

UCLA Herb Alpert School of Music

Department of Musicology

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Michael Hackett, Chair
General Education Governance Committee
Attn: Ananya Bhargava, Program Representative
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I am excited to submit my proposal for the establishment of a new course, "The Jewish American Experience through Music."

This course has been approved by the department and FEC. It is a lower-division course and explores the Experience of Jewish Americans in a variety of musical genres and topics. The course will also explore a variety of issues to engage students in the diversity of Jewish encounters in America.

I am confident that this course will be expose students to a variety of musical interactions in America through sacred, popular and heritage musical genres and styles with thoughtful discussions of issues of identity and personal expression. I hope that the universal themes that are expressed through the class will help students examine their own relationship to music.

The Musicology faculty voted on this course proposal at meeting in October 2019, and approved it unanimously, 7-0.

Kindest regards,

Mickey Katz Endowed Chair in Jewish Music
Chair, Department of Ethnomusicology
Director of Lowell Milken Fund for American Jewish Music
Professor of Ethnomusicology and Musicology

General Education Foundations of Society and Culture (SC) Course Information Sheet
Please submit this sheet for each proposed course

Department, Course Number, and Title

Musicology, Musicology 80, "The Jewish American Experience through Music"

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

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

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

This course will look at the experience of Jewish in America through a variety of music genres and contexts over time. The course is designed to first discuss genres (sacred, art, heritage) forms of music in the first few weeks primarily during the 20th century and the second portion of the courses focuses on topics (Trauma, Heritage, Identity). The uses of music to reflect and experiences Jewish experiences will be contextualized with a historic and social/cultural lense to asses the impact of music in Jewish life in America and the Jewish contribution to American culture.

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

Mark Kligman, Full Professor, Step V

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

If yes, please indicate the number of TAs _____

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

2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment <u>15</u>
2020-21	Fall Enrollment _____	Winter Enrollment <u>30</u>	Spring Enrollment _____

5. GE Course Units

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

If yes, provide a brief explanation of what has changed:

Unit Guidelines: GE courses within the Society and Culture Foundation Area are all at least 5 units.

Number of Units: **4**

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

General Knowledge

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 the various genres and forms of Jewish Music expression in America.

Integrative Learning

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, Literature and popular culture. Finding related trends in Jewish identity will be relevant to show social/cultural connections.

Ethical Implications

Ethical issues will include how communities respond to adversity and how they frame their ideals in America. Various issues such as separation from mainstream America, persecution (as in the Holocaust) and issues of in-group Jewish identity will be negotiated with larger America values.

Cultural Diversity

This course will look at communities in America vis-à-vis the surrounding environment. Those who lived in various communities 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

Critical Thinking

The issues that arise from the development and creation of new music requires an understanding of how members of Jewish communities 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

Rhetorical Effectiveness

Writing assignments and class discussions will allow students to express their ideas

Problem-solving

Developing a concept of identity through various means of personal expression will form interesting problems for analysis of music in various contexts.

- Library & Information Literacy

Students will learn how to access both library material in books and articles and music as well as online resources

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

- | | | |
|---|-------|---------|
| 1. Lecture: | 4 | (hours) |
| 2. Discussion Section: | _____ | (hours) |
| 3. Labs: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

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

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

- | | | |
|-------------------------------------|-------|---------|
| 1. General Review & Preparation: | 2 | (hours) |
| 2. Reading | 2 | (hours) |
| 3. Group Projects: | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | 2 | (hours) |
| 5. Information Literacy Exercises: | _____ | (hours) |
| 6. Written Assignments: | 2 | (hours) |
| 7. Research Activity: | 2 | (hours) |

(B) TOTAL Out-of-class time per week _____ **(HOURS)**

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

“The Jewish American Experience Through Music”
Musicology 80

Professor Mark Kligman
mkligman@schoolofmusic.ucla.edu

Dr. Jeff Janeczko (Curator, Milken Archive of Jewish Music)
janeczko@ucla.edu

In synagogue and on stage, and from LP recordings to YouTube, Jews in America have varied musical experiences. Music of the synagogue, celebrations at home, in community, and theater are all interesting developments of Jewish music. New opportunities in the entertainment industry brought new possibilities for Jews in popular music, rock, and film scores. This class explores various examples of Jews at the same time responding and adapting to their American context and becoming American through music. Each session explores different musical genres and contexts. When available, guest composers and performers present to class.

