

INTEGRATING GENERAL AND JEWISH MUSIC IN ELEMENTARY
JEWISH DAY SCHOOL MUSIC CURRICULA

A Thesis
Submitted to
the Temple University Graduate Board

In Partial Fulfillment
of the Requirements for the Degree
MASTER OF MUSIC

by
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May 2023

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ABSTRACT

The purpose of this qualitative multiple case study was to examine how music teachers at Jewish day schools integrate both general music skills and repertoire with Jewish repertoire and themes in their curriculum. Research questions included: (1) How do music teachers at Jewish day schools integrate general music skills and repertoire with Jewish repertoire and themes? (2) What challenges do teachers face when implementing their curriculum in the Jewish day school environment? (3) How do teachers describe their decisions to integrate? (4) How do their beliefs and values impact integration? And (5) How do teachers understand their role as music educators in a Jewish day school? Research on music education in Jewish day schools is a rarity, and as of the completion of this study, no apparent research yet examined the integration of general and Jewish music. For this study, I selected three general music teachers at the lower school or elementary level from two Jewish day schools in the Northeastern United States that represented different Jewish communities. Data collection consisted of three semi-structured interviews, three-four observations of general music classes for kindergarten through fifth grade, and artifacts.

Data analysis revealed the following findings, organized by the five research questions. Participants integrated general and Jewish music through music basics and deliberate curricular decisions. They faced the challenges of time, tensions between values and practical considerations, and on some occasions, support. Participants made decisions about integration by taking the repertoire-first or concept-first approach, and then checked to make sure that their lessons were multicentric. Participants' beliefs and

values fit the overarching theme of “feet in two different worlds.” Two participants, Shira and Tamar, derived their beliefs and values from the general music world, the Jewish music world, and from a combination of the two. One teacher, Kate, who is not Jewish, derived her beliefs and values from the general music world and showed a belief in being open to Jewish music. Shira saw her role as “The Connector,” Tamar viewed her role as “The Advocate/Connector,” and Kate viewed her role as “The Facilitator.” This research strives to shed light on the practicalities and thought processes involved in integrating Jewish and general music that will transfer to other Jewish day schools, other Jewish educational institutions, and other faith-based schools.

ACKNOWLEDGMENTS

Thank you to my advisor Dr. Parker for your compassion and support, expert guidance, and enthusiasm for my project throughout this process and my time at Temple. I cannot thank you enough for your positivity and perfect mix of providing structure and allowing me the freedom to make my own choices. Thank you to my committee members, Dr. Dilworth and Dr. Confredo. I am truly honored to have such incredible educators and researchers help shape my thesis. Dr. Dilworth, thank you for being welcoming and reassuring when I first visited Temple, and Dr. Confredo, thank you for helping me find this research topic and for encouraging me during our classes together.

Thank you to the Jewish day school music teachers from New York, New Jersey, and Georgia who so kindly shared their experiences so I could better understand what it is like to teach music at a Jewish day school. Also, thank you to Prizmah, especially Rachel Levitt Klien Dratch, for helping me gather background information and allowing me to participate in the Music Reshet and music professional development.

Thank you to my incredible participants, Shira, Tamar, and Kate, for so beautifully sharing your experiences and expertise. You are all masters of integration and I know that other music teachers will benefit from reading about you. It was a joy to speak to each of you and I couldn't have asked for better participants.

Last but not least, thank you to my mom who started my interest in Jewish music education and gave me my first opportunities as a music educator. You helped me with this thesis in too many ways to count and I would not have made it through without your constant support and excitement for this research. I love you!

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CHAPTER 1

INTRODUCTION

Jewish day schools provide Jewish and general education to their students. The curricula at these day schools often include Jewish music because music is integral to Jewish culture and “an inseparable part of religion and life itself” for the Jewish people (Kim, 1997, p. 41). In day schools, Jewish music is incorporated in a variety of ways throughout the school day and is often most visible through assemblies and performances. A few years ago, when I was researching Jewish repertoire for my mother, who is a Jewish music educator, I stumbled upon a video of a *Chumash* ceremony at a Jewish day school. I was impressed not only by the students’ mastery of Jewish repertoire but also by their musicianship as they performed. This led me to wonder how Jewish day school music educators teach general music repertoire and skills in addition to Jewish music. What do music classes at Jewish day schools look like, and how do music teachers at Jewish day schools integrate Jewish music with their general music curriculum?

