the clear need to imminently change the cantorial program to a program that awarded exclusively the Master of Sacred Music degree.

---

<sup>1</sup> Meyer, *A Centennial History*, 223.

In 1967, Jon R. Haddon entered the cantorial program at the Hebrew Union College – Jewish Institute of Religion. He graduated in 1972 with cantorial investiture and a Bachelor of Sacred Music degree. This was a disappointing moment for him personally, as he already held a bachelor's degree. In pursuit of a more advanced degree and his own vision of his future as clergy, Haddon continued his studies at the Hebrew Union College, receiving his Master of Arts degree in Hebrew Literature in December of 1978, and becoming ordained as a Rabbi in June 1980. That same year, Rabbi-Cantor Jon Haddon became the first proper director of the School of Sacred Music.<sup>2</sup> For Haddon, the choice to become a Rabbi and to become director of the school was a choice of efficacy. He felt he could do much more for the cantorate as a rabbi than he was able to do as a cantor. Even today, Haddon maintains that he is a rabbi whose heart his with his “cantorial brothers and sisters.”<sup>3</sup> For all four years of Haddon's directorship of the SSM, his primary goal was to transition the school.

Creating a Master of Sacred Music degree program at the College-Institute was an uphill struggle for Haddon and his contemporaries. According to Haddon, he submitted at least twelve proposals to the senior administration of the college before the program change was ultimately accepted in 1984.<sup>4</sup> In a 1982 proposal, Haddon reviews the outstanding historical reputation of the school, the current curricular and co-curricular activities students are engaged in, and the success of the program thus far. Despite the

---

<sup>2</sup> Prior to this point, a member of the HUC-JIR NY administration was responsible for the School of Sacred Music and its programming. Rabbi-Cantor Jon Haddon was the first to operate under the title of “director.”

<sup>3</sup> Jon R. Haddon, interview by author, telephone, 3 January 2008.

<sup>4</sup> Haddon, interview, 3 January 2008.

success of the program, Haddon also cites three specific challenges that a graduate program would undoubtedly address. First, a graduate program would recognize the experiences and needs of current and future students in the program. Second, the program could transition into a length that is more manageable and attractive to prospective students. And third, the cantorial program would finally be poised to have some parity (and thus professional equality) with the rabbinic program.

At the time of this 1982 proposal, thirteen students were admitted to the freshman cantorial class. All of them held a bachelor's degree, four a master's degree and one a doctoral degree.<sup>5</sup> It was these demographics that began to bring pressure to the College-Institute to make the School of Sacred Music a graduate program from the Commission of Higher Education of the Middle States Association<sup>6</sup> as early as 1977:

Perhaps accepting only those students with degrees would not only help this particular problem [liberal arts courses were required of non-bachelor's degree holders only] but might also provide the opportunity to telescope the current five-year program into a more realistic four-year program. Also, as a long-range consideration, it would seem appropriate that the Sacred Music Program be restructured as a graduate program. This would make the Cantorial program compatible with the Rabbinical and Education programs already awarding the graduate degree. Certainly, background and age differences would be more uniform – a real boon to better instruction and learning in classes of mixed disciplines.<sup>7</sup>

---

<sup>5</sup> *Memo.* Rabbi Jon Haddon to Dr. Paul M. Steinberg, circa early January, 1982.

<sup>6</sup> <http://www.msche.org/>. "The Middle States Commission on Higher Education is the unit of the Middle States Association of Colleges and Schools that accredits degree-granting colleges and universities in the Middle States region, which includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, the U.S. Virgin Islands, and several locations internationally."

<sup>7</sup> *Proposal for a Four Year Masters Degree in Sacred Music*, Jon R. Haddon to College-Institute, April 5, 1982, 2-3.

For Haddon, it made perfect sense to comply with the recommendation and begin addressing these issues immediately, namely to ensure the highest quality student and program at the SSM.

Haddon's suggested four-year course of study maintained most of the elements of existing structure of the bachelor's program. Especially upheld were the workshops in traditional and Reform music for worship. To compensate for the changing nature of the degree, as well as the length of the program, however, Haddon recommends a series of significant changes. Firstly, Haddon calls for the removal of elements of basic musicianship in the curriculum, suggesting they can be offered only as tutorial, and assuming that students will come in with a higher level of music training. Also assuming that the graduate program will attract students with a higher level of Judaic knowledge, Haddon's proposal scales back the "Jewish background" courses and introduces more advanced text work, pertinent to the cantor.<sup>8</sup> Secondly, Haddon suggests the restructuring of existing courses, and the addition of new courses to reflect the cantor's day-to-day work in the field. This includes classes in bar and bat mitzvah instruction, teaching music, Modern Hebrew, theology and professional skills.<sup>9</sup>

Haddon recalls with frustration that the primary resistance to the move to an all-graduate program was not the admissions process or curriculum, but rather, a "fear that cantors would be too well trained and take jobs from rabbis."<sup>10</sup> The voices of a few

---

<sup>8</sup> *Proposal*, 3-6. In the third year curriculum, Haddon suggests a course on the "Cantor as Portrayed in Rabbinic and Medieval Literature."

<sup>9</sup> See Appendix 3:A for a map of Haddon's four-year curriculum proposal.

<sup>10</sup> Haddon, interview, 3 January 2008. Haddon would not name the rabbis (though he remembers) who voiced this objective, but mentions that the issue came up at every

strong rabbis who were administrators at the college, however, helped make Haddon's dream a reality. Paul Steinberg, Lawrence Raphael and Alfred Gottschalk championed Haddon's vision. Rabbi Raphael recalls, "the time and place for an undergraduate degree were history and we were ready to move forward."<sup>11</sup> In June of 1984, the administration of the college finally gave their approval to the Master of Sacred Music degree program for cantors. Having achieved success, Jon Haddon stepped down as director and Rabbi Lawrence A. Hoffman began to administer Haddon's plan.

It was up to Rabbi Hoffman, a professor at the school for many years, to take the establishment of the graduate program and ensure its success. Since Hoffman had been instrumental in helping Haddon to make the change to a Master's program, he was committed to continuing Haddon's curriculum.<sup>12</sup> For Hoffman this also meant bringing about a change in the overall culture of the institution. The groundwork Haddon laid for a new curriculum left no room for the "fissure" between the "old cantorate" and the "new cantorate" – the modern Reform cantor wasn't only a 'big-voiced singer', but rather, a clergy leader. This is evident in the new courses that Haddon introduces, but explicit in the tenor of relationships between students at the time. Hoffman tells this story:

---

meeting of the Board of Trustees during this period. In our interview, Haddon points out that this fear has been realized and mentions two cantors serving as the only clergy leaders in their congregations today.

<sup>11</sup> Lawrence Raphael, interview by author, email, 9 January 2008. Raphael disagrees with Haddon's memory of the many rabbis who feared the creation of the cantorial graduate program, noting that their concerns quickly "melted away" once they saw that the creation of the degree was best for the [Reform] movement.

<sup>12</sup> Lawrence A. Hoffman, interview by author, New York, NY, 23 October 2007. Hoffman states that he was instrumental in helping Haddon to bring about the change to a graduate program.

...It had been a practicum and one student who did not have a big voice sang something that was more popular, shall I say, it was a contemporary, a modern piece...and it wasn't camp...but obviously not great; a congregational melody. I thought it was pretty good....And downstairs one of the big-voice cantors was making fun of the [first] cantor and mocking the singing publicly...and caricaturing it. This was not done in fun, and some of the other students were laughing hysterically about it....<sup>13</sup>

This was the defining moment for the vision of Hoffman's directorship, as he realized that he was facing not only the question of curricular and academic progress, but also the question of broad and defining cultural change.

About his accepting of the position as Director of the SSM, Hoffman says, "I was the right person at the right time, I knew that."<sup>14</sup> His experience with the College-Institute and the movement were clear indicators to Hoffman that he could do an excellent job. He was "on the inside" and had already established positive relationships with powerful people to move Haddon's goals, coupled with his own, forward. Too, Hoffman's studies and research in the field of Reform worship informed his conclusions that a change was happening in the movement, and that change necessitated a change in the cantorate and in the cantorial school. He was, in his own opinion, the prime candidate for making those changes admirably, swiftly and effectively.

During Hoffman's directorship, students studied at the New York campus for four years, receiving cantorial investiture and a Master of Sacred Music degree at the completion of their study. They took two years of Hebrew, liturgy and cantillation. Students studied three years of synagogue choral literature. For all four years, students prepared and attended synagogue practicum, and took Reform and Traditional cantorial

---

<sup>13</sup> Hoffman, interview, 23 October 2007.

