

Electric Guitars, Aesthetic Cosmopolitanism, and Cultural Uniqueness in Israel

Motti Regev

This article examines the increasing penetration of popular music and its growing cosmopolitanism in Israel over the years, and focuses on one particular aspect: patterns of electrical guitar tone in a number of predominant genres.

Dissonance: Resistance and Urban Subcultures of Israeli Youth from the late 1950s to the 1990s

Oded Heilbronner

This article discusses secular Jewish youth in urban centers in Israel's first decades. More specifically, it examines the subcultures of youth who refused to behave according to the codes enforced by their parents' generation. Young people expressed their resistance to hegemonic norms through music, fashion, style, and rituals. The article also focuses on manifestations of Israeli youth subcultures in four key periods of Israeli history. 1) Rock n' Roll music and fashion in the salon societies of Tel Aviv in the late 1950s and early 1960s, when the state was still the dominant element in society and culture 2) The Rock Groups in Ramla-Lod and South Tel Aviv in the late sixties and early 1970s, when the state and its institutions started to lose their power and Israel as a whole embarked upon liberalization, openness to Western culture, and a rising standard of living 3) Punk and Goth music in Tel Aviv in the late seventies and early 1980s, when liberalization accelerated and Israeli society became more pluralistic, with more space for voices and organizations independent of the state 4) Punk-Fanzine circles in Tel Aviv at the end of the 1980s and beginning of the 1990s, when the disintegration of Israeli society was in full swing and political and religious conflicts were everyday occurrences.

‘What Do You Do When You Get Up in the Morning?’

The Hippy Sub-Culture, Psychedelic Rock, and
their Influence on Israeli Music of the Sixties

Ari Katorza

The article ‘What Do You Do When You Get Up in the Morning?’, based on the opening line of a classic Israeli rock ‘n’ roll song, examines the impact of the 1960s Anglo-American Counter-Culture - and especially the American hippy sub-culture and psychedelic rock music - on Israeli culture and music. It explores the subject via two breakthrough albums in the Israeli discourse: ‘Puzy’ (1969), by the famous musician Arik Einstein; and ‘Shablul’ (1970), also by Einstein and his junior partner, Shalom Hanoach, who went on to become one of Israel’s leading music artists.

The article discusses psychedelic rock and culture through musical production, lyrical themes and innovative surrealistic writing, the musical studio as a new instrument, and the influence of rock and blues musical language (the blue note, modes, scales, chord structures, new instruments and effects) on Israeli song, which was originally based on Eastern European and Middle Eastern musical traditions.

The article also treats the ways these influences gave birth to new images and stereotypes in Israeli popular culture.

How Jazz was Established in Israel

Alona Sagee-Keren

This is a first-ever study devoted to the historical, musicological, and socio-cultural aspects of the establishment of jazz in Israel. It follows jazz’s initial appearance in Israel, its emergence in the mid-1930s with the development of popular music in the Yishuv by Central European immigrants, for whom jazz-like and Swing music was part of their internationally-oriented repertoire, and its dominance in the musical life of Tel Aviv from 1930 to 1950.

The article also traces the subsequent chain of events, especially in the 1960s when European and Anglo-Saxon immigrants, alongside Israeli-born musicians, enhanced public awareness of jazz, thus cementing its position in Israel in the 1970s. A relatively small number of musicians involved in the process set the stage for the proliferation of Israeli jazz artists. The article describes the major features of the Israeli jazz scene in the following decades up to the present, including the development of jazz education, the growing number of performances and festivals, continuous output of recordings, international recognition, and finally the creation of the 'Israeli Jazz' style.

The Representation of the Desert in Israeli Art and Folk Music

Yosef Goldenberg

The representation of the desert has a significant presence in Israeli art music, folk music, and popular songs, the sharp differences between these genres notwithstanding. Israeli desert music is usually, but not exclusively, affiliated with the Oriental-Mediterranean trend of the 1927-1957 generation. The desert has a double meaning: as both a sought-after location and a frightening one. Specific idioms associated with the desert include solo flute art music in free meter and a characteristic rhythmic 'topic' in folk songs. These features express unique Israeli traditions, especially when compared to very different images of the desert in the ambient and film music of other countries.

Follow the Sheep: Sheep and Shepherds in the Lyrics of Hebrew Popular Songs

Michal Sadan

The theme of 'shepherding' gained a central place in the lyrics of popular Hebrew songs from the beginning of Zionism to the early years of statehood. In the same period, however, most attempts to engage in shepherding as a field of employment failed.

