

**Mosaics of Israeli Jewish Music**  
**Seminar MUSICOL**  
**Inna Naroditskaya**  
innarod@gmail.com

**Course Description**

Jewish Yemenite wedding tune overlays with song of a Mountain Jew; an enthusiastic chorus singing the old Zionist song overlaps with no less spirited recitation of Jewish Moroccan baqashot; a Jewish fiddler plays klezmer with virtuosity of Moscow Conservatory graduate, and hip-hop singer seamlessly navigates between Hebrew, Arabic – it's microcosm of Israeli Jewish music cultures. This course explores the diversity of Jewish diasporic voices. Weaving different histories, languages, ethnic and family traditions, these voices convey narrative of young state and nation. Music illuminates the complex dynamics of Israeli society. It mourns the tragedy of Holocaust and celebrates Jewish survival. While Israel confronts the enemies in its neighborhood, music links Jewish Mizrahi with Arabic culture. Heteroglossia defines every layer of Israeli music – classical, folk, popular. The course gives a taste of Israeli musical mosaic.

**Plan:**

**Week #1 Rise of the 20<sup>th</sup> century, Jewish Question and Zionism**

**Reading:**

Anita Shapira, *Israel: History*, Chapter 1 "Zionism, Ideology & Praxis"  
Assaf Shelleg, *Jewish Contiguities and the Soundscape of Israeli History*, Chapter 1,  
on Paul Ben-Haim

<http://osomjournal.org/issues/1-2/veenstra/> (Links to an external site.)

**Listening:**

Paul Ben-Haim - 5 Pieces for Piano Op.34

<https://www.youtube.com/watch?v=dLkE1BT2Nag>

Paul Ben-Haim Cello Concerto <https://www.youtube.com/watch?v=W2ubKhwgRII>

Paul Ben-Haim, Violin Concerto, First movement.

<https://www.youtube.com/watch?v=OFqJlGDQgU&index=9&list=PLsLCxtAerfX-FJjRZsrexhYF-uEU1Kt2>

**Week #2 Cultural History**

**Readings:**

Barry Rubin, *Israel: An Introduction*, Chapter 1, *Israel: an Introduction*, Chapter 1 & 2.  
Shelleg, Chapter 1, 15-34 (the rest of the chapter later)

Shirli Gilbert, *Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps*,  
Oxford: Oxford University Press, 2005.

Reuven Hammer, *Entering the High Holy Days*, Philadelphia, 1998, 107-119

**Listening:**

Schoenberg, A Survivor from Warsaw and Kol Nidre  
Max Bruck, Kol Nidrei, Grego Piatigorsky (cello), Philadelphia Orchestra, second version with Mischa Maisky  
John Zorn, Kol Nidre  
Al Jolson, Kol Nidre from *Jazz Singer* (1927)  
Cantor Yossele Rozenblat (1882-1933), Kol Nidre  
Cantor Moshe Oysher (1907-1958), Kol Nidre  
<https://www.youtube.com/watch?v=OER3InvFLqI>

Shma Israel, old prayer by Kavkazi Jews  
Shema Israel Sarit Hadad (Sarah Hudatova), born into a family of Mountain Jews  
Ethiopian Jews in Safed, Shema Israel  
<https://www.youtube.com/watch?v=OER3InvFLqI&index=4&list=PL1662AE3543FD8871>  
Tekiah, Shevarim, Teruah.

### **Week #3 Songs, Dances, Bodies of Yemenite Jews in Israel**

Reading:

Jehoash Hirshberg, *Music in the Jewish Community of Palestine, 1880-1948*, Chapter 11, "My Hear is in the East," 1995, 184-203  
Naomi Bahat and Avner Bahat, CD notes, from *With Songs They Respond: The Diwan of the Jews from Central Yemen*, Audio recording, 2006  
Bahat and Bahat, "The Diwan: Poetry, Melody, Dance"  
Dina Roginsky, "Orientalism, the Body, and Cultural Politics in Israel: Sara Levi Tanai and the Inbal Dance Theater" *Nashim: A Journal of Jewish Women's Studies & Gender Issues*, No. 11, Yemenite Jewish Women (Spring, 5766/2006), 164-197  
Giora Manor, Extending the Traditional Wedding Dance: "Inbal's Yemenite Wedding" and the Beggars' Dance in Habimah's "The Dybbuk" *Dance Research Journal* Vol. 17/18, Vol. 17, no. 2 - Vol. 18, no. 1 (Autumn, 1985 - Spring, 1986), pp. 71-75