Central Questions:

Our goal in each class will be to focus on these primary questions:

1. What aspects of the music are Jewish in the sound of the music, text or context?
2. How does this reflect the experience of Jews in America?
3. How has this impacted American Culture?

Course Goals:

1. Develop an understanding of various contexts of Jewish music inside and outside of the synagogue and its various manifestations in American.
2. Learn to listen to the music and to identify the musical features and the messages of the music in a specific context.
3. Connect various diverse experiences of Jews in America to cultural production and identify correlations to music.
4. Explore the changing nature of Jewish identity in America over time.

This course includes the learning outcomes of the Musicology major:

- Demonstrated specific skills and expertise, including research, analysis, writing, and general knowledge of music and music history
- Identification and analysis of appropriate primary sources and musical scores
- Conception and execution of a project that proposes and supports an original argument about a specialized topic
- Working knowledge of scholarly discourse relative to a specialized topic

- Engagement with peers through presentation, discussion, and critique of student work

Required Texts:

Reading and listening will be available on the class website (accessible through the CCLE). This includes both reading material, audio examples, videos and links. Do not distribute this information to anyone as it is material to be used for this course ONLY.

Please note:

You are REQUIRED to attend class. Attendance will be taken 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, I 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/b Bruinsuccess/>

Evaluation for Essay Writing:

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

1) Short-Essay (2 pages) on Music Video (Week 3)	10%
2) Midterm (3-4 pages) Curated Playlist (Week 5)	35%
3) Final (6-7 pages Due Finals Week)	50%
4) Class Participation	5%

Here is a short description of each assignment, more detailed information will be provided later.

Short-Essay A discussion and interpretation of a Musical selection (piece or song). You will be given a prompt to interpret a musical selection and apply concepts learned in class.

Midterm—will cover material in weeks 1-5. You will be asked to compile a list of 10 musical selections (60 minutes of music) curating a playlist and provide a concept for the selected items and notes of each selection.

Final—The final will be an examination of experience, meaning, and context of music and the American Jewish experience. Drawing on academic research (including readings from the course syllabus), class discussions, ethnographic and primary sources, and your own

research, the final project will comprise a written component of 2,000–2,500 words, and audio and visual materials that illustrate and support the project's main arguments.

Option 1: Compare and contrast musical examples from at least three different genres (e.g., classical, jazz, rock, etc.) and/or contexts (e.g., synagogue, concert hall/theater, pub/club).

Option 2: Conduct an ethnographic project of a particular artist, community, venue, or context.

Option 3: Design your project in consultation with the instructors.

A 250-word proposal of your final project is due by the END OF WEEK 5.

The syllabus is subject to change

Class Plan with Readings and Listening

WEEK ONE: INTRODUCTION

1. **Introduction: The Variety of Jewish Music in America** (Kligman and Janeczko)

a. Reading:

- i. Sarna, Jonathan. "American Judaism at a Crossroads" *American Judaism: A History*. Yale University Press, 2004: 356-374.
- ii. Fruhauf, Tina.. "Introduction." In *Experiencing Jewish Music in America*. Lanham, MA: Rowman and Littlefield, 2018: ix-xx.

2. **19th Century Jewish Music in Europe and America** (Kligman)

a. Readings:

- i. "The Cantor of the 19th and 20th Centuries" Ch. 8 in Emanuel Rubin and John Baron Music in Jewish History and Culture. Harmonie Park Press, 2006:153-178.
- ii. Geoffrey Goldberg, "Jewish Liturgical Music in the Wake of Nineteenth-Century Reform," Lawrence A. Hoffman and Janet R. Walton, editors, *Sacred Sound and Social Change*, University of Notre Dame Press, 1992: 59-83.

b. Listening:

- i. Sulzer "Adon Olam"
- ii. Sulzer "Ein Kamocho"
- iii. Naumbourg "Seu Shearim"
- iv. Lewandowski "Lecha Dodi"

WEEK TWO: SACRED JEWISH MUSIC IN AMERICA

3. **Sacred Music 19th and early 20th Century I:** Beginning of Jewish American Experience: Sephardic Immigration from 1650 and German Jewish Immigration from 1820. (Kligman)

a. Readings:

- i. Levin, Neil W. 2011. Introduction to Volume One: Jewish Voices in the New World." Available at:
<https://www.milkenarchive.org/articles/view/introduction-to-volume-1>
- ii. Cohen, Judah. "A New Cantor, a New Repertoire: *Zimrath Yah*" in *Jewish Religious Music in Nineteenth-Century America: Restoring the Synagogue Soundtrack*. Bloomington: Indiana University Press, 2019: 185-216.

b. Listening:

- i. Spanish and Portugese Tradition In America
 1. Chants and Elegies for Tisha B'av (excerpts)
 2. Az Yashir
- ii. Classical American Reform
 1. Frederick Kitziger: Mizmor shir l'yom hashabbat
 2. Frederick Kitziger: Oh, What Is Man
- iii. Union Hymnal
 1. Into the Tomb of Ages Past
 2. There is a Mystic Tie That Joins

4. **Sacred Music 19th and early 20th Century II:** Eastern European Immigration: Cantorial, Synagogue and Yiddish Culture (Kligman)

a. Readings:

- i. Emanuel Rubin and John Baron. "The History and Development of Jewish Liturgical Music in America" Ch. 11 in *Music in Jewish History and Culture*. Harmonie Park Press, 2006: 231-266.
- ii. Irene Heskes, "Introduction," *The Golden Age of the Hazzanut*, eds. Pasternak and Schall (Cedarhurst: Tara Publications, 1991):5-11.

b. Listening:

- i. Weintraub "Ki K'shimcha"
- ii. Alter Karniol "Havienu"
- iii. Rosenblatt "Hallel"
- iv. Binder "Yimlokh Adonai"
- v. Rumshinsky "Hashiveinu"
- vi. Helfman "Hashkiveinu"
- vii. Janowski: "Avinu Malkeinu"

WEEK 3: ART MUSIC

5. **Art Music I:** Achron, Bloch, and the Society for Jewish Folk Music (Janeczko)

a. Readings:

- i. Moricz, Klara. 2012. "Introduction." in *Jewish Identities: Nationalism, Racism, and Utopianism in 20th Century Music*, 1-10. Berkely: University of California Press.
 - ii. Schiller, David. "Ernest Bloch's *Sacred Service*" In *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*. Oxford University Press, 2003: 12-73.
 - iii. Levin, Neil W. 2011. Liner notes to Sacred Service by Ernest Bloch. <https://www.milkenarchive.org/music/volumes/view/masterworks-of-prayer/work/sacred-service-avodat-hakodesh/>
 - iv. Levin, Neil W. 2011. "Ernest Bloch" biography in the Milken Archive. <https://www.milkenarchive.org/artists/view/ernest-bloch>
 - v. Levin, Neil W. 2004. Liner notes to Violin Concerto No. 1 by Joseph Achron. <https://www.milkenarchive.org/music/volumes/view/symphonic-visions/work/violin-concerto-no-1/>
 - vi. Levin, Neil W. 2004. "Joseph Achron" biography in the Milken Archive. <https://www.milkenarchive.org/artists/view/joseph-achron/>
- b. Listening:
- i. Ernest Bloch: *Sacred Service* (excerpts)
 - ii. Ernest Bloch: From Jewish Life
 - iii. Joseph Achron: Violin Concerto No. 1 "Cantillations"
6. **Art Music II:** Schoenberg and Bernstein (Janeczko)
- a. Readings:
- i. Schiller, David. 2003. "Arnold Schoenberg's *a Survivor from Warsaw*" *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*, 115-126. Oxford University Press..
 - ii. Schiller, David. 2003. "Leonard Bernstein's *Kaddish*." In *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*, 127–66. Oxford University Press.
 - iii. Levin, Neil W. 2011. Liner notes to Symphony No. 1: Jeremiah by Leonard Bernstein. Available at: <https://www.milkenarchive.org/music/volumes/view/symphonic-visions/work/symphony-no-1/>
 - iv. Levin, Neil W. 2011. Liner notes to *Kol nidre* by Arnold Schoenberg. <https://www.milkenarchive.org/music/volumes/view/masterworks-of-prayer/work/kol-nidre/>
- b. Listening:
- i. Schoenberg: *A Survivor from Warsaw* and *Kol nidre*
 - ii. Bernstein: *Symphony No. 3* "Kaddish" (excerpts)