<sup>14</sup> Hoffman, interview, 23 October 2007.

workshop. Students were also instructed in synagogue prayer modes, harmonization of traditional melodies, education, music education, cantorial orientation and ceremonies, biblical history, modern Jewish thought, conducting, bible, history, Rabbinic text and human relations.<sup>15</sup> Their junior and senior years allowed for a few elective opportunities, and part of the senior year was devoted to the senior project and a senior seminar to prepare students to begin their cantorate.<sup>16</sup> According to Hoffman, this was an outline of the goals for the program and was adhered to as best as faculty could be secured to teach in each area – especially in non-musical instruction:

One summer, before I was director, I was in Frayda Ingber's office, the registrar – the person who ran the school. So one day I was in her office...and they were deciding curriculum.... There literally was no curriculum...and I was shocked. And Frayda was saying 'we can get so-and-so to teach a course in bible, and maybe so-and-so could come back and teach a course in counseling.... And the [the] school was constructed on who was available.'<sup>17</sup>

But Hoffman knew that there were outstanding faculty members teaching already at the college (in the rabbinic program) and the faculty of the SSM teaching nusach and hazzanut was outstanding. To secure an exemplary curriculum that prepared cantors for the contemporary cantorate, Hoffman's first goal, then, was the acquisition of full-time faculty members. He hired Dr. Eliyahu Schleifer and Cantor Benjie Ellen Schiller (a very recent graduate) at that time, and secured funds for a full-time faculty member in musicology. He then began his commitment to integrating the (now parallel in degree

---

<sup>15</sup> This seems similar to the prior program that awarded the Bachelor's degree. In the absence of course syllabi or copies of examinations, it is unclear whether students studied these subjects on a more intense level than before.

<sup>16</sup> *Course Catalogue*, 1985-1988, 76. See appendix 3:B for the prescribed four-year curriculum.

<sup>17</sup> Hoffman, interview, 23 October 2007.



structure) rabbinic and cantorial programs, having cantorial and rabbinic students take required classes together for the first time in the college's history.<sup>18</sup>

Though outside the scope of this paper, Hoffman's most significant programmatic accomplishment was the establishment of a concrete relationship between the School of Sacred Music and Israel. During Hoffman's tenure as director cantorial students began their studies in Israel alongside their rabbinic classmates.<sup>19</sup> For Hoffman, paving the way towards a productive and important relationship between Israel and the cantorial program was crucial. A cantorate that was not in touch with Israel made no sense to Hoffman, and the ongoing development of the relationship between Israel and rabbinic students as well as education students in Los Angeles continued to undermine the value and significance of the cantorial program. While working towards the first year in Israel for cantorial students, Hoffman secured funds to send an octet to Israel each year. This choir traveled from kibbutz to kibbutz and army base to army base – beginning an important dialogue between the Reform movement's cantors-to-be and Israeli citizens. This dialogue melted into the Year-in-Israel program for the SSM only a few years later.

Hoffman's tenure as director of the School of Sacred Music was a challenging time for the school, and many look back on it with mixed emotions. Ultimately a pioneer in leading this new program, Hoffman regards his most significant accomplishment as "mainstreaming the cantorate into a position of responsibility and authority – a position

---

<sup>18</sup> Hoffman, interview, 23 October 2007. This also served another one of Hoffman's major goals, which was to bring the cantor into a position of esteem, responsibility and power in the movement. With rabbis and cantors taking a few classes together, the predominant exclusively rabbinic culture would have to be reconsidered.

<sup>19</sup> Tamar Havilio, interview by author, email, 13 January 2008. Cantorial students began spending their first year in Jerusalem in 1986-1987.

of potential leadership in the Reform movement.”<sup>20</sup> It was then in the hands of Israel Goldstein, a conservative cantor who was teaching nusach in the school for many years, to continue to grow and develop the program – helping the curriculum to prepare students for their futures as Reform cantors and also to enable them to fully fulfill their title of *hazzan*, and to be keepers of an ancient and sacred tradition.<sup>21</sup>

It was the summer of 1987 when Rabbi Lawrence Raphael, associate dean of the New York school called Cantor Israel Goldstein, a member of the SSM faculty teaching and coaching traditional hazzanut, and asked if he would be interested in a one-year interim director position while the college searched for a permanent director of the school.

When Larry Hoffman decided that he had to step down from the SSM director we weren't sure which way to go, other than knowing that we (Paul Steinberg and myself) wanted a respected Cantor.... Israel Goldstein had been teaching at the school for some years and had the respect of both the traditional faculty (many of whom were and some still are serving conservative congregations) and the "reform" as well. He was an ideal candidate....that is with perceived and real status in the cantorial world, respected by rabbis as well, liked by students and other faculty...and interested....<sup>22</sup>

After agreeing to the opportunity, Goldstein found that working as Director challenged his personal horizons in a new way. Though some aspects of the position were challenging to adjust to, the new perspective it gave to Cantor Goldstein on the cantorate was a welcome addition to his life. The following year, when some students petitioned for 'Izzy' to stay on, he agreed to apply. After meeting with the committee and being

---

<sup>20</sup> Hoffman, interview, 23 October 2007.

<sup>21</sup> Israel Goldstein, interview by author, telephone, 4 January 2008.

<sup>22</sup> Raphael, interview, 9 January 2008.

accepted as the new director, Goldstein began what would be a nineteen-year tenure as Director of the School of Sacred Music.

Two major shifts happened during this Goldstein's directorship. First, as cantorial students continued to spend, alongside their rabbinic colleagues, the first year of study in Israel developed programmatically. For Cantor Goldstein, attending to this program and ensuring its success was an extremely significant component of his work. Goldstein secured a full-time instructor to run the cantorial program in Jerusalem, and with that person, "fashioned a curriculum that would give the students enough background to do what they needed to do in Israel and come back to New York on a path – having a clear view of what was necessary to prepare them for their return."<sup>23</sup> Before this, the program was a weak link in the strong tradition of quality education the school had become known for. While deserving of our full attention, I will just mention that the Jerusalem school's program drew upon its resources being in Israel, and a two Israel-specific musical courses were taught during the first year, in addition to foundational courses in nusach, hazzanut and cantillation of the biblical texts.<sup>24</sup> Once the curriculum for the Israel year was in place, Goldstein was able to adjust the three remaining years in New York, and establish a curriculum that upheld that very standard of education.

At the time Goldstein became director in 1987, the school had, in his opinion, two major strengths. One was its part-time faculty. Outstanding cantors and musicians were

---

<sup>23</sup> Goldstein, interview, 4 January 2008.

<sup>24</sup> The Year-in-Israel and its development are worthy of a separate paper entirely. It is important to mention, however, because the addition of a year of coursework in Jerusalem helped to make certain specific changes for the three-year curriculum at the New York school.

drawn to the college from all over the New York area, especially in the traditional workshops. These courses were "always enjoyed most by students" and the curriculum for these programs was historically steady.<sup>25</sup> Goldstein redistributed the traditional workshop offerings, resulting in a year of Shabbat, a year of Three Festivals and a year of High Holy Day workshops. Daily and Life Cycle nusach was added to the curriculum as a traditional workshop. Goldstein was not the only person satisfied with this area of the program. During our interview, Goldstein read a letter he received from a recent graduate (at that time, now nearly fifteen years ago) about how strongly he felt about the traditional curriculum and its ability to help him be a better pulpit cantor, but also to be better at fulfilling the title of cantor. For that young cantor, the work he did on traditional nusach and hazzanut was the foundation to his ability to preserve the cantorial art and tradition.<sup>26</sup>

Where there are strengths, however, there are also weaknesses. Especially because of the success of the traditional workshops, "Reform-oriented courses" were cast in a negative light. For Goldstein, some improvement was made when the faculty of the college changed. Goldstein brought Cantor Robert Abelson and Cantor Andrew Edison to the college to coach, and hired Joyce Rosenzweig, coach and accompanist on a full-time

---

<sup>25</sup> Cantor Lawrence Avery helped systematize the curriculum of traditional workshops after a short lull in their success in the 1970's. While Hoffman was director of the SSM, Goldstein was primarily responsible for the music program. It is no surprise that Goldstein was then able to continue the trajectory of success for this component of the curriculum under his directorship.

<sup>26</sup> Name withheld, Cantor Israel Goldstein, interview by author, 4 January 2008. Cantor Goldstein has requested that I not publish the name of this cantor who wrote him that letter.

basis. That combined effort seemed to bring Reform workshops to a new level, and students began to benefit from that shift immediately.

It was not long before Goldstein could see that the three-year curriculum in New York was packed – busy semesters through the senior year while also completing a senior project. The benefits of the year-in-Israel were tremendous, but the stress it put on the three years in New York was noticeable. The students were overworked and overwhelmed. Prompted by their complaints and their stress. Norman Cohen, dean of the New York school gave Goldstein permission to form a committee and begin to explore the possibility of transitioning to a five-year program, resulting still in cantorial Investiture and a Master of Sacred Music degree.

Once again, the response to the curricular challenge was of an additive nature. An additional year of study was added, and the new program was in place for the 2000-2001 academic year. In 2005, the first class of cantors who completed a five-year course of study became invested. The new five-year program paralleled the rabbinic program exactly, with students spending their first year of study at the Jerusalem campus and coming back to New York for four more years of study. Courses in Judaica increased significantly, with multiple bible classes, history and Rabbinic texts being taught through the first three years of study in New York. Several musical courses were put into the curriculum, including Congregational Singing, and conducting and Art Song were expanded. Traditional nusach was separated into smaller blocks, encompassing all four years of study in New York. A clergy counseling class was also added. Finally, students had more elective requirements than ever before, the expectation seeming to be to take one elective each semester during the second, third and fourth year in New York. The

total number of credits taken by students was, on average, fourteen a semester, and seminar classes were added to cover material that did not fit comfortably into the five-year plan.<sup>27</sup> No course catalogue has been published since, but with only minor alteration, this remains the curriculum for the SSM today.<sup>28</sup>

Goldstein uses this analogy to discuss the large growth of coursework into the curriculum: It's like a man who wins a lot of money – and then blows [spends] it all right away, in one place.<sup>29</sup> Goldstein comments on the program that it was “not the success I hoped it would be.” If the primary intention of the addition of the 5<sup>th</sup> year to the program was to alleviate stress on students, certainly that was not fulfilled. For Goldstein, there were many courses added – not all of which Goldstein was in favor of.<sup>30</sup> The empty spaces in the curriculum seemed to be filled with some advantageous opportunities, but mostly a lot of busy work. Where did the committee go wrong?