Listening:

Edwin Seroussi, CD *With Songs They Respond*

Watch:

Dance recorded at Yemenite Jewish Wedding  
Men dancing at Yemenite Jewish Wedding<sup>1</sup>  
Performance of Jewish Yemenite Wedding Dance  
<https://www.youtube.com/watch?v=NbX4sYEL7wA>  
Sara Levi Tanai, Yemeni Jewish Dance  
(<https://www.youtube.com/watch?v=dGx9A7wRVsM>)  
Inbal Theater of Israel (1967)

### **Week #4 Moroccan and Iraqi Bakashot**

Reading:

Shapira, "Nation Building," Chapters 7, 10-12.

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<sup>1</sup> [https://www.youtube.com/watch?v=huO\\_3E9Y\\_Dw](https://www.youtube.com/watch?v=huO_3E9Y_Dw)

Edwin Seroussi, "Politics, Ethnic Identity, and Music in Israel: The Case of the Moroccan Bakashot," *Asian Music*, Vol. 17, No. 2, Music in the Ethnic Communities of Israel (Spring - Summer, 1986), pp. 32-45

Essica Marks, CD notes, "The Music of the Baqqashot in the Jerusalem-Sephardi Tradition," *A Song of Dawn*, Anthology of Music Traditions in Israel, 2007

Listen: *A song of Dawn*

Bakashot

Old Baghdadi solo-chorus

### **Week #5 Mediterranean Jewish Mosaic**

Reading:

Rubin, Chapter 7, "Culture," 217-317

Shapira, "Decade of War [1967-1977]," Chapters 13-15, 295-339

Seroussi, "Israel: an Overview," *Garland Encyclopedia of World Music* (2002)

Seroussi, "Yam Tikhoniyut: Transformations of Mediterraneanism in Israeli Music," *Mediterranean Mosaic: Popular Music and Global Sounds* ed. Goffredo Plastino

Motti Regev, "Muzica mizrakhit, Israeli rock, and National Culture in Israel," *Popular Music*, vol. 15/3, 1996, 275-284

Listen:

Eyal Golan & Avihu Medina "Barcelona"

Ofra Haza, Eurovision Song Contest, 1983

Haza, My Ethiopian Boy

Ethiopian Jewish Israeli singer (Hagit Yaso) - 'Standing at the Gate' (Ethiopian Jews Israel Hebrew)

<https://www.youtube.com/watch?v=q89vXnGknwA>

Israeli song - "Unforgotten Childhood" (Yad Vashem yom hashoah holocaust memorial day remembrance)

<https://www.youtube.com/watch?v=dAN2xASiDfE>

### **Week #6 Klezmer**

Reading:

Shapira, "Peace, War and Indecision [1977-2000]," Chapters 17-19, 357

Notes, CD *The Klezmer Tradition in the Land of Israel* (1998)

Listening: Israeli Klezmer, Electronic files

### **Week #7 Queen Esther**

Readings:

Nina S. Spiegel, *Embodying Hebrew Culture: Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine*. Detroit: Wayne State University, 2013, 21-56

Shelleg, Part III, "Kopytman: Transcribing Jewish Heterophonies"

Hirshberg, Chapter 13, "In the Case of Jewish Music," 229-240

Listening:

Archival Hora

Mark Lavry, Emek (1937)  
Joseph Tal, Hora (1949)  
Tzvi Avni, First Piano Sonata (1961)  
Folk Hora  
Staged Hora  
Romanian Hora, klezzmer fiddle, Daniel Hoffman, Tel Aviv

### **Week #8 Music, Memories.**

#### Reading:

Philip Rosen and Nina Alfelbaum, *Bearing Witness: A Resource Guide to Literature, Poetry, Art, Music*, Westpoint: Greenwood Press, 2002, 165-183  
Oren Meyers, "The Sound-Track of Memory: Ashes and Dust and the Commemoration of the Holocaust in Israeli Popular Culture," *Media, Culture, and Society*, 24 (3): 389-408.

