

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Mus Hist 67
 Course Title Popular Jewish Music
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This class will analyze the interconnection of music, history and culture of Jews in America and Israel. We will investigate the creation of new music in various contexts in the 20th century and analyze the changing and developing nature of the Jewish experience and how it is expressed in music. We will look at a range of genres some will include the reception of the music and various aspects of performance. Audio recordings, visual materials, song texts, videos of performances and promotional videos will be the types of material used. Parallels will be made to other aspects of Jewish culture and other communities in America.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Mark Kligman, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 1-2

4. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	_____	Winter	<u>x</u>	Spring	<u>75-100</u>
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2016-17	Fall	_____	Winter	<u>x</u>	Spring	<u>75-100</u>
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2017-18	Fall	_____	Winter	<u>x</u>	Spring	<u>75-100</u>
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes _____ No x

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

<p>❑ General Knowledge</p>	<p>Students will learn how music is situated in context and various methods of interpretation. Larger issues such as retention of tradition and innovation are relevant to popular Jewish music but can be related to other communities and their music.</p>
<p>❑ Integrative Learning</p>	<p>Integration will be finding the historical context of the music and understanding the genre and style. The song texts will be an important source for understanding what is expressed and its connection to the musical styles. Disciplines included will be: Music, History, Cultural Studies, Jewish Studies, Religious Studies, Literature.</p>
<p>❑ Ethical Implications</p>	<p>Ethical issues will include how Jews respond to persecution and how they frame their ideals in America and Israel. Various issues such as anti-Semitism, persecution as in the Holocaust and issues of in-group Jewish and religious identity will be negotiated with larger America values.</p>
<p>❑ Cultural Diversity</p>	<p>This course will look at Jewish communities in Israel and America vis-à-vis the surrounding environment. Jews who lived in various communities in New York interacted in different neighborhoods and acquired a range of cultural influences. What is retained from tradition and what is acquired in new ideals and musical styles will illustrate a range of diversity.</p>
<p>❑ Critical Thinking</p>	<p>The issues that arise from the development and creation of new music requires an understanding of how Jews see themselves and want to be seen by others. Analyzing the social context and implications of these choices will be the conceptual challenge. Students will have to think critically to show connections in a range of cultural, musical, and religious contexts.</p>
<p>❑ Rhetorical Effectiveness</p>	<p>Writing assignments and class discussions will allow students to express their ideas.</p>
<p>❑ Problem-solving</p>	<p>Developing a concept of identity through various means of personal expression will form interesting problems for analysis of music in various contexts.</p>
<p>❑ Library & Information Literacy</p>	<p>Students will learn how to access both library material in books and articles and music as well as online resources.</p>

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	_____	(hours)
4. Experiential (service learning, internships, other):	_____	(hours)
5. Field Trips:	_____	(hours)

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>2</u>	(hours)
3. Group Projects:	_____	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)

- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: 2 (hours)
- 7. Research Activity: 2 (hours)

(B) TOTAL Out-of-class time per week

10	(HOURS)
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GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15	(HOURS)
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Popular Jewish Music

Dr. Mark Kligman

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Office: Ostin Music Center Room 212

The music of Jews is rich and diverse. With a history of a few thousand years, and a series of developments in modernity, music in Jewish life covers a variety of styles found in many contexts. This course will explore the music of Jews in within the last 100 years focusing on popular music of Jews in America and Israel.

Since contemporary American and Israeli Jewish musical traditions stem from Europe the discussion will begin with European liturgical traditions and then its developments as communities migrated. Liturgical and art music in America will show the develops of Jewish music in the public arena. Popular music in America since the 1950s will highlight the development of newly created Jewish music in religious contexts, the revival of Klezmer music and popular music artists like Matisyahu. The second section of the course will look at music in Israel focusing on Songs of the Land of Israel, Israeli Rock and *Muzika Mizrachit* (Middle Eastern popular music).

Course goals:

1. The main goal is to see popular Jewish music in context to show diversity, dynamic elements in the music and the rich interconnection of musical expression vis-à-vis the negotiation of tradition and innovation.
2. A secondary goals is to learn to listen to the music and to identify the musical features and the messages of the music in a specific context.
3. Through learning popular Jewish music in different contexts the goal is to become familiar with a variety of genres and styles.
4. Understanding of the developments of Jewish life in America and Israel will demonstrate how various musical artists and groups show their unique expression of Jewishness through music.