This article deals with the lyrics of ‘shepherds’ songs’ that were set to music and intended for group singing. It also focuses on the gap between the low number of those who actually worked as sheep herders and the high frequency that the shepherding theme appears in popular songs. This discrepancy raises questions about the unique place of the ‘shepherds’ songs’ in the burgeoning Hebrew cultural system and its impact on the repertoire of imagery and symbols.

Three aspects of the Hebrew culture are examined: the ‘pioneering ethos,’ the return to the ‘biblical golden age,’ and the return to nature in the Homeland. The songs’ lyrics may be seen as link between the people of ancient Israel and the modern-day pioneers who sought to rebuild a life of freedom and independence in the Land of Israel. Shepherding as an occupation was part of the new identity but was not designed to motivate people to become shepherds.

In most of the songs the shepherd was a minor figure, only part of a larger theme of a new perception. The shepherd does not seek the desired change, but the context in which he was presented symbolizes the urge to create a new reality. The ‘Hebrew shepherd’ generally functioned as an artistic-aesthetic motif, either visible or veiled. The main messages in these songs are continuity, morality, freedom, peace, and brotherhood. The shepherding theme was one way to bridge the gap between reality and the utopian ideals that accompanied the emergence of the Hebrew culture.

Hebrew Songwriters’ Encounter with the East

Efrat Barth

For Jewish immigrants to Palestine the encounter with the East was surprising and bemusing. The new sights and sounds made a powerful impression that came to expression in their art and musical composition. Hebrew songwriters searched for innovative ways to integrate the sounds of the East into their Western musical framework. The Orient’s importance was twofold: on the one hand, it served as a link to Jewish history before the Exile; on the other hand, it was a window to the Arabs of Palestine and Oriental Jews – who appeared as the preservers of an ancient culture. Due

to the perception that the roots of the Jewish people are embedded in the East and their music, the 'Orient' was equated with 'original'. This paper discusses various expressions of Eastern music and their integration into early Hebrew song. The examples are supplemented with the composers' written ideology.

'*Zemer Kfarim*' ('A Village Song'): Emanuel Zamir as a Guide to Israeli Pastoral Songs

Nachumi Harzion

In the lyrics and melody of his earliest songs, Emanuel Zamir felt an affinity for Israeli villages - whether collectives (kibbutzim), cooperative settlements (moshavim), Arab villages, or Bedouin camps.

His work has much in common with the kibbutz and village composers, as well as the composers of Eretz Israel songs whose themes deal with fields, flocks, and social experiences. Zamir perceived Jewish agriculture settlement as part of the Eretz Yisrael landscape that included Arab villages and Bedouin camps, regardless of their differences. Thus he sings of shepherds and their flocks, fishermen, fields and harvests, all of which blend in oriental rhythm with Bedouin songs of the desert, wells, flocks, and debka dances.

Zamir also dedicated many of his songs to the founding of agricultural settlements, and their anniversaries, first buildings, and holidays. His music encompasses various styles: oriental *melos*, debka rhythms, and Israeli dance. He wrote Hebrew fluently and was firmly opposed to the introduction of foreign words into his songs and the 'corruption' of Hebrew by other languages.

In addition to being a lyricist and composer, he saw himself as the vanguard of style and strengthening the roots of original Hebrew song and dance. Many of his works were intended for folk dancing.

Zamir occupies a key position in the group of state composers, among whom were Yosef Hadar, Gil Aldema, Amitay Neeman. These four, who began writing between 1947 and 1949 and integrated elements of the young state's culture into their works, were the successors to the pioneering composers of the 'new Hebrew song' of the late 1920s: Admon, Ze'ira, Nardi, Zehavi, Levi-Tanay and Shelem.

We may ask whether Zamir had his successors and whether his style influenced the development of Hebrew song in the new state.

‘Wine from an Ancient Vineyard in a New Jug’: The Original Songs of Emanuel Amiran

Efrat Barth

Emanuel Amiran was one of the leading figures who shaped Hebrew songwriting. As a composer and educator he strove to establish a musical basis for older and younger people by conveying his Zionist views through his music. Hebrew song had to be original and expressive of the zeitgeist and emphasize the renewal of the Jewish people in the Homeland. In this vein Amiran developed a unique Hebrew style of songwriting that continuously sought new forms of expression. Many of his songs did away with standard harmonic and melodic structures, and thus were harsh on the ear and never became popular tunes. Through a variety of his original works the article discusses his disapproval of the ‘foreign musical temper’ that invaded Israel in the 1960s and the vanishing of ‘authentic’ Hebrew song.