WEEK 4: MUSIC AND TRAUMA

7. **Trauma I:** Music and the Holocaust (Janeczko)
- a. Reading:

- i. Cizmic, Maria. 2012. "Introduction: Ways of Bearing Witness." In *Performing Pain: Music and Trauma in Eastern Europe*, 3–29. Oxford University Press.
 - ii. Levin, Neil W. 2005. Liner notes to *Di naye hagode* by Max Helfman. <https://www.milkenarchive.org/music/volumes/view/out-of-the-whirlwind/work/di-naye-hagode/>
 - iii. Levin, Neil W. 2005. "Max Helfman" biography in the Milken Archive. <https://www.milkenarchive.org/artists/view/max-helfman/>
 - iv. Levin, Neil W. 2005. Liner notes to *String Quartet No. 3 "In Memoriam"* by Ruth Schonthal. <https://www.milkenarchive.org/music/volumes/view/out-of-the-whirlwind/work/string-quartet-no-3/>
 - v. Levin, Neil W. 2005. "Ruth Schonthal" biography in the Milken Archive. <https://www.milkenarchive.org/artists/view/ruth-schonthal/>
- b. Listening:
- i. Max Helfman: *Di naye hagode*
 - ii. Ruth Schonthal: *String Quartet No. 3: "In Memoriam"*
 - iii. Shulamit Ran: *Oh, the Chimneys!* <https://www.youtube.com/watch?v=T-tixIk2Ks0>
- c. Viewing (Optional):
- i. Ruth Schonthal: Oral history interview in the Milken Archive
8. **Trauma II: Jews, Punk, and the Holocaust** (Janeczko)
- a. Readings
 - i. Stratton, John. 2005. "Jews, Punk, and the Holocaust: From the Velvet Underground to the Ramones—the Jewish-American Story." *Popular Music* (24): 79–105.
 - b. Listening
 - i. Kinky Friedman: "Ride 'em Jewboy"
 - ii. Velvet Underground *The Velvet Underground and Nico* (Selections TBD)
 - iii. Velvet Underground: *White Light/White Heat* (Selections TBD)
 - iv. Ramones: *Ramones* (Selections TBD)

WEEK 5: HASIDIC AND SEPHARDIC MUSIC (REPRESENTATION)

9. **Hasidic Musical Traditions** (Kligman)
- a. Reading
 - i. Mazor, Yaakov and Andre Hadju. 2007. "The Musical Tradition of Hasidism." In *Encyclopedia Judaica* 425–33.
 - ii. Koskoff, Ellen. 2000. "Opening Scene: A Rebbe's Farbrengen." In *Music in Lubavitcher Life*, 3–15. Chicago: University of Illinois Press.
 - iii. Levin, Neil W. 2011. "Introduction to Volume 6: Echoes of Ecstasy—Hassidic Inspiration. Available at: <https://www.milkenarchive.org/articles/view/introduction-to-volume-19>
 - b. Further Reading

- i. Koskoff, Ellen. 2000. "Melody is the Pen of the Soul." In *Music in Lubavitcher Life*, 72–84. Chicago: University of Illinois Press.
 - c. Listening
 - i. The Hasidic Niggun as Sung by the Hasidim. Lubavitch (Chabad) Rebbe
 - ii. Benzion Shenker: Eshes Chayil Stanley Sperber, arr: Eshet Hayil (by Benzion Shenker)
 - iii. Ernest Bloch, "Niggun" from *Baal Shem: Three Pictures of Hassidic Life*
 - iv. Leon Stein, *Three Hassidic Dances*
 - v. Selected tracks by Hasidic New Wave
 - d. Viewing
 - i. Benzion Shenker: Oral History at the Yiddish Book Center
- 10. Sephardic Musical Traditions (Kligman)**
- a. Readings:
 - i. Cohen, Judith R. "The Role of Music in the Quebec Sephardic Community." In *Contemporary Sephardic Identity in the Americas: An Interdisciplinary Approach*, edited by Margalit Bejarano and Edna Aizenberg. Syracuse, NY: Syracuse University Press, 2012: 202-20.
 - ii. Roda, Jessica. "Pop Stars as Ambassadors of Sephardic Culture at the Festival Sefarad in Montreal." *Contemporary Jewry* 35, no. 1 (2014): 73 - 88.
 - iii. "Sephardi and near Eastern Inspiration." Introduction to Volume 2: A Garden Eastward (Milken Archive)
 - b. Listening:
 - i. Moroccan Field Tapes
 - ii. Gerineldo
 - iii. Aaron Bensoussan: Friday Night Service, *Arvit Morocco* (Milken Archive)
 - iv. Marvin Levy: *Canto de los Marranos* (Milken Archive)