Required Texts:

All reading and listening will be available on the class website (accessible through the ccle)

Please note:

You are REQUIRED to attend class, and the sections with your teachings assistants. Attendance will be taken at the sections, and if you are not present at these sessions, you will have marks deducted from your participation grade. It is expected that you will do the readings, engage in the material and participate in class discussions.

Late Papers: will be accepted without penalty only in highly unusual and extraordinary situations, in which you have a valid and acceptable excuse for needing more time. If you have not received such an extraordinary extension **24 hours before the due date** and yet still hand in a late paper, we will deduct a penalty of 5% a day (out of 100%).

Plagiarism:

At UCLA, it is a very serious offense to cheat on an exam, to copy your work from an existing source (or from a friend), or to use secondary sources without quoting them properly. If we discover that you have plagiarized your case is forwarded to the UCLA Office of Dean of Students for investigation. The consequences can be very severe. A helpful interactive online tutorial on plagiarism is available at: <http://www.library.ucla.edu/bruinsuccess/>

Evaluation:

The course grade will be based on several writing assignments and class participation

1) First Short Essay (5 pages)	20% of grade
2) Second Essay (7 pages) assigned topic	25%
3) Midterm	25%
4) Final	25%
5) Participation	5%

Class Schedule

Week 1:

Introduction: Defining and Understanding Jewish Music and its Role in Jewish Life.

Survey of Jewish Music History: Liturgical Music from its early history through the 20th century

Reading:

“In the Beginning: Children of Yuval” Ch. 1 and “Into the Diaspora” Ch. 2 in DJM

“The Cantor of the 19th and 20th Centuries” Ch. 8 in MJHC

Irene Heskes, "Introduction," *The Golden Age of the Hazzanut*, eds. Pasternak and Schall (Cedarhurst: Tara Publications, 1991):5-11.

Ayala Fader and Mark Kligman, “Spirituality at B’nai Jeshurun: Reflections of Two Scholars and Three Rabbis.” *S3K Report* Number 7, A publication of the S3K Synagogue Studies Institute, <http://www.synagogue3000.org/spirituality-b'nai-jeshurun-reflections-two-scholars-and-three-rabbis>.

Further Reading:

“Synagogue Music from the Destruction of the Temple to 1800” Ch. 7 in MJHC

Geoffrey Goldberg, “Jewish Liturgical Music in the Wake of Nineteenth-Century Reform,” *Sacred Sound and Social Change*, 59-83.

“The History and Development of Jewish Liturgical Music in America” Ch. 11 in MJHC

Mark Kligman, “Reestablishing a ‘Jewish Spirit’ in American Synagogue Music: The Music of A.W. Binder” in *The Art of Being Jewish in Modern Times: Essays on Jews and Aesthetic Culture*, editors Barbara Kirshenblat-Gimblett and Jonathan Karp (University of Pennsylvania Press).

Judah M. Cohen, *Sounding Jewish Tradition: The Music of Central Synagogue* (New York: Central Synagogue, 2011), portion

Listening:

Sulzer “Ein Kamokha” *Schir Zion*

Lewandowski “Lecha Dodi” *Toda W’Zimrah*

Birnbaum “Aleinu”

Binder “Aleinu”

Janowski “Sim Shalom”

Film: A Cantor’s Tale

Week 2:

CONCERT HALL I: Bloch, Schoenberg, Bernstein

Reading:

“Jewish Music on the Concert Stage” Ch. 8 in DJM

Klára Móricz, “Introduction” and “The Confines of Judaism and the Elusiveness of Universality” *The Sacred Service*” ch. 5 in *Jewish identities: Nationalism, Racism, and Utopianism in Twentieth –Century Music* (University of California Press, 2008).

Antonella Puca, “Steve Reich and Hebrew Cantillation” in *Musical Quarterly* (1997): 537-555.

Steven Reich Interview on NPR:

<http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=6209213&m=6209214>

Further Reading:

“Secular Jewish Musicians of Modern Europe” Ch 10 in MJHC and Ch. 12 in MJHC: 279-289
David Schiller, *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music* (Oxford University Press, 2003).