Reality and Ideology in the Songs of the First Decade of Statehood

Chaya Shacham

The first decade of statehood in Israel was rife with challenges that left in its wake a corpus of contemporary ‘documenting’ songs of the events. In retrospect they appear as milestones as well as metonyms of the period.

In this article I analyze the texts and contexts of some well-known songs in an attempt to uncover subtexts that were seemingly inaccessible to their audiences at the time. By examining the songs’ lyrics, deciphering their allusions to other texts, and explaining their contexts, I try to reach their intended or unconsciously incorporated ideological layer.

The article focuses on three major areas: new immigrants and their environs in the early years of the state; the development of Israel's southern desert - the Negev; and major military events. The urge to respond to these events through song composition is a fascinating phenomenon in itself. The songwriters, as it were, took part in the events, not only by 'objectively' describing them, but also by extolling them in a manner that reflected their political outlook.

Thus the songwriters totally identified with the national projects and events in their songs, and in this light they can be seen as self-appointed agents of the Zionist ethos in Israel's first decade. The melodies that reflect the overall spirit of collective engagement are generally the 'hora' and the march.

The Emergence of the Hebrew Folksong: Linguistic and Stylistic Aspects

Yael Reshef

The so-called 'folksong' genre was one of the building blocks of the Jewish national movement's nation-building efforts. It not only supported the dominating ideology but also reflected its melodic and textual dimensions. This paper focuses on folksong's linguistic aspects and traces the development of its unique characteristics from inception until the end of the formative prestate period. Three types of Zionist folksong features in folksong: (1) the legacy of canonical Hebrew poetry (primarily Hibat Zion poetry); (2) the transition from Ashkenazi to Modern Hebrew pronunciation; (3) the folksong's status as secular liturgy, namely the development of a linguistic style from the mid-1920s based on the preference for classical, archaic, and ornate elements. The combined effect of these three types of features marked the folksong as a distinct genre in the emerging cultural system and enabled it to play an active role in its formation.

Oriental Music in Israel: Innovation and Institutionalization

Simona Wasserman

Popular music in Israel has always been subject to cultural hierarchy between East and West. The dominant culture has traditionally inclined toward European music; its gatekeepers denying Oriental melodies access to bona fide institutions.

I argue that from the early 1990s to the present a cultural elite called the ‘Oud Aristocracy,’ consisting of approximately thirty musicians, has been waging a classificatory struggle in establishing a new category of Oriental *art* music and promoting its canonization. This article discusses the Oud Aristocracy’s cultural contribution and its strategies and efforts to institutionalize this artistic category:

- 1) Inspired by the international eclectic style of ‘World Music’ and postcolonial discourse, these pioneering musicians have imported models of hybridity that legitimize musical genres previously considered marginal.
- 2) Musical scholars have established academic departments dedicated to Oriental music (secular, liturgical, Islamic, and Jewish) that define these genres as legitimate fields of academic instruction and research.

Thus, by recognizing the Middle Eastern and Asian elements in their cultural roots, elite musicians are co-opting the classificatory struggle in order to improve their personal and collective status even as they generate social change.

Identities and Multifaceted Music

Amnon Shiloah

The study of music in Israel is like a journey to worlds of diverse sounds, to multifaceted music, identities and styles that developed on foreign soils and were transferred to a new environment to evolve under different conditions. Along with the trend to preserve the old are propensities toward

rejuvenation. The picture that comes into view is one of many sources and two main groups of sound: musical cultures with documented works, and musical traditions – both folk and sophisticated artistic ones – that were passed down from generation to generation.

The latter, the artistically sophisticated traditions, are the subject of this article. A number of dichotomies characterize Israeli music: past – present, Hebrew – Jewish, religious – secular, Ashkenazi – Sephardic, folk – artistic, folk – popular, ethnic folk - Israeli folk, and written music - traditional (oral) music. The article focuses on various aspects of traditional music, the general characteristics of several of the dichotomies, and the complex, multifaceted nature of the Jewish music of the North African and Asian communities.