Goldstein believes that the committee did not place enough emphasis on looking at restructuring non-musical aspects of the program. Academic courses are necessary to give cantors the respect they need to function alongside their rabbinic colleagues. Adding these important courses needed to be done with more perspective and care to the load students were carrying. Similarly, adding additional courses should have been examined more carefully and looking at the whole. Some courses were clearly

---

<sup>27</sup> *Course catalogue*, 2001-2004, 134-135. See appendix 3:C for the four-year curriculum layout in New York.

<sup>28</sup> See Appendix 3:D for notes on the present state of the HUC-JIR School of Sacred Music Curriculum from the Core Curriculum Conference in New York City on 12 June 2007. Presented by Dr. Mark Kligman and Cantor Benjie Ellen Schiller.

<sup>29</sup> Goldstein, interview, 4 January 2008.

<sup>30</sup> Goldstein would not comment further on what courses he felt should be eliminated.

introduced to help the Reform cantor succeed in the contemporary Reform synagogue; but what was taken away of antiquated practice? What could have been?<sup>31</sup>

Cantor Goldstein stepped down from his position as director in 2006, retiring and moving back into the faculty as a coach and instructor in hazzanut once again. His successor, Cantor Bruce Ruben has come into a challenging time. The rabbinic schools in Cincinnati, Los Angeles and New York continue to develop their “core curriculum” and the need to have rabbis and cantors studying together is as primary a goal as ever. Recent evaluations of new cantors show weaknesses in specific areas, and those areas and others need to be addressed. During his short time as director, Ruben has already added courses in Interpersonal Relations and Music Theory. He has also convened one meeting of cantors, rabbis, students, faculty, and lay leaders to explore and evaluate the school’s curriculum – noting that an additive approach is only a temporary way to ensure that students get what they need to succeed academically, personally and professionally.

Despite the hugely significant need to address the curriculum of the school, Ruben’s first project is the cantorial certification program – a joint program of the Hebrew Union College and the American Conference of Cantors that will now fall to HUC-JIR entirely. Cantor Ruben is pouring much energy into what people in the field need to know in order to take an exam resulting in cantorial certification – a different path to pursuing one’s goal of being a cantor.<sup>32</sup> In the meanwhile, internal conversations continue about the future of the SSM curriculum. Where might the school go from here?

---

<sup>31</sup> Goldstein, interview, 4 January 2008.

<sup>32</sup> Bruce Ruben, interview by author, New York, NY, 8 November 2007.

How will it continue to uphold a model of excellence in preparing cantors for the future, and to look into the past, and to thrive in the present?

There is certainly a way to address the continued curricular challenges the School of Sacred Music has been facing for many years, and ensure even greater success as the program continues to move into the future. Since 1948, it has been a challenge to find the right classes for students so they may be prepared to enter the world as cantors, and fit those courses into the frame of time. Now a growing five-year program, it is clear that this success is nearly impossible without examining and embracing a different, unexplored model of curricular planning and instruction. The interdisciplinary model provides a new way to look at how cantors study, how their education can respond to the needs of the greater Reform movement, and how students can be prepared during their time at the School of Sacred Music for their diverse professional lives.



### Appendix 3:A

Rabbi Jon Haddon's proposal for a four year Master of Sacred Music program, 1982.

Subject - Historical Exercise	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 4	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 5	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 6	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 7	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 8	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 9	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 10	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 11	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 12	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 13	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 14	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 15	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Subject - Sabbath, etc. - 17	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43																																																									

### Appendix 3:B

The first four-year curriculum for the Master of Sacred Music Program at the School of Sacred Music, 1985.

76

Hebrew Union College-Jewish Institute of Religion

#### FIRST YEAR

Hebrew	Cantillation
Liturgy	Cantorial Workshop (Reform)
Synagogue Prayer Modes	Cantorial Workshop (Traditional)
Harmonization of Traditional Melodies	Cantorial Orientation and Ceremonies
Education	Bibliography of Synagogue Choral Literature
Music Education	Synagogue Practicum

#### SECOND YEAR

Hebrew	Cantillation
Liturgy	Cantorial Workshop (R)
Biblical History	Cantorial Workshop (T)
Modern Jewish Thought	Bibliography of Synagogue Choral Literature
Conducting	Synagogue Practicum

#### THIRD YEAR

Bible	History of Jewish Music
History	Cantorial Workshop (R)
Survey of Rabbinic Texts	Cantorial Workshop (T)
Human Relations	Bibliography of Synagogue Choral Literature
Elective	Synagogue Practicum

#### FOURTH YEAR

Senior Seminar	Cantorial Workshop (R)
Project Seminar	Cantorial Workshop (T)
Senior Practica	Synagogue Practicum
Elective	

### Academic Advisors

Certain members of the faculty serve as academic advisors. Before the beginning of each semester, their role is to assist students in their choice of electives. During the course of the year, they will be available by appointment to give individual support and guidance. Under certain circumstances, students may be directed by other members of the faculty to consult these advisors.

### Continuation of Cantorial Program in New York

FALL		SPRING	
SECOND YEAR		THIRD YEAR	
	Credit		Credit
Shabbat Traditional	2.0	Shabbat Traditional	2.0
Shabbat Reform	2.0	High Holy Day Reform	1.5
Jewish Text A: Torah Haphtorah	3.0	Jewish Text B: Mishnah	3.0
Foundations of Education	1.5	Jewish Text C: Haphtorah	1.5
Music Education	1.5	Megillot	1.5
Chorus	1.5	Foundations of Education	1.5
Practice (only attendance required)	1.5	Chorus	1.5
		Practice (Presentation required)	1.5
		Guitar	0.5
		Judic Elective	1.5
Daily and Life Cycle offered as a 5 day seminar, hours to be determined	1.5		
THIRD YEAR		FOURTH YEAR	
Rosh Hashana Traditional	2.0	Rosh Hashana Traditional	2.0
High Holy Day Reform	1.5	Shabbat Reform	1.5
Liturgy	3.0	History of the Cantorate	1.5
Moders	1.5	Jewish Text C: Rabbinic	1.5
Medieval History	1.5	Legal Text	1.5
Cantillation	1.5	High Holy Day Liturgy	1.5
Practice (Presentation required)	1.5	Modal Harmony	1.5
Clergy Counseling	3.0	PD, Elective	1.5
for the Life Cycle	1.5	Practice (Presentation required)	1.5
Chorus	1.5	Chorus	1.5
Elective	1.5	Elective	1.5
History of the Cantorate begins during Winter break with a 5 day seminar and continues in the Spring Semester	1.5		

### FOURTH YEAR

Shabbat Regional Traditional	2.0	Shabbat Regional Traditional	2.0
3 Festivals Reform	1.5	Life Cycles	1.5
Special 3 Festivals Liturgy	1.5	Comparational Singing	1.5
Jewish Music Research	2.0	Composing	1.5
Practice Hashava	1.5	Practice Hashava	1.5
Jewish Texts D: Medieval	1.5	Modern Jewish History	1.5
& Modern Text	1.5	Philosophy	3.0
Elective	1.5	Thesis Related Elective	1.5
Practice (Presentation required)	1.5	Practice (only attendance required)	1.5
**Musical Composition Elective	1.5	Elective	1.5

### FIFTH YEAR

Yom Kippur Traditional	1.5	Yom Kippur Traditional	1.5
Art Song	1.5	Art Song	1.5
Thesis & Recital	1.5	Senior Seminar	1.5
Senior Seminar	1.5	Elective	1.5
PD-Programming	1.5	Recital	2.0
Practice (only attendance required)	1.5	Practice (only attendance required)	1.5
Elective	1.5		

\*\*Please note that one of the two indicated electives is required

### Electives

M.S.M. candidates are required to complete an additional 4.5 elective credit toward the degree; 3 credits of which must be in music courses. Students may elect courses in general areas offered in conjunction with the graduate Rabbinical Program.

### TUITION AND FEES\*

All fees are payable at the beginning of each semester.

Application Fee (non-refundable)	\$ 75
Tuition (2001-2002)	\$ 8,500
(2002-2003)	\$10,000
(2003-2004)	\$10,000
Year in Israel	
Registration Fee	\$ 1,100
Summer Trip	\$ 950
Graduation Fee (NY)	\$ 75

### Appendix 3:C

The first five-year curriculum for the Master of Sacred Music degree, 2001.