Listening:

Bloch, *Sacred Service*, 1st movement and first portion of 2nd movement
Bernstein, *Hashkiveinu*, “Jeremiah” Symphony 2nd and 3rd movements, *Chicster Psalms*
Reich, *Tehillim*

Week 3 Early American Jewish Popular Music: Yiddish Theatre and Tin Pan Alley

Reading:

Sapoznik, Henry. “The Golden Age of Yiddish Popular Music.” Chapter 3 in *Klezmer!: Jewish Music from Old World to Our World*: 69-89.

Mark Slobin, *Tenement Songs* (University of Illinois Press, 1982, reprint 1996), portion
“Music of the Yiddish-Speaking World in the 19th and 20th Centuries” Ch. 9 in MJHC

Andrea Most, *Making Americans: Jews and the Broadway Musical* (Cambridge: Harvard University Press, 2004).

Further Reading:

“Secular Jewish Music and Musicians in North America” Ch. 12 in MJHC: 267-279

Kenneth Kanter, *The Jews of Tin Pan Alley* (New York: KTAV, 1982).

Philip Lambert, *To Broadway, To Life! The Musical Theater of Bock and Harnick* (New York: Oxford University Press, 2011).

Steward F. Lane, *Jews on Broadway: An Historical Survey of Performers, Playwrights, Composers, Lyricists and Producers* (Jefferson, NC: McFarland, 2011)

Listening:

Goldfaden “Rozhinkes Mit Mandlen”

Lebedeff “Romaina”

Barry Sisters “A Bi Gezunt”

“Bei Mir Bist du Shein” various artists

Film: *Yidl Mitn Fidl*

Film: *Thomashevskys*

Week 4:

Popular Music of Religious Communities: Hasidic music, 1950s recordings, Shlomo Carlebach

Reading:

Mark Kligman, “Contemporary Jewish Music in America,” *American Jewish Yearbook*, volume 101: 88-115

Yitta Halberstam Mandelbaum, "Biography Rabbi Shlomo Carlebach (1925-1994)," *Holy Brother: Inspiring Stories and Enchanted Tales About Rabbi Shlomo Carlebach* (Northvale: Jason Aronson Inc., 1997), pp. xxiii-xxxv;

Further Reading:

Ellen Koskoff, *Music in Lubavitcher Life* (University of Illinois Press, 2001)
 "Popular Music in America" ch. 11 in DJM

Week 5:

Popular Music of Religious Communities: Reform and Conservative

Reading:

Meyer, Birgit and Moors, Annelies. Eds. "Introduction." In *Religion, Media, and the Public Sphere*, 1-25.

Kligman "Contemporary Jewish Music" 115-129.

Cohen, Judah. "*Sing Unto God: Debbie Friedman and the Changing Sound of Jewish Liturgical Music.*" *Contemporary Jewry* (2014), online.

Week 6:

Klezmer 1: Background and Early Revival, Klezmer as a Genre--The Revival and Beyond

Reading:

"Introduction" "Old World Klezmer" ch. 1 "Immigration and Classical Klezmer" ch. 2 in *Essential Klezmer* [EK]

"Revival" and "Renaissance" chapters 3 and 4 in EK

Kligman, "Contemporary Jewish Music in America," pp. 129-133

Further Reading:

Mark Slobin, *American Klezmer: Its Roots and Offshoots* (Berkeley: University of California Press, 2001)

"Beyond the Pale" ch. 5 in EK

Mark Slobin, *Fiddler on the Move: Exploring the Klezmer World* (Oxford University Press, 2000)

Listening:

Compleat Klezmer Archival Recordings

Klezmer Conservatory Band, *Klez*

Klezomatics, various tracks

Brave Old World, various tracks

View Film: *Jumpin Night in the Garden of Eden*

Week 7: Popular Music in Israel, Songs of the Land of Israel

Reading:

Motti Regev and Edwin Seroussi, *Popular Music & National Culture in Israel* (Berkeley: University of California Press, 2004) Chapters 1-3

Week 8: Popular Music in Israel, Israeli Rock and Muzika Mizrachit

Reading:

Motti Regev and Edwin Seroussi, *Popular Music & National Culture in Israel* (Berkeley: University of California Press, 2004) Chapters 7-9

Week 9:

Popular Musical Artists doing Jewish Music

Reading:

Jack Gottlieb, *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies influenced Tin Pan Alley, Broadway and Hollywood* (State University of New York in association with The Library of Congress, 2004), portions

<http://www.billboard.com/articles/list/1481533/the-top-30-jewish-musicians>

Week 10

New Trends and Jewish Music in Los Angeles

Reading:

Tamar Barzel, "An Interrogation of Language: 'Radical Jewish Culture' on New York City's Downtown Music Scene," *Journal of the Society for American Music*, vol. 4, no. 2 (2010):215-250.