The Oriental Vision in Israeli Art Music – Myth and Reality

Jehoash Hirshberg

The history of art (concert) music in prestate Israel started with the Fifth Wave of Immigration in the 1930s that brought more than thirty professional composers from Central and Eastern Europe to the country. Nationalistic ideologies forced them to leave the centers of European culture where they had been active and seek refuge in the East, which until then had been little more than a far-off vision. This article surveys the conflict between their Western heritage and Oriental vision. According to the Jewish-American philosopher Saul Kripke: 'Possible worlds are stipulated, not discovered . . .'

Their new Oriental music is divided into distinct parameters, such as *maqams* (traditional Arabic melodies), innovative orchestral amalgamations, and passages from traditional Jewish Oriental song. Eastern and Western devices occasionally merged in the same composition, especially when Jewish singers from Oriental backgrounds, such as Bracha Zefira, Gila Bashari, and Maureen Nehdar, performed with Western instrumental ensembles. The article is accompanied with audio samples.

Benno Badri: The Journey to the East

Irit Youngerman

The 'melding of East and West' has always been a central idea in Israeli music. Its influence on the development of Israeli music began when Jewish composers of European background encountered the Eretz Israel reality which they likened to the 'East'. Many Eastern elements in their music, which remained essentially Western, can be understood against the background of the term 'Orientalism'. However, as the article explains, the use of this term is misleading and demands a more nuanced discernment.

Benno Bardi was one of the lesser known composers who immigrated to Eretz Israel. His journey from Berlin to Jerusalem illustrates the multi-layered meanings and directions in the term 'Orientalism'.

Bardi's journey to the east confronts us with the problem with the term 'orientalism' in the Jewish context: if in the beginning of his travel/journey/masa Bardi preserved his external positions as a western element in the east, the beginning as an observer whose interest was solely aesthetic, and afterwards as 'scientific' scholar – later the political reality in Germany awakened him to his mistake: his flight from the maarach/from of his stable life in Berlin was the result of his view as an eastern element/factor whose place was no longer in the west. The irony in his search for identify in the east stand out against the background of his foreignness in this world that in the past was for him the 'other'.

Paul Ben-Haim: The Oratorio *Joram* and the Jewish Identity of a Composer

Liran Gurkiewicz

Paul Ben-Haim (1897-1984), a leading representative of the founders' generation of Israeli music, immigrated to British-mandated Palestine in 1933 after Hitler's rise to power.

This article describes Ben-Haim's last large-scale work written in Nazi Germany prior to his departure, the oratorio *Joram*, for soloists,

mixed choir and orchestra (1931-1933). *Joram* reveals Ben-Haim's ambition to write music filled with a distinctive Jewish content and identity through the use of specific motifs, themes and compositional techniques. With similar criteria, I also discuss his handling of Rudolph Borchardt's text on which the oratorio is based.

The study analyzes some of the means by which Ben-Haim projected his Jewish identity in *Joram*, against the backdrop of the composer's declared aesthetics and ideology at the time of the composition and later. A comparison of *Joram* with a subsequent work of his (Symphony No. 1; 1939-1941) shows that many of Ben-Haim's compositional techniques – often attributed to the impact of Israel on his immigration – already appear in his German years and reflect the aspirations of a German-Jewish composer striving to create uniquely Jewish music in Germany.

The importance of this essay is to facilitate towards a better understanding of Paul Ben-Haim. Hopefully, it might also shed new light on the unique history of Israeli music in general.

Ben Zion Orgad (1926-2006)

Zechariah Plavin

Ben Zion Orgad (Gelsenkirchen, Germany 1926 – Tel Aviv 2006) was a formidable figure in Israel's musical world. He devoted his life to the development of a humanist Hebrew Zionist identity through contemporary concert music, pedagogy, philosophy, poetry and administrative activity. Between 1975 and 1988 he served as superintendent of musical education in Israel's Ministry of Education and in this capacity endeavored to make art music a prime area of Israeli cultural life.

This article traces Orgad's life from his childhood to his demise, and is partly based on his poetic autobiography *Kolmontage*, written in 1988 when he went to early retirement, and other unpublished quasi-autobiographical texts. The article discusses the social aspects of Orgad's life, his relations with Israeli and American friends and colleagues, his parents, and relatives. In describing how Orgad perceived reality, I try

to piece together the nature and meaning of his extraordinary music, and the spectrum of his creative life, at whose center was the Israeli statehood experience.