### Appendix 3:D

Notes from Core Curriculum Conference: Present State of the HUC Curriculum:  
12 June 2007

**Present State of the HUC Curriculum**  
HUC-JIR School of Sacred Music  
Core Curriculum Conference  
June 12, 2007

Presenters: Cantor Benjie Ellen Schiller, Dr. Mark Kligman, Faculty, SSM

I. Goals (regarding curricular change)

1. Rabbinic and Cantorial students studying together
  - does being in the same room mean they're *learning* together?
2. Integrate Judaic/ Liturgical (Academic) study
3. Respond to practical needs of cantorate (including practica)
4. thesis preparation

II. State of the Curriculum

- a. from 1985 (institution of Master's degree program) -present: only nuanced changes
  - the theory: take a "singer" and make a cantor (elimination of musicianship and focus on Judaica)
  - Curricular tension is essentially musical courses vs. academic courses

I. Musical (MUSXXX PDEXXX)

- A. Reform and Traditional workshops
- B. Choir
- C. Music education
- D. Theory and sight-singing
- E. Practica (PDS)
- F. Coaching (0 credit)
- G. Interpersonal skills (PDE)
- H. Guitar
- I. Jewish modes
- J. Empowering the congregational voice
- K. Conducting
- L. Art song
- M. Master's recital

II. Academic

- A. Hebrew
- B. Israel
- C. Jewish History
- D. Rabbinics/ Liturgy
  - World of Rabbinic Literature
  - Midrash
  - Intro to Modern Jewish Thought
  - Elective
- E. Education (General principles and practices)
- F. Counseling

- G. Senior Seminar
- H. Research
- I. Jewish music history
- J. Thesis

### III. Think and Consider:

- 1. This is a lock-step curriculum (students enter together in a class and move through the program together)
- 2. Small faculty and various learning styles create a tension for teachers and students
- 3. Aspect of integration (theory and practice)
- 4. More breadth than depth
  - a. more content than ideas
  - b. diversity
- 5. Issues surrounding aesthetics
- 6. Rubric for continuing education
- 7. Inadequate library resources

### IV. Co-Curricular Activities/ Needs

- A. Piano
- B. Coaching
- C. Internships
- D. Comps yr. 2-5
- E. Choir rehearsals
- F. Practicum rehearsals
- G. T'fillah going/ senior sermon
- H. T'fillah rehearsals
- I. Voice lessons
- J. Reflective assessment groups
- K. T'fillah leading
  - Programmatic
  - Torah reading
  - Gabbai
- L. Performances – out of school
- M. Y'mei iyun (In-school days, Gerecht outreach institute, etc.): attendance and planning
- N. Tuesday common hour
- O. Educational practica
- P. Kallah

## **Chapter Four**

### **“Know Where You Are Going: An Interdisciplinary Curriculum for the School of Sacred Music”**

On 11 and 12 June, 2007, Cantor Bruce Ruben hosted a Core Curriculum Conference at the HUC-JIR in New York. Present at the conference were students, faculty from the New York and Cincinnati schools, cantors working in the field, cantors representing the ACC, lay persons committed to the growth of the cantorate, rabbis, leaders from the Union for Reform Judaism, and an academic scholar whose doctoral dissertation was on the process of becoming a cantor in the Reform movement. The two-day conference was meant to be the beginning of a new conversation about the future of the curriculum of the School of Sacred Music. What does a cantor need to know? What kind of skills must they acquire? What kind of person does the modern cantor need to be? And moreover, the conference asked about how the college will prepare the cantors of the twenty-first century. What needs should be anticipated? What successes are inherent? What challenges will students, faculty, administrators and cantors inevitably face?

When all of the voices came together, the list of needs and concerns was large, but not unattainable. Alumni called for a greater understanding of the culture of synagogue life – beginning with working with classmates in education and rabbinic programs. Students expressed concern about the balance of their studies, and the lack of mastery they were achieving. The URJ inquired about the nature of the role of the cantor,

and how the school was working to address that.<sup>1</sup> Responding to these needs and concerns and the needs and concerns throughout the SSM's history, in this final chapter, I will suggest the approach to the School of Sacred Music's curriculum needs as it continues to move forward, develop and grow. The results from these surveys at the curriculum conference, paired with informal conversations with both students and faculty during my four and a half years at the School of Sacred Music and the needs of the Reform movement have helped me to develop my own set of questions about what kind of curricular approach would be most effective. The School of Sacred Music is in the same unique position it has always been; as a graduate school, professional school and seminary at once. it is difficult to find the right method with which to approach a change in the curriculum. Since at the center, the cantorial program covers a wide array of subject matters, I turned immediately toward interdisciplinary education as a model for curricular success at the SSM.

The term 'interdisciplinary' may be a relatively new term in the vernacular, but its concepts have strong roots dating back to ancient Greece and Rome. Philosophy was arguably the first interdisciplinary science, drawing on concepts and ideas from a variety of different areas – but this is hardly the definition of interdisciplinarity in a modern educational sense.

Interdisciplinarity is far more than a relatively recent addition to the educational jargon. It is a mode of thought which, at all societal and academic levels, ultimately purports to enable one to synthesize ever-increasing amounts of discernable and subliminal input.<sup>2</sup>

---

<sup>1</sup> See Appendix 4:A.

<sup>2</sup> Tamara Swora and James L. Morrison in Julie Thompson Klein, *Interdisciplinarity: History, Theory & Practice* (Detroit, Michigan: Wayne State University Press, 1990) 156.

An educational force that has taken root in middle school, high school, undergraduate and graduate programs around the world, interdisciplinary education helps educational programs to address challenges in communicating diverse curricula, adjust to the needs of individual learners, look at learning on a holistic level – developing a learner at any stage in any field of study so that they may interact with their environment in a different way.

The curriculum in most interdisciplinary degree programs is centered on broad issues “that are regarded as socially and intellectually important.” The courses themselves are usually organized around a particular subject. That subject can be a common theme or problem, but also a geographic region, idea, or a field of study – like cantorial studies.<sup>3</sup> William Mayville discusses three specific types of interdisciplinary education (IDS). The first, *revolutionary* programs, forego with the traditional models of instruction entirely. These programs engage students in a unique learning style. Some schools engage in *revolutionary* programs that have students living together in a shared house, and doing their learning together there. Another method of these *revolutionary* programs is higher education programs are centered completely on group projects. The second, *professional* programs, commit themselves to training specialists and use integrated (interdisciplinary) approaches to educate students in the broadest aspects of their professional fields. These *professional* programs appear, for example, in medicine. Students need core science and math skills, and they are instructed in the framework of a medical learning opportunity. The third are *programmatic* curricula, and those assist students in creating a broad framework of cultural and intellectual understanding. The

---

<sup>3</sup> Klein, 163.



undergraduate majors of "women's studies" or "African studies" fall under this final category. Similarly, some universities have found success in centering learning around particular thematic ideas, and having students find coursework to integrate into the broadest theme, such as the environment.<sup>4</sup>

Looking at a new model for the SSM, the second paradigm is of greatest interest. This acknowledges that the highly specific title that is "cantor" encompasses a huge amount of varied skill and academic learning.<sup>5</sup> The level of skill expected from cantorial students paired with the vast array of varied knowledge and skills are what has caused the number of years of study in the program to steadily increase, and also, for the student schedule to grow to be unmanageable, stressful and overwhelming. The interdisciplinary model reorganizes how these vast skills and values are being taught while training the cantor in our sacred tradition. The interdisciplinary model concerns itself with bringing together all of the parts of learning. This is known as synthesis, and it is the cornerstone of integrated instruction. As a result, the interdisciplinary model produces a student (a cantor) who truly understands and is assessed in their expertise holistically.

The curriculum has faced, for many years, the challenges of responding to both the needs of students and the nature of the changing role of the cantor through time. We have seen the response to those challenges – by adding courses and years of study in accommodation. Though not wholly successful, the interdisciplinary model poses its own set of challenges – the first, balancing two of the current major goals of curriculum

---

<sup>4</sup> William Mayville, "Interdisciplinarity: The Mutable Paradigm," *AAHE-ERIC Higher Education Research Report* No. 9. (Washington, DC: American Association for Higher Education, 1978), 31.

<sup>5</sup> See Appendix 4:B.

development for the SSM. The current model of curriculum at the college absolutely acknowledges the many areas that the cantor needs to study, and it is also concerned with engaging rabbinical and cantorial students together; socializing them during graduate school to create a foundation for positive rabbi-cantor relationships eventually in the pulpit.<sup>6</sup> Attending to the many areas of skill and knowledge the cantorial student needs to attain and building a positive foundation for successful rabbi-cantor relationships are the two large goals of the current program. They can be easily met using an interdisciplinary approach. When the interdisciplinary model is successfully engaged, interpersonal relationships between students and teachers are naturally brought to the forefront of learning.

The nature of interdisciplinary education is that teamwork is inevitable and embraced. There are teams created by faculty who are often team-teaching courses to instruct in their unique areas of expertise, by students who are engaged in small-group processes and by administrators who are committed to the smooth application of this curriculum. That teamwork is obviously exercised in the planning of lessons and assessment, teaching and learning. It is also demonstrated through the value of empathy; firstly for one another and the different perspectives that each person brings, as well as their different learning and teaching styles. Teamwork is also present in the respect of each person's expertise in his or her own intellectual field, and in their own range of personal experience.<sup>7</sup> When successfully executed, the interdisciplinary approach has this

---

<sup>6</sup> Benjie Ellen Schiller and Mark Kligman, "Present State of the HUC Curriculum," Lecture, New York, NY: 12 June 2007.