The purpose of this qualitative multiple case study was to examine how music teachers at Jewish day schools integrated both general music skills and repertoire with Jewish repertoire and themes in their curriculum. Observations and interviews with three lower school/elementary general music teachers from different types of Jewish day schools provided data about the thought processes and practicalities of integrating Jewish and general music. However, before continuing, it is important to define Jewish day schools, Jewish music, general music, and integration of Jewish and general music to bring greater clarity to the topic under study.

Jewish Day Schools

Jewish day schools may be defined as non-public schools that teach a dual curriculum of general studies and Jewish studies (Rauch, 1984; Stutzmann, 2010). In the 2018-2019 school year, 906 Jewish day schools in the United States served 292,172 K-12 students, which represented a 34% increase in the number of Jewish day schools and a 58.5% increase in the number of students over the previous 20 years (Besser, 2020).

While this may seem like a large number of students, Jewish day school students account for only a small segment of the Jewish population of the United States, which in 2019 was counted close to 6.97 million people (Sheskin & Dashefsky, 2020). Jewish day schools commonly focus on perpetuating Jewish religion and culture by educating students about Jewish texts and encouraging a “life-long commitment” to studying them, developing religious observance, teaching Hebrew, fostering “an identification with the Jewish people,” and learning about Israel (Ackerman, 1969, pp. 17-18). Despite differences between individual schools and school categories, day schools often adopt similar curricula because of common goals, relationships between day school principals, and because schools draw inspiration from each other (Rauch, 1984).

Given the “denominational diversity” of the American Jewish community, according to Besser (2020), “it is not possible to understand the Jewish day school world without indulging in sub-categorization” (p. 6). In the 2018-2019 census of Jewish day schools, schools were categorized by denominations such as Reform, Solomon Schechter (the network of schools representing Conservative Judaism), and various types of Orthodox schools (Besser, 2020). These categories reflect the spectrum of least strict to

most strict adherence to Jewish law, respectively. Additionally, the ideology of each denomination changes the way day schools implement the goals that are shared by schools across denominations (Rauch, 1984). The subcategories of Modern Orthodox, Centrist Orthodox, Yeshiva, and Chasidic are used for Orthodox schools because of the diversity in observance and policy and because they make up the majority of the day school population. The latter two categories, Yeshiva and Chasidic, represent the most fervently Orthodox and tend to focus very little on general, secular education, unlike the other categories of schools (Cooper & Kramer, 2002). Also noteworthy is that more observant communities have increased enrollment while non-Orthodox schools struggle with declining enrollment (Besser, 2020).

Another important school category in the census is Community schools. Community schools are pluralistic, meaning that they do not identify with a particular denomination of Judaism and accept students from a variety of Jewish backgrounds (Cooper & Kramer, 2002). These schools cater to Jews who have followed a growing trend of not identifying with a single denomination (Besser, 2020), or Jewish communities that are not large enough to have denominational schools (Cooper & Kramer, 2002).

In addition to possible affiliation with a specific denomination of Judaism, some schools may be affiliated with a network of day schools, such as Torah Umesorah for Orthodox schools and Prizmah Center for Jewish Day Schools, a more recently established non-denominational organization that combined networks for specific categories of schools such as Progressive Association of Reform Day Schools (PARDeS)

and Solomon Schechter (Besser, 2020). These networks provide resources, support, and professional development for member schools (Edelman, 1982). However, the branches and networks do not require schools to follow specific curricular guidelines, so day schools are free to structure their curricula as they wish (Rauch, 1984). The lay boards that govern day schools interpret recommendations to meet the needs of the specific school community (Rauch, 1984), making each school unique in its approach. According to Lee (1983):

Each school is virtually an island unto itself, operating within the particular community, institution and sociological reality which surrounds it. Movements, central agencies and professional groups in Jewish education provide only the most general guidelines which must be interpreted for each individual setting. (p. 519)

Thus, while denominational and network affiliation provides valuable information about the ideology of the school and valuable resources for the school itself, it is important to remember that every school is its own entity.