The Almond Tree and Fallen Soldier as Expressions of Private and Collective Memory and Bereavement in Art Music

Anat Rubinstein

Israeli art music often deals with the trauma of reality. In this article I compare two musical compositions about bereavement as a personal and collective trauma. The proposed model demonstrates the way national traumas are transformed into ideological and social beliefs, which, in turn, find musical expression.

The first work is Mark Kopytman's cantata, 'October Sun' (1974), with verses from a poem by Yehuda Amichai. The second work is the chamber opera 'Dear Son of Mine' by Haim Permont (Libretto: Thelma Aligaon – Rose, premiered in 2000).

Both composers combine the symbols of three important dates in the Jewish calendar: Memorial Day for the fallen soldiers; Tu Bishvat - the Festival of Trees; and the Jewish High Holidays. One of the main symbols of Tu Bishvat - the children song 'The Almond Tree is Blossoming' ('Hashkedia Porachat') - is used in both works. The selection of this song, with its theme of war and bereavement, calls for a profound search for the common historical and ideological elements that underlie the symbols. This intertextuality does not merely intensify the tragic context of the works, but, more importantly, it represents the heart of the conflict between the private and public domain over the issue of commemorating fallen soldiers.

The Oratorio as Hebrew Song

Haguy Grady

This article deals with the emergence of oratorio as a distinct genre of art music in Jewish Palestine (the Yishuv) in the mid-1920s. It examines the unique circumstances that brought musicians and audiences to choose oratorios from the vast musical inventory as a vehicle for artistic expression.

Art forms and products can be used to define and unite people, therefore studying art music in the Yishuv may explain how different groups sought to define themselves nationally and, of no less importance, how they comprehended national identification through an international musical genre. In this light, the article discusses oratorio as a tool for expressing Zionism.

The creators of oratorio, who established it as an artistic field in the Yishuv came from Eastern Europe, brought with them the institutions, standards, and work methods of their countries of origin. The article merges the introduction of the nationalistic elements in the artistic field (ideas and ideologies through music) with the mundane problems of producing shows, and assembling and educating audiences.

The period under discussion witnessed the rise and fall of the Yishuv's first national oratorical organization, and the inauguration of the first opera company. Musicians of the Third Wave of Immigration (1919-1923) contributed to the Yishuv's musical foundations, experimenting in every area of art music and celebrating each attempt as a national first.

One of the subjects in the article is the musical organization that produced the oratorio for Haydn's *Die Schöpfung* as this illustrates how cultural activities were used in the quest for an Eretz Israel identity. The oratorio was seen as playing a role in national revival. Oratorical performances became topics of discussion, yardsticks by which to measure beliefs and concepts of nationalism and Jewish identity. From an international point of view, the oratorio expressed the need of certain groups in the Yishuv to maintain their place in the cosmopolitan cultural milieu from where they came. The local adaptation of the oratorios, along with the shows, language, performers, and audiences were the means of realizing the musicians' goal: highlighting Jewish nationalism through an international art genre. The oratorio was one way for Zionist musicians to express their professional ambitions; for the public, it was another form of musical entertainment and venue for developing urban leisure.

Johann Sebastian Bach and Art Music in Israel

Judith Cohen

The Israeli attitude to Bach's sacred music, particularly its performance and composition, reflects some of the major political and cultural conflicts in Israeli society.

Bach's vocal music gradually penetrated the legitimate repertoire of Israeli choirs and orchestras. Non-professional music lovers promoted 'Bach worship' in agricultural communities and the Abu Gosh festival. The former, especially the kibbutz movement, often co-opted Bach's music to express national messages, such as introducing Hebrew texts into his chorales. The original Abu Gosh Festival (early 1960s and 1970s) sparked a cultural war in which Bach's spiritual music, especially the Passions, symbolized bipolarity in Israeli society: a turn to European culture that clashed with Jewish religious and national values.

Israeli composers express their admiration for Bach in works of tribute to his music, and incorporate hidden messages, such as the liberation from the Mediterranean style, on the one hand, and the orientalizing of his music, on the other. In effect, their way of integrating into the universal musical community is through an idiosyncratic association between Bach's music, especially the chorales, with the horrors of the Holocaust.

Musical Trends and Concepts in Religious Zionism in Eretz Israel

Dov Schwartz

The article looks at religious Zionists' attitudes towards music. It begins with a brief review of the historical attitude of religious Zionist institutions and movements (Hapoel Hamizrahi, Bnei Akiva, Hakibbutz Hadati, and others) towards music. Then it evaluates music's place in religious Zionist thinking. The method of discussion is phenomenological. After a survey of

religious Zionist thinkers and composers, the article comes to the conclusion that music has not been a central component of the religious Zionist consciousness, although a number of intellectuals have integrated musical motif into their thinking.