<sup>7</sup> Klein, 14.

teamwork at its core, and for our purposes, the ability to develop and strengthen the rabbi-cantor relationship at each moment students and faculty are engaged together.

The broader pedagogical goal – covering all of the areas of study the cantor needs to cover to succeed – is more tenuous. Already, many courses are being offered in each area that students, faculty or administration demonstrated desire and/ or need. Still, the demand for the course work to shift is illustrated in the following story: Only a few months ago, a student sang a practicum on specific *Shalosh Regalim* prayers. Several weeks before, the student sought the help of his former liturgy professor to explore the *piyyut* (Medieval liturgical poem) more deeply, so that he might bring more knowledge and understanding to the practicum program. He complained at the discussion of the lack of information he received in his quest, both from his conversation with the professor and his personal research. He shared that he felt frustrated that he had not been able to fully understand the text of the poem.<sup>8</sup> In response, another student requested that each practicum be assigned a musical coach (which it is now) and a historical/ liturgical coach as well.<sup>9</sup> Working together, these three people would be able to present a knowledgeable, informed and musical program. This outright convergence of study and ideas is what is known in the interdisciplinary model as synthesis, and it is the crucial component of a successful interdisciplinary approach.<sup>10</sup> Another student is currently taking a course in nusach. Two years ago, as a part of her curriculum she studied this holiday time in a

---

<sup>8</sup> The student has given permission to use this story in this thesis. As this document is being read internally, I will not mention the names of students here.

<sup>9</sup> The second student has also given permission to use her response in this thesis.

<sup>10</sup> Klein, 166.

liturgy class. The professor, a rabbi, provided numerous musical settings of the texts she felt should not be ignored in worship, but was not able to speak to the inherent musical value of the settings, or the lack thereof. Now, that same professor attends the nusach class, but does not offer any thoughts on the liturgy. She is there as a student, hoping to enhance her knowledge of the musical presentation of the liturgy. The student I spoke with sitting in this course craves the intersection of both disciplines – music and liturgy, especially with the both faculty members sitting in the same room.<sup>11</sup> Synthesis is seriously lacking in the current curriculum of the School of Sacred Music.

Some may argue, as they did on the day of the practicum, that the idea of synthesis is akin to “spoon-feeding.” At the graduate level, it is up to the student rather than the professor to make synthesis occur. In an educational framework, this synthesis is the distinguishing factor between a “multidisciplinary” and an “interdisciplinary,” or integrated education. In a multidisciplinary framework, each discipline is juxtaposed against the next. At the SSM, liturgy, history, Hebrew, Rabbinic literature, Bible and music, for example, are currently linked to one another in an “additive” as opposed to “integrative” way. The relationship among subject areas is certainly mutual, but they are not made explicit, and therefore, no subject area is deliberately changed or enriched by the other.<sup>12</sup> If daily professional practice requires the cantor to constantly synthesize their knowledge, their musical skills and their interpersonal relationships, shouldn’t their education require the same?

---

<sup>11</sup> Anonymous (see above), interview by author, telephone, 20 January 2008.

<sup>12</sup> Klein, 56.

Synthesis is achieved in a variety of ways, and it is the responsibility of each member of the educational team – administrator, student and faculty alike – to bring it to fruition. Core seminars, independent study, workshops, projects, papers and theses are some of the ways synthesis achieved and demonstrated.<sup>13</sup> Forrest Armstrong teaches that there are four distinct levels of synthesis and integration in education. At the highest level, there is a conscious attempt to bring material from various fields into “a new, single, intellectually coherent entity.”<sup>14</sup> This requires students to learn in cooperative groups, and faculty to team-teach courses - each teacher bringing their own expertise to a common subject area.

I believe that the interdisciplinary model is the only model to ensure success in the cantorial program as needs continue to grow. For the purposes of beginning a conversation, I am providing a scope and sequence for a five-year cantorial program utilizing the interdisciplinary model. I have tried to maintain the integrity of the program as it has existed for many years, honoring especially the strengths in the curriculum and addressing weaknesses as defined by a variety of stakeholders with respect to those who have worked on this curriculum before me. I will outline two major elements of curriculum for each year of study, courses offered and assessment, both on a yearly basis. In proposing an innovative interdisciplinary model for the curriculum of the School of Sacred Music, three major questions must be answered:

---

<sup>13</sup> Klein, 166.

<sup>14</sup> Forrest H. Armstrong “Faculty Development through Interdisciplinarity,” *JGE: The Journal of General Education*, 32 No. 11 (1980), p. 54.

1. What foundation of knowledge do students need in order to enter an interdisciplinary curriculum for cantorial studies? What is the core knowledge required?
2. How can course work be divided to create broad subject areas in which a variety of topics can intersect and be addressed?
3. Because rabbinical and cantorial students (as well as educational students) need to engage in study separately and apart, how will an instructional team bring rabbinical and cantorial students together in this integrated framework?

In order for an integrative and interdisciplinary model to succeed, students must obtain a base for their learning – this is to be found in “core” subject areas. During the years of study in the interdisciplinary model, students will need to draw upon the tools they have acquired in their core studies. Under the current model, students spend their first year of study in Israel and four subsequent years in New York. The first year in Israel provides a definite opportunity to engage in that “core” study, followed by four years of the integrative model of interdisciplinary education in New York.

During the first year of study at the Jerusalem campus, students will be expected to acquire a basic knowledge in Hebrew, Rabbinic literature, bible, liturgy, and history. During the four years in New York, each year would be devoted to a ritual time period – Shabbat, Three Festivals, High Holidays and *Chol* (including lifecycle events), and that broad subject title would bridge all course work students will do in this interdisciplinary framework. Finally, the rabbi-cantor relationship can be addressed by putting rabbis and cantors together in courses where they are preparing for shared clergy responsibilities in

their congregational lives; education (youth and adult), counseling and interpersonal relations.

In the model I have outlined below, I have allotted the morning as a time to work under the interdisciplinary model. The course "Shabbat" or "High Holy Days" would be offered Monday through Thursday in the first part of the academic day, and the afternoons would be devoted to rabbi-cantor professional development and individual academic pursuits through elective work. Additionally, some courses offered as semester-long courses are now offered as one-week intensives at the beginning of the semester.

For this proposal, I am working under the following assumptions:

- The breadth of areas covered will be limited in exchange for depth. It is expected that through the texts, nusach, etc. taught students would acquire tools to work on other projects without instructional support.
- This curricular model is not sensitive to the current structure of the rabbinic core curriculum. An adjustment in the SSM curriculum would inevitably result in an adjustment of the rabbinic curriculum at the New York campus.
- Students returning from the Year-in-Israel have met all of the curricular goals for that year of study, laying a core foundation for their subsequent four years. This includes proficiency in Hebrew.
- The School of Sacred Music can engage faculty who are committed to this process and who are flexible, cooperative and eager to team-teach. This scope and sequence is ideal, where the SSM employs its own faculty.

- Faculty will have to adjust the list of musical pieces covered, etc. in favor of educational objectives attained.
- Faculty will administer assessment as they see fit in each component – assessment suggestions provided here are the “comprehensive” exams for that academic year and mandate synthesis.
- Students will need to attain competency in guitar and piano. If they are not, both can be taken as an elective.
- Para-curricular courses (or *y'mei iyyun* in the current model) are listed here as fall intensive and spring intensive. They are one-week courses offered at the beginning of each semester for areas that may not need to be covered in a year-long class.
- Co-curricular courses (voice lessons, etc.) will not be discussed unless they are uniquely expected of that year.
- Courses will not be offered in “neat” one hour and twenty-minute blocks. Rather, the team of faculty for each year will need to plan for the integration of subject areas. Liturgy may not be taught daily, for example, but at each moment when the nusach enters a new section of the service. Similarly, Reform repertoire would be taught in the same liturgical rubrics as the traditional repertoire – resulting in students studying, for example, the G’ulah in traditional nusach, Reform repertoire and liturgy all at the same time.
- The breadth of areas covered is reduced in the fourth and fifth year to allow more time for the thesis and recital preparation.



- The student pulpit is not discussed in this scope and sequence. I would recommend that the student pulpit work be credit bearing, and subject to evaluation by delegates from the college's alumni association and the cooperating clergy from the congregation.

### **Year One: Jerusalem Campus**

Modern Hebrew and Grammar (full year)  
 Biblical Hebrew and Grammar (full year)  
 Introduction to Bible (full year)  
 Introduction to Rabbinic Literature (one semester)  
 Introduction to Liturgy: The Structure and Evolution of the Worship Service (one semester)  
 Jewish History (full year)  
 Seminar on Israel – The Land, Culture, People and History  
 Biblical Cantillation: Its History and the Reading of Torah  
 Introduction to Jewish Music  
 Introduction to Nusach and Hazzanut  
 Israeli Music: Folk and Art  
 Piano (if applicable)  
 Sight-Singing and Theory (if applicable)  
 Reform Liturgy Workshop

Looking at the Year-in-Israel as the “core” year of study, introductory courses should be offered, bringing all students into the same base of knowledge. This includes courses in Hebrew – both Modern and Biblical, Bible, Rabbinic literature (including Midrash), Liturgy and History. The Israel seminar course can remain exactly as it is, as it is interdisciplinary in its nature. In music, students should learn Torah cantillation and the history of cantillation, as well as an introductory course in Jewish Music. Nusach should be taught for understanding of both what it is and how it is constructed, as well as theories in pedagogy of nusach. Students should be expected to master weekday nusach as it is used in the Reform worship service. The traditional weekday nusach course will be given at another time. Instead, students should, as a part of the introduction to nusach

and hazzanut class, be exposed, through listening, to the great cantors in history, and become familiar with the *ta'am* of hazzanut. Special attention should be given to Israeli folk music and Israeli art music, taking full advantage of being in the country by both attending and participating in performances. Piano will be required of all students, and sight-singing of those who did not pass the theory exam satisfactorily at admission audition and interview.