Because of the breadth of the dual curriculum of general and Jewish studies, teachers and students have limited amounts of time to devote to the many areas of learning. Schools must squeeze Jewish and general academics into each day, in addition to any arts courses or electives (Backenroth, 2011; Stutzmann, 2010). The facts that day schools tend to be small and that they are unable to receive government funding for capital or operating expenses add to this challenge (Besser, 2020). As independent schools, Jewish day schools are not required to adhere to national arts standards (Stutzmann, 2010), and there are no requirements for the arts in Jewish day schools. As

with other curricular matters, the administration of each school decides how the arts are taught, which results in a variety of approaches (Backenroth, 2011).

Jewish Music, General Music, and Integration

Jewish Music

Jewish music is challenging to define because it consists of a wide variety of styles and genres. Edelman (2007), author of the book *Discovering Jewish Music*, which traces the history of Jewish music, noted that “attempts to reach consensus on what ‘Jewish music’ really is will yield as many opinions as there are voices in the discussion” (p. ix). Because of the diversity of types of music that one might consider Jewish and because this music is dependent on the people making it, scholars such as Gluck (1997) and Jacobson (2014) prefer the term “music of the Jewish people” to Jewish music. For the sake of this study, I will be using the term Jewish music to describe the same concept. Jacobson (2014) provided a definition of Jewish choral music that can apply to other Jewish music as well, stating that Jewish music is music “that either incorporates elements of traditional Jewish music or uses a Jewish text (a text associated with Jewish people) or is in a Jewish language or is descriptive of Jewish people or is intended for use in a Jewish ritual” (p. 67). Gluck (1997) provided examples as varied as popular Israeli music, classical music, and traditional chants, and mentioned religious music as well as folk and secular music.

Jews have lived in many locations around the world over the past few thousand years, and as a result, they have incorporated aspects of the popular and traditional music of wherever they lived (Jacobson, 2014). This helps to explain why Jewish music is so

varied and why it is hard to formulate a single definition. It is also important to note that, “musical language was often synonymous with prayer and celebration for the Hebrews” (Kim, 1997, p. 41), and thus Jewish music serves multiple purposes in Jewish life. With this information in mind, in this study, Jewish music or Jewish repertoire that is used in a Jewish day school could include music with liturgical or sacred Jewish texts, music that is associated with Jewish holidays or rituals, Jewish and Israeli folk music, and secular popular or children’s music in a language of the Jewish people such as Hebrew. Music with Jewish themes in this study refers to music that is not written by a Jew, is not associated with a Jewish ritual or tradition, and does not have Jewish lyrics, but has a theme that is related to Jewish ritual, tradition, values, or culture, and is taught with the intent to connect the music to Judaism.

General Music

General music reflects a broad area of music education that includes diverse approaches and learning contexts. For the purposes of this study, I chose Abril’s (2016) definition:

General music education, or just general music, refers to a specific facet of the school curriculum designed to meet diverse musical learning goals in the areas of singing, playing, creating, connecting with, and responding to music...Since its beginnings, even before its common usage, general music was a type of music education designed for all students, to develop basic musical skills, knowledge, and understanding. (p. 5)

Abril added, “The general music teacher is typically afforded the freedom to construct a curriculum that is not restricted to any one form of music making and learning or specific style and genre of music” (p. 7). Like in Abril’s definition, participants in this study incorporated a variety of music activities and had the agency to develop their own

curricula. As a result, it was up to them to decide if and how they integrated Jewish music with their general music curricula.

In this study, I will also be referring to general music approaches, methods, and curricula. According to Abril,

An approach is a broad framework—theoretical and practical—that organizes knowledge, beliefs, values, and experiences for the purpose of guiding practice...it is a philosophical underpinning and/or a theory of some sort that can guide and provide a frame of mind for planning and decision making in the classroom. (p. 17)

A method moves further, involving a “detailed, sequential, and deliberate series of steps,” that is “firmly situated in the classroom practice, focusing on what to teach, how to teach, and when to teach it” (p. 17). Abril also described a “capital ‘M’ Method,” which is “a codified system for teaching and learning that has been described in great detail and practiced by many, based on some guiding principles, beliefs, or theories about music, learning, and/or teaching” (p. 17). Examples of Methods according to Abril’s definition include the Kodály Method and the Orff Approach. In this study, one participant makes use of Methods, especially the Kodály Method, in her music curriculum. Methods or methods often result in curricula, which are specific courses of study that transform the philosophy and sequence of an approach and method (or Method) into objectives, lessons, assessments, and accompanying materials and techniques that can directly be used in a classroom (McGaugh, 2021). Curricula can be published and used widely by many schools, like the Music and the Brain curriculum used by participants in this study, or they can be particular to a specific music teacher and their school.