Ancient Melodies for a New Society: *Zemirot Shabbat* in 'Bnei Akiva' and among Religious Zionist Youth in Israel

Naomi Cohn Zentner

Zemirot Shabbat, the table songs sung during the Sabbath meals, have for centuries been transmitted as an oral tradition from father to son in Jewish homes. Ashkenazi *Zemirot* are rooted in non-Jewish folk songs and the liturgical intonation of the synagogue. In contrast to the relative regularity of the synagogal music, the *Zemirot* corpus was a flexible tradition to which new melodies were often added and others left by the wayside.

In its formative years, 'Bnei Akiva', the religious Zionist Youth movement comprised mainly of Ashkenazi youth, looked for ways to incorporate the ideas and spirit of the Zionist movement within traditional religious practices and ideology. Religious songs, including *Zemirot Shabbat*, which were used by 'Bnei Akiva' to inspire religious fervor, were influenced by the stylistic criteria characteristic of contemporary Zionist music. As a result, certain musical genres, such as 'Nussach' style recitals that were traditionally used for singing *Zemirot* in pre-holocaust Ashkenazi households, disappeared from popular practice and were replaced by simple upbeat melodies deemed more suitable for the emerging society. These melodies were actually traditional melodies influenced by Eastern European, non-Jewish folk music. The article traces the historical and sociological factors that created this change and describes how Religious-Zionist identity is expressed through music.

From Exile to Redemption: Changes in Cantorial Recitatives from the Golden-Age to Modern Israel

Amit Klein

In this essay I discuss the changing style of the cantorial recitative from the Golden Age of Ashkenazi prayer singing (*hazanut*) in the first half of the twentieth-century to its current mode in the early twenty-first century. In the Golden Age cantors generally employed a musical style expressive of supplication and beseechment that rendered the music almost a lament; later, cantors added optimistic, celebratory, confident elements. The reason for the change from ‘sorrow to hope’ was the cantors’ desire that their voices reflect the Jewish people’s improved condition (physical, national, economic, and so on) in the twentieth-century. The source of the older, emotionally-charged, lachrymose style was the Exile, recalling the Jews’ persecution in the diaspora as a minority. The strong, proud, self-confident vitality of the new cantorial compositions expresses the spirit of the modern Jewish-Israeli worshiper.

The last part of the article deals with the change in Jewish theological views on prayer ritual, and the philosophical works of Rabbis Soloveitchik and Kook that enabled, and even promoted, this significant change.

Social and Cultural Aspects of Jewish Hymn Revival in Israel

Essica Marks

This article presents the revival of traditional religious songs in non-religious settings in Israeli society by describing the ‘Singing Communities’ project.

Jewish hymns consist of Hebrew-language religious poetry from the Land of Israel dating back to the first centuries of the Common Era. Despite the differences in various hymnic traditions, hymns were a vital element in the social life of all Jewish communities. Hymn singing was common, especially in Jewish communities in North Africa and the Middle East. After Israel’s establishment in 1948, most of these communities immigrated to the new

state and went through a crisis because of the loss of their social and cultural systems. The disruption also wreaked havoc on Jewish musical traditions - including the hymns.

The beginning of the 21st century has witnessed a revival of hymn singing, as represented by the 'Singing Communities' project that establishes groups dedicated to the learning and singing of hymns.

The article views hymnic revival as part of the overall social and cultural processes taking place in Jewish-Israeli society.

Musical Windows: Conflict and Reconciliation in a Shared Soundscape

Naftali Wagner

A great part of our lives takes place in a shared soundscape that is not necessarily identical with the shared visual landscape we live in. Inasmuch as we are part of a heterogeneous society, our shared soundscapes are also extremely heterogeneous. The mixture of sounds that reverberate through them is more heterophonic than polyphonic. Fields of tension often appear, turning the soundscapes into arenas of power struggles. Nevertheless, the shared soundscape can be reconciled and harmonized under the influence of sounds that fill it up and unite all of the ears listening to it.