The assessment for satisfactory completion of the Year-in-Israel program is the only year of assessment that is not synthesized. Students must pass exams and/or papers in all of their core courses, and demonstrate competency in cantillation and leading worship.

Below, I have provided the scope and sequence I suggest for the second, third, fourth and fifth year of study. It should be noted that a scope and sequence is a suggested course of study on the broadest level. One should assume that some areas being integrated could be covered in a two-day seminar or in supplemental reading and discussion, while others require ongoing day-to-day practice and instruction. You will see each year titled by holiday, and a list of subject areas, listed as objectives, below that. These are intended to be areas that will be integrated to provide a well-rounded education for the cantorial student. Following the four-year scope and sequence, I have provided a more in-depth description and analysis of the integrated curriculum for year two as an example.

Also in each year's scope and sequence are courses to be instructed with rabbinical student that address those areas that cantors and rabbis share many professional responsibilities. Though separate from the integrative model as related to

Shabbat, High Holy Days, Three Festivals and *Chol*, they are crucial skills for the cantor's professional life.

Finally, the assessment listed is only a portion of the expected assessment of the student. I have only provided the assessment concerned with measuring synthesis. Even in integrated learning, at this academic level there is an expectation of mastery. Mastery, as defined by the instructor in that area, can be assessed however he sees fit.

## **Year Two – Shabbat**

Objectives (team-taught):

- Shabbat liturgy
- Shabbat Music – Traditional and Reform
- Shabbat Congregational Melodies
- Rabbinic and Contemporary Thought texts (related to Shabbat)
- Parashat haShavua*
- Haftarah cantillation/ Reading the prophetic texts
- Preparing Shabbat Worship
- Contemporary Shabbat practice and issues surrounding Shabbat
- Choral Ensemble

Afternoon classes would include second-year rabbinic students:

- Principles of Youth Education
- Principles of Adult Education
- Preparing students for Bar and Bat Mitzvah
- Elective

Fall Intensive: Ethics and copyright laws and requirements

Spring Intensive: History of the Cantorate

Assessment of Synthesis:

Students will be expected to present a plan for a Shabbat experience at their Reform congregation, including:

- a. Plan for a Shabbat worship service using elements of traditional nusach and Reform repertoire throughout the ages and a Torah and Haftarah reading

- b. Torah study for adults
- c. Shabbat afternoon program for youth

### **Year Three – High Holy Days**

Objectives (team-taught):

High Holy Day liturgy  
 HHD Music – Traditional and Reform  
 HHD Congregational Melodies  
 Text study on HHD Torah and Haftarah portions  
 Hilchot related to HHD practice and worship  
 Contemporary Issues regarding High Holy Day practice in the Reform synagogue  
 High Holy Day Cantillation  
 Shofar blowing  
 Preparing High Holy Day worship  
 Choral Ensemble - Conducting

Afternoon classes would include third-year rabbinic students:

Principles of Clergy Counseling  
 Counseling for the Life Cycle  
 Elective

Fall Intensive: Gerecht Outreach Institute (Conversion and Interfaith Issues)

Spring Intensive: Sephardic Music and Culture

Assessment of Synthesis:

Students will be expected to prepare the following materials related to the High Holy Days:

- a. Plan for a HHD worship service (submit cue sheets) using elements of traditional nusach and Reform repertoire throughout the ages. In comprehensive exam, faculty may ask for any one of a number of pieces on the cue sheet.
- b. Prepare HHD Torah Reading.
- c. Submit a bulletin article on an aspect of HHD ritual or practice that could be published in a temple's bulletin.
- d. Paper related to the pastoral counselor's role.

### **Year Four – Three Festivals**

Objectives (team-taught):

Three Festival liturgy  
Three Festival worship music – Traditional and Reform  
Congregational Melodies for Sukkot, Pesach and Shavuot (including Haggadah melodies).  
Text and Cantillation studies: Ecclesiastes, Shir haShirim and Ruth Megillot (including Esther)

Afternoon classes would include fourth-year rabbinic students:

Synagogue Leadership and Management: The Rabbi-Cantor Team  
(Organizational Dynamics and Organizational Change)  
Thesis-related elective (as the student sees fit)  
Elective

Fall Intensive: Research  
Spring Intensive: Yiddish Music

Assessment of Synthesis:

Students will be expected to prepare the following materials related to the Three Festival Year

- a. Plan for a Three Festival worship service (submit cue sheets) using elements of traditional nusach and Reform repertoire throughout the ages. In comprehensive exam, faculty may ask for any one of a number of pieces on the cue sheet.
- b. Prepare a section of any of the scrolls.
- c. Submit a proposal for the ideal synagogue management team including case studies and research from contemporary publications.
- d. Show a portion of the thesis or recital for approval.

### **Year Five – Y'mot haChol and the Life-Cycle**

The fifth year allows ample time for thesis preparation and recital.

Objectives (team-taught)

Weekday and lifecycle liturgy  
Weekday and lifecycle music – Traditional and Reform  
Text studies: Covenantal relationship with God

Afternoon sessions are limited to senior seminar with fifth-year rabbinic students.

Fall Intensive: Working with Lay Leaders and Synagogue Boards  
Spring Intensive: Creative Writing for the Pulpit

Assessment: Senior Comprehensives

#### Assessment of Synthesis:

- a. Student should prepare a sermon-in-song on any topic of their choosing, representing music and text from their studies.
- b. Students should prepare an original lifecycle service including liturgy, poetry and music.
- c. Students should write a statement of their personal theology.
- d. Thesis and Recital

Let us look at the second year curriculum for Shabbat. Students would attend their Shabbat class Monday through Thursday. In this course, students would learn the nusach of Shabbat alongside Reform melodies from the 1800s through today. Too, students will learn congregational melodies (including *zemirot*) for the Sabbath texts. As students moved through the services, they would simultaneously study the liturgy of Shabbat. For example, students begin studying Kabbalat Shabbat as a liturgical rubric, paired with the nusach and Reform melodies to go alongside. Working together, the instructors of traditional nusach, Reform music and liturgy form a timeline, enabling students to be engaging with each aspect of the same text at the same time. Music and liturgy are synthesized in this method. I might expect that at least an hour a day, five hours a week, should be devoted to these areas of study.

While students learn Haftarah cantillation, they study the prophetic books, and pay close attention to passages that are Haftarah readings. Paired with this, students will engage in some *Parashat haShavua* study, examining not only the text itself, but focusing on the relationship between the Haftarah and Torah texts. Here, cantillation and bible

study are integrated and synthesized. Once the Haftarah cantillation has been mastered, two hours a week can be devoted to these areas.

With these cores of Jewish textual knowledge established, students can then synthesize Rabbinic and contemporary texts related to Shabbat, including basic laws, practice and theological ideas surrounding Shabbat. Professors should bring meaningful texts to the budding cantor that enables them to engage with the holiday, and draw on the foundation of textual tools they acquired during the Year-in-Israel. All texts in Hebrew should be studied in Hebrew, and texts in Aramaic or other languages (like German) may be studied in English. Teaching this variety of text courses together synthesizes their subject matter as students engage with the time period in the aforementioned ways. Two hours a week of class time should be devoted to this course.

The ultimate level of synthesis in the Shabbat course occurs when all five of these areas, music, liturgy, cantillation, bible, and text and thought are integrated with worship. Studying the art of creating worship, and drawing upon their knowledge of the elements that go into Shabbat worship, students can engage with and synthesize the preparation of a Shabbat worship service.<sup>15</sup> At least two hours a week should be allotted to this important task. As an additional component of worship, one hour a week is devoted to Choral Ensemble. Here, students sing in the ensemble and also begin to prepare themselves as conductors, seeing the choir as another avenue to enhance worship.

Also in the second year, students take courses with their rabbinical colleagues. During the fall semester, both, combined with education students, will study Principles of Youth Education. This course is a basic course in the principles of educating young

---

<sup>15</sup> This incorporates the objectives sought in the current course, "Empowering the Congregational Voice."

people, and ways to engage youth in exciting educational opportunities and develop their Jewish identity. In the spring semester, students take a similar course in Principles of Adult Education. These foundational courses provide students with the skills they need to teach courses to youth and adults alike with success in their professional lives. Both courses meet for three hours a week.

In relation to the weekly coursework, the cantorial student also has the opportunity to take one elective class, in any area, for two hours a week. Coaching is also expected.<sup>16</sup> The fall semester begins, for one week, with the “Ethics” intensive. This course reviews ethics for clergy, as well as the American Conference of Cantors Code of Ethics, and instructs students in copyright laws. The spring intensive begins with a one week intensive in History of the Cantorate. Intensives are taught from Monday – Thursday, from 9 AM until 5 PM, and Friday from 10 AM to 2 PM. Assessment is determined by the instructor, and may be a long-term project due at the end of the semester.