WEEK 6: POPULAR MUSIC AND YIDDISH THEATER

- 11. Popular Music I: Yiddish Theatre and Tin Pan Alley (Janeczko)**
- a. Readings:
 - i. Sapoznik, Henry. 2006. "'Lebn Zol Columbus': Yiddish Music in the New World" ch 2 :31-67. New York: Schirmer Books.
 - ii. Hersch, Charles. 2017. "Jewish Tin Pan Alley Composers and Musical Pluralism." In *Jews and Jazz: Improvising Ethnicity*, pp. 17–44. Routledge: New York.
 - b. Listening:
 - i. Goldfaden "Rozhinkes Mit Mandlen"
 - ii. Lebedeff "Romaina"
 - iii. Great Songs of the American Yiddish Stage, Vol 1—Ellstein, et. al. (Selections TBD)

- iv. Great Songs of the American Yiddish Stage, Vol 2—Secunda & Olshanetsky. (Selections TBD)
- v. Great Songs of the American Yiddish Stage, Vol 3—Rumshinsky, et. al. (Selections TBD)
- c. Viewing
 - i. Yiddish Film *Yidl Mitn Fidl*

12. Popular Music II: Jews and Popular Music--Songwriters and performers (Kligman)

- a. Readings:
 - i. Sapoznik, Henry. 2006. "The Golden Age of Yiddish Popular Music." In *Klezmer!: Jewish Music from Old World to Our World*: 69-89. New York: Schirmer Books.
- b. Listening:
 - i. "Yiddle on Your Fiddle Play Some Rag Time" Irving Berlin
 - ii. "Abi Gezunt" Abraham Ellstein and Molly Picon
 - iii. "Leena Palestena" Eddie Cantor
 - iv. "Bei Mir Bist du Shein": Andrew Sisters, Judy Garland, Ella Fitzgerald

WEEK 7: HERITAGE

13. Heritage Music I: Klezmer (Janeczko)

- a. Readings:
 - i. Netsky, Hankus. 2002. "American Klezmer: A Brief History." In *American Klezmer: Its Roots and Offshoots*, edited by Mark Slobin, 11-23. Berkeley: University of California Press.
 - ii. London, Frank. 2002. "An Insider's View: How We Traveled from Obscurity to the Klezmer Establishment in Twenty Years." In *American Klezmer: Its Roots and Offshoots*, edited by Mark Slobin, 206-10. Berkeley: University of California Press.
 - iii. Svigals, Alicia. 2002. "Why We Do This Anyway: Klezmer as Jewish Youth Subculture." In *American Klezmer: Its Roots and Offshoots*, edited by Mark Slobin, 211-17. Berkeley: University of California Press.
 - iv. Rogovoy, Seth. 2000. "Old World Klezmer." In *The Essential Klezmer*, 15-50. Chapel Hill: Algonquin Books of Chapel Hill.
- b. Listening:
 - i. Dave Tarras and the Muziker Brothers: *Tants* (The Roumanian Fantasy, Tango, Bulgar)
 - ii. Klezematics: Various (Tracks TBD)
 - iii. Don Byron: Music of Mickey Katz
 - iv. David Krakauer's Klezmer Madness: *The Twelve Tribes* "Der Gasn Nign"
 - v. Ofer Ben-Amots: Celestial Dialogues
- c. Viewing:
 - i. Epstein Brothers: Oral History with the Milken Archive

14. Heritage Music II: Sephardi and Mizrahi (Kligman)

a. Readings:

- i. Shelemay, Kay Kaufman. "Prelude Ani Ashir Lakh" and Chapter 3 "A Judeo-Arab Musical Tradition" in *Let Jasmine Rain Down: Song and Remembrance*. University of Chicago Press, 1998: 92-138.
- ii. Kligman, Mark. "Syrian Musical Life: the Maqam System as Practiced in Brooklyn" ch 4 in *Maqam and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn* Wayne State University Press, 2009: 53-72.

b. Listening:

- i. "Ani Ashir Lakh" Syrian *pizmon*
- ii. Shabbat Morning (shacharit) Examples from Syrian Tradition
- iii. Chloe Pourmorady

WEEK 8: JEWS AND JAZZ**15. Constructing Identity: Jews, Jazz, and Identity (Janeczko)**

a. Reading

- i. Hersch, Charles. 2017. "Introduction." In *Jews and Jazz: Improvising Ethnicity*, pp. 1–14. Routledge: New York.
- ii. Hersch, Charles. 2017. "Black-Jewish Integration in the Jazz World from the Swing Era to the 1950s." In *Jews and Jazz: Improvising Ethnicity*, 45–72. Routledge: New York.

b. Listening:

- i. Abe Schwarz: Di Grine Kusine
- ii. Benny Goodman: My Greenhorn Cousin
- iii. Benny Goodman: Bay Mir Bistu Sheyn

16. Constructing Identity: Radical Jewish Culture and the Avant-garde (Janeczko)

a. Reading

- i. Hersch, Charles. 2017. "Swingin' Hava Nagila: 'Jewish Jazz' and Jewish Identity." In *Jews and Jazz: Improvising Ethnicity*, pp. 135–68. Routledge: New York.
- ii. Shatz, Adam. 1999. "Music: Crossing Music's Borders in Search of Identity; Downtown, a Reach for Ethnicity." *New York Times*, 3 October.
- iii. Lang, Berel. 1993. "The Phenomenal-noumenal Jew: Three Antinomies of Jewish Identity." In *Jewish Identity*, edited by David Theo Goldberg and Michael Krausz, 279-90. Philadelphia: Temple University Press.

b. Listening

1. John Zorn: "Kristallnacht"
2. Masada: "Live from Middleheim"
3. Other selections from the Radical Jewish Culture catalog TBD
4. Steven Bernstein: Diaspora Blues "Chusen Kalah Mazel Tov"
5. Paul Shapiro: Midnight Minyan "Sim Shalom"

WEEK 9: SOCIAL JUSTICE/ACTIVISM; EXPANDING/CHALLENGING JEWISH IDENTITY**17. Activism and Social Justice: Labor and Civil Rights (Janeczko)**

a. Reading

- i. Rubin, Ruth. 1974. "Poverty, Toil, and Struggle." In *Voices of a People: The Story of Yiddish Folksong*, 278–309. Chicago: University of Illinois Press.
- ii. Greenberg, Cheryl Lynn. 2006. "Introduction." In *Troubling the Waters: Black-Jewish Relations in the American Century*, 1–14. Princeton University Press.
- iii. Levin, Neil W. 2005. Liner Notes to *The Gates of Justice*.
- iv. Brubeck, Dave. 1969. Liner notes to *The Gates of Justice*.
- v. Press coverage of premiere performances (TBD)
- vi. Levin, Neil W. 2011. Liner notes to "Selections from 'Mir trogn a gezang.'" <https://www.milkenarchive.org/music/volumes/view/legend-of-toil-and-celebration/work/selections-from-mir-trogn-a-gezung/>

b. Listening

- i. Dave Brubeck: *The Gates of Justice*
- ii. Morris Rosenfeld: "Mayn Yingele"
- iii. Morris Rosenfeld: "Mayn Rue Platz"
- iv. Frayhat gezang: Mayn tsavoe / Makhnes geyen

c. Viewing

- i. Dave Brubeck: Oral History in the Milken Archive
- ii. *The Gates of Justice* short documentary in the Milken Archive

18. Expanding/Challenging Jewish Identity: Fiddler and Falsettos (Kligman)

a. Reading:

- i. Cohen, Judah. "Wither Jewish Music? Jewish Studies, Music Scholarship, and the Tilt Between Seminary and University." *AJS Review* 32:1 (2008): 29-48.
- ii. Knapp, Raymond. "American Mythologies." Ch. 6 in *The American Musical: And the Formation of National Identity*. Princeton University Press, 2005: 119-152.
- iii. Knapp, Raymond. "Counter-mythologies." Ch. 7 in *The American Musical: And the Formation of National Identity*. Princeton University Press, 2005: 153-177.

b. Listening:

- i. *Fiddler on the Roof*, Selections
- ii. *Falsettos*, Selectios

WEEK 10: FINAL PRESENTATIONS**19. Final Presentation I**

20. Final Presentation II