The present study focuses on musical conflicts and reconciliations in the shared soundscape, as represented in Hebrew prose. We will listen to the voices of authors who write in various genres: David Shahar, Ephraim Kishon, Ruth Almog, Yoel Hoffman, Yehoshua Kenaz, and Eli Amir. Although the timeline of the works spans almost fifty years (1961 to 2010), the events that these authors describe fall into a much shorter interval—from the middle of the British Mandate in the 1930s to the first decade of Israel's independence.

Prose narrative can draw readers into interactive soundscapes that are molded in various ways. We will concentrate on the open and public acoustic void that reaches into and absorbs private spheres. The windows, or perforated walls, serve as an interface between the private and public spaces, and the balconies serve as listening galleries or as stages for self-expression.

‘Tchaikovsky is Brahms’ Wife’:

Musical Representations in Shulamit Hareven’s Literary Work

Yael Balaban

Musical representations hold a significant place in the literature of Shulamit Hareven, but until now the various dimensions of music in her stories have not received the treatment they deserve.

Music can function in different ways in a narrative: as a complex intertextual layer, as a cultural element, as a structural base, and as a way of conveying a complex physical, emotional and conceptual experience. Music in a narrative is always represented in words but because of this it functions simultaneously at the conceptual level and primordial sensual and emotional level. A literary work that contains musical representation becomes a work of art on two levels: the bearer of complex content and the manner of its representation. Thus music has the power to build a story in multi-meaning layers.

This article examines the different ways that musical representations function in Hareven’s stories and how such a reading reveals new facets in them. In the story ‘In the Last Month’ the opera *Aida* serves as the key intertext: a romantic ménage à trios in a wartime situation. In the short story ‘Tchaikovsky is Brahms’ Wife’ the music signals the link between a female member of the Hagana and a Belgian U.N. officer to a common Western culture vis-à-vis the ‘other’ Arabic culture. In the novel *A City of Many Days* the music puts the characters in high-relief and emphasizes inter-cultural conflicts. Interestingly, and ironically, Eastern children, both Jews and Arabs, are characterized as pure voices whereas Western music is represented by conflicting positive and negative characteristics. Professor Barzel, for example, plays off-key. The musical pranks of the violins in the story ‘Love over the Telephone’ contain deep significance in the complex relationship between the artist and his female friend. Thus, political attitudes in Hareven’s texts reveal radical and controversial positions that critics have heretofore overlooked.

Searching for a Home: A Sense of Place and Identity in Israeli Music-Videos

Arielle Friedman

A sense of place is linked with identity. Since music is a key element in the formation of this sense, the visual representation of music in music-videos can concretize this feeling. This article deals with the importance of place in Israeli music-videos. Research shows that three types of place dominate Israeli music videos: 1. Tel Aviv; 2. a universal place (which is actually a 'non-place'); and 3. a fantasy fictional place. Israeli music-videos represent non-places in a way common to music-videos the world over, and paradoxically create a sense of place, though it may be virtual and unconventional. While none of the elements of the video – music, lyrics and visual representation – can individually establish a sense of place, their combination generates does. Therefore, music-videos, as a global genre defined by the combination of these elements, illustrate, in addition to indeterminate identities created by globalization, counter-forces of localization that beget, arguably, a 'global sense of place'.

The Soundtrack of Our Generations: Musical Scores and Cultural History in Israeli Cinema

Miri Talmon

This article studies Israeli cultural history via the soundtracks of Israeli films and television dramas. Israeli music is a vibrant source of authentic Israeli-Hebrew culture, as well as the locus of ongoing struggles for the prestige, dominance and legitimacy of musical alternatives. Questions of East versus West, local versus global, ethnic heritage versus Hebrew exclusivity are the main features of these struggles and converge in ideological and social discourse and transformation. The article focuses on films containing 1970s song and music, and how the musical soundtrack reflects major events in Israel culture and history (the 1969 War of Attrition and 1973 Yom Kippur War) and in the European and American counterculture and socio-cultural movements. The article also examines musical scores in Israeli films dealing

with the status of ‘Jewish Orientalism’, that is, the Mediterranean and Middle Eastern locale and heritage in Israeli culture and music. The article concludes with a look at original scores as an expression of musical and cultural authenticity on film.

The Relationship between Lyrics and Tone in Yoni Rechter’s Songs

Meirav Meron Dvoyris

Despite the great admiration accorded Yoni Rechter as a composer of Hebrew popular song, his work has yet to be recognized as a bona fide field in academic research. Be that as it may, his songs are without doubt an intellectual challenge. This article focuses on the relationship between Rechter’s lyrics and tone. The discussion straddles the seam line between prosody and music, while tracing the process of the song’s creation within a given text. The analytical process is based on a system that Naftali Wagner developed for studying Sasha Argov’s songs.