The assessment of synthesis, as outlined in the scope and sequence, provides three avenues of assessment that require students to demonstrate mastery in the synthesized areas of study. All of the assessments listed can be compared to professional responsibilities, and are excellent and complete assessments of the interdisciplinary model. Also, each illustrates and examines the cantor and his unique role in the Reform movement today.

Interdisciplinary educational theory provides a new lens for the cantorial school curriculum. By looking at each year in New York as a thematic unit, based around a

---

<sup>16</sup> See Appendix 4:C for a projected daily schedule of this curriculum.



holiday, all of the integrated aspects of Jewish learning are synthesized in the curriculum. This provides an opportunity for academic success, but also taps into the potential power that the educational process has in the personal spiritual development of the student. As a seminary, the college needs to engage with its learners on the most personal level on some occasions, and provide opportunities to challenge the student to grow and develop as a Jew. Spending an entire year of study around, for example, Shabbat, one is nearly forced to explore their own feelings about Shabbat – their practices and their choices. This immediately engages the student on one more integrative level, and prepares the student in one further way for a successful cantorial future.

Clearly, this model is difficult to build and establish. The limitation of resources – faculty, materials, space and dollars – make it an enormous challenge to effect this kind of change to the curricular structure. If, however, an integrated model of learning can help to eliminate the additive nature of the curriculum, promote a balanced academic opportunity for students, foster extremely positive relationships between students and faculty, and cause the student to achieve synthesis in their learning and also their life – then there is something here for us to strongly consider.

## **Appendix 4:A**

Notes from Needs Assessment, expressed at the Core Curriculum Conference, 11 June 2007.

**In the Trenches: Needs Assessment**  
HUC-JIR School of Sacred Music  
Core Curriculum Conference  
June 11 & 12, 2007

Facilitator: Dr. Joy Kay, Director, NY School of Education

### **Alumni/ Cantors**

1. Nusach, Cantillation, Repertoire, Liturgy, Hebrew and Biblical Hebrew
2. Need more integration with Reform liturgy  
Separate nusach/ chazzanut  
Training as ba'al tefillah
3. More integration between contemporary and traditional music
4. More Hebrew
5. More interaction w/ other programs
6. More personal skills

---

7. Understanding culture of synagogue life:  
How to create a budget  
Fundraising  
Time management  
Negotiations  
Working with committees and boards
8. Practical life cycle skills
9. Improvisation of nusach
10. More conducting, piano, sight-singing
11. Basic Jewish skills – (luach)
12. Working with bands
13. Programming
14. Maintaining vocal health
15. Curriculum – One school for rabbis/ cantors/ educators; core the same, specialize later
16. Combine SSM w/ teacher certification
17. More holistic approach to singing: interpretation of text, etc.

### **Cantors in the Field**

1. Internship while in school with cantor/ mentor
2. Learn guitar
3. Instruction on bar/bat mitzvah tutoring
4. Pastoral care and chaplaincy
5. More counseling classes
6. Technology: copyrighting, website, myspace page, etc.
7. Separating theoretical from practical
8. Discussion of personal cantorial goals

---

9. Cantor as service leader – clergy partner  
Collaborative clergy partners:  
common language/ respect ARZA, URJ/ connect to communal life
10. Cantor as chazzan – students need to learn how to bring chazzanut to all members of congregational community
11. Connect to movement

12. Cantorial students experiences with specific tasks:  
Wedding, early childhood class, choral festival, etc.
13. Theory and practical integration as a student
14. Must inventory skill set

### Students

1. Contract negotiations – importance of process
2. More balance between types of music taught
3. More opportunity to individualize and track  
Need a core curriculum followed by electives; broad and narrow in focus
4. Work towards mastery in specific areas
5. Need mentors who are apart from pulpits
6. Require practice interviews
7. Look at possibility of intensives to teach skills
8. Look at relationship between Year-in-Israel and New York School of Sacred Music  
Building relationships with other students
9. All learning needs to be set in a context.
10. Hebrew in Israel could utilize more Israeli conversational groups
11. Look at balance and placement of Hebrew language classes and core courses
12. Cantor in the field might spend time in Israel with new students
13. Opportunities to develop open-mindedness which leads to broad thinking
14. Building resumes

### Placement

1. Need for greater support by partnering congregations to support title of Cantor
2. Congregations need to be educated in the value of hiring an invested cantor

### Rabbis in the Field

1. Need to discuss “attitudinal” issues – What is the role of the school in:
  - leading prayer or leading communal worship?
  - What’s the attitude towards congregants?
  - Permeable boundaries and open borders?
  - Are we serious about teamwork?
  - Reform authenticity?
  - Personal theology: can we articulate it?
2. Skill set needs:
  - Preservation – maintaining tradition
  - Affirmation – giving the congregation a voice/ creating its role
  - Education – teaching music/ sharing music
  - Officiation – funerals, baby namings, clergy functions
3. When working with student cantors:
  - Neshama/ interpersonal skills
  - Function as clergy
  - Loving your congregants/ develop relationships
4. Further development between the SSM and congregations
5. Who are our candidates for the SSM?
6. What’s the goal:
  - a. Cantors in Israel?
  - b. Cantors in the Reform movement?

## View from the Union for Reform Judaism

1. Who is suited for the "calling" of the cantorate?
2. Only 275 cantors serve our 900 congregations
3. Cantors do not have options to work outside of congregations
4. Congregations value interpersonal skills more than cantorial knowledge
5. Must recognize the various needs of the cantorate
6. Competition must be considered
7. Camp, Hava Nashira need to be exposed
8. Need for SSM to realize students are adult learners  
Perhaps some faculty training is needed
9. Year-in-Israel is perceived by students as a failure in their lives – "infantilized"
10. Must be careful about who are selected as mentors
11. There is a flaw in the system when applicants apply and do not know the full *Birkat haMazon*.
12. Role of chazzan as teacher/ tutor: Bar/ bat mitzvah can be a gift, or painful if tutor or student are not competent
13. Rabbino-centric movement: Students are often disillusioned
14. Must make case for those with HUC degrees: demonstrate what the value added is
15. Be careful of NY-centric learning/ teaching / practice – a broader experience is needed
16. Role modeling: visits to healthy congregations
17. Train cantors for the 21<sup>st</sup> Century rather than the 19<sup>th</sup> C.
18. Cantors need to transform us Jewishly and spiritually
19. Cantors need to appeal to Jews with different personal and spiritual
20. Can one "orchestra" have two "conductors?"
21. Internships need to happen in mid-size (500 units) suburban congregations – where students will spend the first five-ten years of their professional life
22. Group-leading and people skills
23. Use instrument to connect with people
24. Skill sets to be taught:
  - Work ethic (in professional life learn to evaluate needs of congregation to help congregation move forwards)
  - Create excellence in the congregation (as much role of cantor as it is rabbi, executive director, etc.)
25. "Get" amcha

## *Concerns and Considerations*

### Student Concerns

Students want:

1. Individualization
  - a. more electives
  - b. less core
  - c. tracking of levels
2. Individualized mentorship
  - a. Spiritual questions
  - b. Academic questions
  - c. Life questions
3. Expressed and enforces standards
  - a. special needs (learning, health, etc.)
  - b. time outside class: What's doable?

4. Consideration of non-curricular responsibilities
5. Clearer admission standards
6. Comprehensive exams?
7. Personal time/ Life challenges = life/ work balance

**Board of Governor Concerns**

1. Commute
2. Scholarship
3. Loan Debt
4. Demographics of student body?
5. Assessment/ admissions?

### Appendix 4:B

Notes on the list of skills identified by participants at the Core Curriculum Conference 11 June 2007.

technologically savvy voice	be articulate ability to write	study participation in pastoral/ life cycle events
core musicianship	ability to hear criticism	participation in congregational life
one's religious development/ spiritual experience	administrative and organizational ability	collaborative partnership with other clergy
team player	openness to new experience	patient
not to be a diva	sechel	have tact
giving, ministering	self-reflective	excellent listening skills
"pastorality"	Oheiv Yisrael	maturity
being a part of the community	sense of humor	be empathetic or able to model empathetic behavior
teaching and empowering the congregation	presence	be encouraging
elevating the community	ability to work with all ages	should have a rich religious life
creating a viable, accessible, uplifting musical program	ethical behavior	personal depth
Judaically knowledgeable	worship	ability to define a personal vision (of your professional needs)
good teacher	teaching	shared professional vision
good communicator	choirs (prep and administration)	balance in life
ability to delegate	ability to manage other people	musical integrity
can be a song leader	spiritual leader of community	transport beyond prayer
Omnibus	can teach across the board	can teach music broadly
able to reflect what the experience is from the congregation	committed to life-long learning	instrumental musical skills – guitar, piano
knowledge of Reform movement	Peoplehood – Jewish and Reform	exposure to leadership training
composers/ commissioners of the next generation of Jewish music	cultivate and recruit	choral conductor of all ages