Kligman, "Contemporary Jewish Music in America," pp. 133-141
"Beyond the Pale" ch. 5 in EK

Further Reading:

Tamar Barzel, "If Not Klezmer, Then What? Jewish Music and Modalities on New York City's 'Downtown' Music Scene," was published in the *Michigan Quarterly Review* (Winter 2002).

Judah Cohen, "Hip-Hop Judaica: The Politics of Representin' Heebster Heritage." *Popular Music* 28, #1 (Winter 2009): 1-18.

"Postude: What We Have Seen" in MJHC
Zeek Magazine (2007)

There will be two books (you can purchase these online) used in this class and other reading material from books and articles The two books are:

Emanuel Rubin and John Baron *Music in Jewish History and Culture* (Harmonie Park Press, 2006). [Referred to as MJHC]—ISBN: 899901336. This book is expensive and now out of print.

Seth Rogovoy, *Essential Klezmer: a Music Lover's Guide to Jewish Roots and Soul Music, from the Old World to the Jazz Age to the Downtown Avant-Garde* (Chapel Hill: Algonquin Books of Chapel Hill, 2000) [referred to below as EK]—ISBN: 1565122445

An additional book to consult, occasionally listed as further reading, contains useful information on topics discussed. This book has a CD in the book which will be used throughout the semester.

Marsha Bryan Edelman, *Discovering Jewish Music* (Philadelphia, The Jewish Publication Society, 2003). [referred to below as DJM]—ISBN: 082760727X



New Course Proposal

	Music History 67			
	Popular Jewish Music			
<u>Course Number</u>	Music History 67			
<u>Title</u>	Popular Jewish Music			
<u>Short Title</u>	JEWISH MUSIC			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade or Passed/Not Passed			
<u>Instructional Format</u>	Lecture - 4 hours per week Discussion - 1 hours per week			
<u>TIE Code</u>	LECS - Lecture (Plus Supplementary Activity) [T]			
<u>GE Requirement</u>	No			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	None			
<u>Course Description</u>	Lecture, four hours; discussion, one hour. The music of Jews is rich and diverse. With a history of a few thousand years, and a series of developments in modernity, music in Jewish life covers a variety of styles found in many contexts. This course will explore the music of Jews in within the last 100 years focusing on popular music of Jews in America and Israel. The second section of the course will look at music in Israel focusing on Songs of the Land of Israel, Israeli Rock and Muzika Mizrachit (Middle Eastern popular music). P/NP or letter grading.			
<u>Justification</u>	This course is a new addition to the department of musicology. Students will learn how music is situated in context and various methods of interpretation. Larger issues such as retention of tradition and innovation are relevant to popular Jewish music but can be related to other communities and their music.			
<u>Syllabus</u>	File Popular Jewish Music Syllabus.doc was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>				
<u>Grading Structure</u>	The course grade will be based on several writing assignments and class participation: 1) First Short Essay (5 pages) - 20% of grade 2) Second Essay (7 pages) assigned topic - 25% 3) Midterm - 25% 4) Final - 25% 5) Participation - 5%			
<u>Effective Date</u>	Winter 2016			
<u>Instructor</u>	Name	Title		
	Mark Kligman	Professor		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	Musicology			
<u>Contact</u>	Name	E-mail		
	JESSICA GONZALEZ	jessgonzalez@humnet.ucla.edu		
<u>Routing Help</u>				

ROUTING STATUS

Role: Department Chair or Designee - Knapp, Raymond L. (KNAPP@HUMNET.UCLA.EDU) - 62278

Status: Pending Action

Role: Initiator/Submitter - Gonzalez, Jessica (JESSGONZALEZ@HUMNET.UCLA.EDU) - 65187

Status: Submitted on 10/26/2015 12:13:05 PM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045