<http://holocaustmusic.ort.org/places/ghettos/warsaw/goldartur/>

Watch: Film *Orchestra of Exiles*, 2012 (about Bronislaw Huberman, the film features Itzhak Perlman, Zubin Mehta, Pinchas Zukerman, Joshua Bell)

### **Week #9 "What Will It Be?" Pop Music, Nation, and Heteroglossia**

#### Reading:

Amy Horowitz, *Mediterranean Israeli Music and the Politics of the Aesthetic*, Detroit: Wayne State University, 2010, 59-83

Motti Regev and Edwin Seroussi, "Israeli Rock," *Popular Music and National Culture in Israel*, Berkeley: University of California Press, 2004, 137-190

Ted Swedeburg, "Mizrahi/Arab/Israeli/Queer," *The Routledge Handbook of Contemporary Jewish Cultures*, ed. Laurence Roth and Nadia Valman, New York: Routledge, 2015, 236-344, ed.

#### Listen:

##### History of Israeli rock:

Arik Einsten, "Atur Mitzchech," Ariel Zilber, 1980s, Mashina, Mashina,

Hadag Nahash, "The Sticker Song," 2004.

Idan Raichel, Music Voyager Episode 1:

"Milim yafot me ele," 2009

Bo'i (come with me) translation

Idan Raichel & Patrick Bruel

Dana International - Saida Sultana (with Offer Nissim 1993)

### **Week #10 Class Presentations**

#### **GRADING CRITERIA:**

Attendance and participation in the class + leading/advancing class discussions -- 10%

Weekly journals, 8 journals (minimum) -- 15%

Paper #1: CD review -- 20%

Paper #2: Ethnographic experience in local community -- 20%

Paper #3: Final creative/interpretive project:

Oral presentation -- 15%

Written document -- 20%

### **THREE WRITTEN ASSIGNMENTS**

1. You must choose one of the CD recordings I recommended on a) religious; b) classical, c) folk, or d) popular music

Your review must be based on the models you find in musicological and ethnomusicological journals such as *Ethnomusicology*, *Asian Music*, *Journal of American Musicological Society*, *The Journal of Musicology*, or *Ethnomusicology Forum*, etc.

A successful four-page paper including solid bibliography will demonstrate the combination of

- a) your deep listening, learning, and understanding of the music on your recording and the album notes (often written by major specialists on the topic);
- b) research and thoughtful use of ACADEMIC sources related to your topic – avoid using open electronic sources. Base your research on books and articles, possibly accessible via JSTOR and other electronic sites, others found in the library. You may also use very speedy interlibrary loans;
- c) your use of a variety of sources about the history of the period and place, characteristics of the genre, specifics of musical/non-musical elements, particular composers/artists, religious, cultural, ethnic significance, or other subjects;
- d) your use of very clear structures designed to introduce the musical collection, to situate it within a specific historical-social-cultural frame;
- e) your discussion, if relevant, of the types of voices and instruments, the layout and scope of the recording and the organization/sequence of the pieces (religious service, choice and order of folk songs, or psychedelic rock-trance compilation)
- f) your focus on specific songs as representing the style of a composer/performer/liturgical;
- g) clear sophisticated language – a quality possible only by following a process of good EDITING.

2. For your second paper, you need to find an event connected with Israeli or at least Jewish music – whether a service in a synagogue, special events such as a bar mitzvah or wedding, or a theatrical production or concert.

Your four-five page paper will be an example of descriptive writing with ethnographic elements – observing a performing space, the performers, the reception, the listeners' response.

We will discuss ethnographic elements in details later. After choosing the venue, you will need to do preliminary research to familiarize yourself with the type of event. Again your bibliography is an important part of your paper.

Due date – February 16

3. The third paper combines both scholarly and creative approaches. You will need to choose: a) specific location – an Israeli city or town, perhaps a specific quarter if in large city, exploring it using bibliographic and electronic sources, such as Google maps, online photographs, etc; b) specific time; c) proximity of musical venues; d) your own personality as if you lived and made music or something else related to music there and then; e) it would be wonderful if you could identify people who were/are there and engage in conversation with them – via musical connections, email, facebook, skype, personal contacts f) try to find a multi-dimensional picture of your imaginary life within this cultural soundscape.

After solid research across academic and popular literature, you may write this narrative as a personal journey, a first-person short 6-9 page story.

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