### **Appendix 4:C**

Sample student schedule: Year Two, Shabbat

<i>Day and Time</i>	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>
<b>8:30 – 9:30 AM</b>	Music/ Liturgy	Music/ Liturgy	Music/ Liturgy	Music/ Liturgy
<b>9:35 – 10:35 AM</b>	Music/ Liturgy	Cantillation and Bible	Rabbinic and Contemporary Thought	Cantillation and Bible
<b>10:40 – 11:10 AM</b>	Tefillah	Tefillah	Tefillah	Tefillah
<b>11: 15 – 12:15 PM</b>	LUNCH	Practicum	LUNCH/ Special Programs	Tefillah
<b>12:20 – 1:20 PM</b>	Rabbinic and Contemporary Thought	Lunch/ Practicum	Special Programs	Lunch and Discussion
<b>1:25 – 2:25 PM</b>	Principles of Education Fall Semester: Youth Spring Semester: Adult	Coaching	Principles of Education Fall Semester: Youth Spring Semester: Adult	Worship
<b>2:25 – 3:25 PM</b>	Elective	Mandatory Rehearsal Time	Choral Ensemble	Elective
<b>3:30 – 4:30 PM</b>	Worship		Mandatory Rehearsal Time	

## Conclusion

The role of the cantor has grown dramatically in the sixty years the Hebrew Union College – Jewish Institute of Religion's School of Sacred Music has been in existence. The demands on the professional and personal knowledge and skills the modern cantor faces continue to grow, and the school continues to face the challenges of preparing its students to serve the Reform movement, American Jewry and *klal Yisrael*. With a new director of the School of Sacred Music in New York, and a new director coming soon to the Israel program, the time is ripe to affect the changes that have been suggested here so as to continue to make positive changes, and to persist forward into the twenty-first century.

It is easy to react to the past, to become joyful, disappointed, frustrated or elated as we look at the great successes and challenging moments the School of Sacred Music has experienced. Our opportunity to respond to it, however, is a great honor to those who have come before and will come after us. When Professor Eric Werner set out to create an academy of Jewish musical learning in America, who would have thought that the School of Sacred Music would have so many students enrolled and engaging in their desire to become cantors, and to study at this sacred institution. Professor Werner's outline for the five subject areas in which cantorial students would be instructed – nusach and hazzanut, harmony, congregational melodies, musicology and cantillation – still form the core of the musical knowledge students study during their five years at the SSM.



Since professor Werner's original vision, the program has grown tremendously; now encompassing vocal study, Judaic knowledge, pastoral skills and high levels of academic pursuit.

Reflecting back on three distinct paradigms in the school's curricular history, we have seen how each distinct paradigm has changed based on the forces acting upon it from American Jewry and the Reform movement. For sixty years, since 1948, the curriculum at the School of Sacred Music has taken an additive approach, adding courses and changing the degree program to meet the needs of Reform Jews. First a three year baccalaureate program, and now a five year Master's program, the school can no longer respond additively to meet the needs of the Reform movement, as it prepares the Reform movement's cantors of tomorrow. An integrated and interdisciplinary model is the only way to ensure academic, personal and professional success going forward into the next curricular paradigm.

The course of study I have outlined in this paper has the ability to meet many of the needs of students and faculty alike. By enabling the course of study to respond to the professional life of the modern cantor, many of the challenges of the past begin to soften, and new opportunities can exist as the cantorate itself continues to develop into the future. Engaging future rabbinic and cantorial partners together while respecting that they have different roles in Jewish life lays a fine groundwork for positive and productive relationships in the future. Continuing to define what skills lie in the shared title of "clergy" can shape the curriculum to maximize the time rabbinical and cantorial students spend in classes together.

In order for students to academically succeed at the college, they must have a core of knowledge in basic Jewish literacy. While this includes *havdallah* and *birkat haMazon*, it especially includes owning the tools for understanding our sacred tradition, and all the ways it has been recorded over time. This provides the basis to study more broadly with a greater depth of understanding, to engage personally and spiritually with content material, and to synthesize knowledge during the five-years at school. In a profession where the cantor is synthesizing not only their skills and knowledge, but also their experience on a constant basis, beginning this during the cantorial education facilitates personal and professional success.

For sixty years, the tensions between balancing life and school, Judaic classes and musical classes, the student pulpit and the daily academic life have run high. Though the school has been overwhelmingly successful in producing qualified and committed students, it is time to respond differently to the tradition of an additive approach. At the same time, we must continue to embrace the strengths of our curriculum, and respect the unique position of the Hebrew Union College – Jewish Institute of Religion. It is a blessing and a challenge to be simultaneously a graduate school, a professional school and a seminary. This combination of identities affords the school a unique opportunity to balance learning on all three fronts. As we continue to learn about our past and look forward to our future, this balance must be at the forefront of our mind – informing our vision and thus, ensuring our success.

“Know where you came from and where you are going to.” These brief wise words of our sages give us great guidance as the School of Sacred Music continues its development. We can honor the vision of our founding fathers, keep our tradition real

and valuable, and look forward to the many opportunities that evaluating our curriculum affords – reflecting back, responding forward, and honoring the generations both before and after us.

### Bibliography

- Armstrong, Forrest H. "Faculty Development through Interdisciplinarity." *JGE: The Journal of General Education*. 32 No. 11 (1980): 52-63.
- Bernard, Cantor Andrew. *The Sound of Sacred Time*. Self-published: 2005.
- Cardozo, Rabbi D.A. Jessurun. *Letter to Eric Werner*. April 3, 1947. American Jewish Archives.
- Cohen, Judah Michael. *Becoming a Reform Jewish Cantor: A Study in Cultural Investment*. Harvard University, Cambridge, Massachusetts: April 2002.
- Course Catalogue*. New York: Hebrew Union College, 20 vols., 1948-2001.
- "Charter." *Hebrew Union College: School of Sacred Music*. American Jewish Archives: 1948.
- Freeland, Daniel Hillel. *The Development of the Role of the Hazzan Through the End of the Geonic Period*. Thesis Hebrew Union College – Jewish Institute of Religion. New York: HUC-JIR, 1979.
- Goldberg, Geoffrey. "The Training of 'hazzanim' in Nineteenth-Century Germany." *Yuval*. 7 (2002): 299-367.
- Goldstein, Israel. Interview by author, telephone, 4 January 2008.
- Haddon, Jon R. Interview by author, telephone, 3 January 2008.
- \_\_\_\_\_. *Memo to Dr. Paul M. Steinberg*, circa 1982.
- \_\_\_\_\_. *Proposal for a Four Year Masters Degree in Sacred Music*, 5 April 1982.
- Heskes, Irene. "Shapers of American Jewish Music: Mailamm and the Jewish Music Forum, 1931-62." *American Music* Vol. 15, No. 3 (Autumn 1997): 305-320.
- \_\_\_\_\_. *Passport to Jewish Music*. New York: Tara Publications, 1994.
- Hoffman, Lawrence A. Interview by author, New York, NY, 23 October 2007.

"Keynote Speech." *Founding Meeting –Society for the Advancement of Jewish Liturgical Music*. (Winter 1994). American Jewish Archives.

Klein, Julie Thompson. *Interdisciplinarity: History, Theory & Practice*. Detroit, Michigan: Wayne State University Press, 1990.

Kligman, Mark and Schiller, Benjie Ellen. Lecture, "Present State of the HUC Curriculum." New York: 12 June, 2007.

Leeser, Isaac. *Occident*. New York, May 1847-1861.

Levin, Neil. "Music at JTS." *Tradition Renewed* 1 (1997): 717-792.

Mayville, William. "Interdisciplinarity: The Mutable Paradigm." *AAHE-ERIC Higher Education Research Report*, No. 9. Washington, DC: American Association for Higher Education, 1978.

"Memorandum." *RE: Organization for Liturgical Music of Judaism* circa March 1947. American Jewish Archives.

Meyer, Michael A. *Hebrew Union College: A Centennial History 1875-1975*. Cincinnati, Ohio: Hebrew Union College Press, 1976.

\_\_\_\_\_. *Response to Modernity: A History of the Reform Movement in Judaism*. Detroit: Wayne State University Press, 1988.

Morganstern, Julian. *Letter to David J. Putterman*. June 25, 1945. American Jewish Archives.

Program. *Hebrew Union School of Jewish Sacred Music Opening Exercises*. American Jewish Archives: 1948.

*Proposal for the Organization of a Society for the Advancement of Jewish Liturgical Music*. circa 1944. American Jewish Archives.

Raphael, Lawrence. Interview by author, email, 9 January 2008.

Ruben, Bruce. *A History of the School of Sacred Music at Fifty: The Franzblau Years*. Unpublished, 1997.

\_\_\_\_\_. Interview by author. New York, NY, 8 November 2007.

Slobin, Mark. *Chosen Voices: The Story of the American Cantorate*. Urbana and Chicago: University of Illinois Press, 1989, 2002.

Tyler, Ralph. *Basic Principles of Curriculum and Instruction*. Chicago: University of Chicago Press. 1949.

Weinberg, Jacob. *Letter to Eric Werner*. February 14, 1948. American Jewish Archives

Werner, Eric. *Letter to Abraham Franzblau*. February 27, 1949. American Jewish Archives.

\_\_\_\_\_. *Letter to David Cardozo*. February 4, 1948. American Jewish Archives.

Wiggins, Grant and McTighe, Jay. *Understanding By Design*. Alexandria, VA: Association for Supervision and Curriculum Development, 1998.