The study analyzes a number of Rechter’s better-known recordings from the 1970s and eighties that illustrate his unique style. It also discusses the challenge of adapting an analytical method to a given repertoire, first of all the use of free text from the metrical point of view that characterizes many of the lyrics (often based on the works of other poets) that Rechter composed. As a rule, the texts he selected are based on the works of leading poets and songwriters.

Although the article emphasizes the centrality of prosody, it deals with the songs’ on the mellow-harmonic level, both as a prosodic tool and as a means for interpreting the texts’ meaning.

Rechter deviates from the rules of poetic rhythm in the texts, but at the same time he obeys them so that their meaning is retained. He does this by employing mellow-harmonic means in order to cover over interferences with the words’ intonation. Because of the complexity of his harmonic language – drawn from both Western art music and the world of jazz (similar to Shlomo Gronich and Shem Tov Levi who, like Rechter, began their creativity in the cultural-musical climate of Tel Aviv in the 1970s) – his work lies on the border between the light and artistic in Hebrew song.

‘Artzenu ha-Ktantonet’ (‘Our Tiny Country’)

Naama Ramot

Cabaret is closely related to the founding of Israel. From 1920 to 1948 a diverse cabaret scene developed in the Yishuv producing many songs that acquired folk status.

Satirical theaters presented productions on relevant issues such as politics, immigration, Hebrew labor, the Holocaust, the economy, ethnic divides, and so forth. The Yemenites in particular became heroes of the small stage. The negative stereotypes that had been attached to them in Yishuv are largely absent in the cabaret songs. Female Yemenite cabaret singers became stars and acquired cultural prominence.

The small stage of the Yishuv, unlike the large established theatres, ‘Habima’ and ‘Ohel,’ accorded a respected place to original, contemporary works that employed Hebrew as the daily spoken language.

Despite the difference between urban cabaret songs and pioneering tunes celebrating Zionism’s agricultural revival, both repertoires expressed national, patriotic themes. This sentiment, along with cabaret’s aspiration for a wider audience, conflicted with its commitment to biting criticism of the British Mandate and the Yishuv’s leaders and institutions.

The article is based on primary sources from the Israel Goor Theatre Archives and Museum (Hebrew University Jerusalem), the Israeli Center for the Documentation of the Performing Arts (Tel Aviv University), and other archives.

Ha Qua Qua Dela Oma –

Cultural Reflections in Ecological Play-Songs in Tel Aviv

Idit Sulkin

Children’s songs are an important part of every culture’s historical assets. They exhibit social values and help children develop social relevance and awareness. The songs also reflect dramatic events, periodical atmosphere, and linguistic fashions, and provide an acquisition forum for children in

which they can share traditional knowledge (Riddle, 1990).

The first Israeli children's songs were designed to promote Zionist ideology and serve as a vehicle for distributing and assimilating the Hebrew language (Shahar, 2006). Today, children's songs continue to reflect social and cultural changes in Israel, whose analysis reveals the effects of new agendas and tendencies in the texts, musical elements, and performances.

The most common songs are play-songs, which can be classified into two main categories: 1) play-songs written by adults with educational or developmental goals 2) ecological play-songs created and arranged by children for their own use. The songs express cultural and social attitudes that influence the children's awareness and emotional experience (Sulkin, 2009; Sulkin and Brodsky, 2011).

The article analyzes ecological play-songs collected in Tel Aviv and discusses tendencies of preservation versus change as expressed in natural child-lore.

The Meaning of Israeli Music

Michal Smoira Cohn

Israeli music is only about a hundred years old. An identified culture requires a strong link between people and place, between people and their soil, landscape, myth, memories, melodies and folklore shared by the native-born, all of which undoubtedly form the matrix of their art and music.

Israeli music lacks such a uniform culture. Indeed, it is a multiplicity of cultures each of which is colored with the traditions of the countries and regions from which the immigrants originated. To what extent are we aware of this heterogeneity as an obstacle? As much as this diversity exacerbates the problem, it does not detract from the 'Israeliness' in what is commonly termed 'Israeli music.'

The article attempts to clarify the meaning and essence of the 'Israelification' of Jewish society in Eretz Israel in the last one hundred years and examine its connection to 'Israeli music.'