Integration of Jewish and General Music

Based on the definitions above, I define the integration of Jewish and general music as using Jewish music as a repertoire to teach “basic music skills, knowledge, and understanding” through various general music methods or Methods. Integration can be thought of as combining Jewish repertoire with general music instruction or using music activities that are not necessarily Jewish to teach Jewish music. Examples could include using a song for a Jewish holiday to teach a particular rhythm pattern or using a Jewish folk tune to familiarize students with minor tonality. When integration involves music with Jewish themes, it means identifying themes in general music repertoire that connect to Jewish rituals, traditions, values, or culture. Choosing to integrate general and Jewish music is a complex decision that involves educational considerations, cultural and religious practices and philosophies, and the philosophies of teachers and schools. Teachers must decide how best to utilize Jewish repertoire or content to ensure that it is being used responsively and appropriately while enabling music learning.

Additional Definitions

Jewish terminology is used throughout this study. In this section, I provide definitions for terms that may not be familiar to those outside of Jewish culture to ensure an equal understanding for all readers going forward.

- **Chabad:** a sect of Chasidism that follows the teachings of the Lubavitcher Rebbe from Russia/Ukraine.
- **Chanukah:** a somewhat minor winter holiday that celebrates the victory of the Maccabees, a small group of religious Jews, over the Syrian-Greek

army, as well as the miracle of oil in the Holy Temple lasting for eight days after the defiled Temple was restored.

- **Chasidic:** (sometimes spelled Hasidic) relating to various strict sects of Orthodox Jews that each follow the customs set forth by a particular rabbi.
- **Chesed Projects:** community service projects.
- **Chumash:** (sometimes spelled Humash) a book that contains the five books of the Torah in Hebrew, usually with an English translation and rabbinic commentary.
- **Chumash Ceremony:** also called Chumash Play or Kabbalat Chumash(im). A ceremony to celebrate students receiving their first Chumash. The ceremony often includes songs that are related to the Torah.
- **Conservative Judaism:** one of the three largest denominations of Judaism in the United States. Conservative Judaism adheres to the laws in the Torah and Talmud and believes that they are of divine origin but allows for evolving interpretations to keep pace with modernity.
- **Kapparot:** an Ashkenazi Jewish practice in which (mainly Orthodox) Jews wave a chicken over their heads to atone for their sins on the eve of Yom Kippur (Goodman, 2021).
- **Kol Isha:** (literally, the voice of a woman) a Jewish law only practiced by some Orthodox Jews that prohibits men from hearing the singing voice of

a woman. In practice, this means that women are prohibited from singing in front of men to whom they are not related.

- **Mishloach Manot:** festive gifts of food given on the Jewish holiday of Purim (Pomson, 2001).
- **Mitzvah:** commandment.
- **Orthodox Judaism:** one of the three largest denominations of Judaism in the United States that encompasses many individual subsects. This denomination of Judaism believes in the most strict adherence to Jewish law, both written and oral, and the divine origin of the Torah, which is believed to be the exact word of God.
- **Parsha:** Hebrew word for the weekly Torah portion.
- **Passover:** a springtime holiday that celebrates the Jews' exodus from Egypt. Jews traditionally refrain from eating foods that contain leavening agents and participate in the Seder, the ritual meal.
- **Purim:** a joyful springtime holiday based on the story in the Book of Esther which focuses on two Jews, Esther and Mordechai, who saved the Jewish people from genocide at the hands of Haman in Persia.
- **Reform Judaism:** the most liberal of the three largest denominations of Judaism in the United States. Reform Judaism holds that the Torah was divinely inspired, but the written and oral laws were created by humans. They believe in applying the spirit of the law to their daily lives, but do not adhere exactly to the law as written.

- **Rosh Chodesh:** the celebration of the first day of a new month on the Jewish/Hebrew calendar.
- **Rosh Hashanah:** the Jewish New Year that occurs around September and one of the High Holidays.
- **Seder:** the traditional Passover meal at which Jewish people recount the story of the Jews' exodus from Egypt and eat ritual foods. Held on the first, and in some denominations the second, night(s) of Passover.
- **Shavuot:** a holiday that occurs 40 days after the second day of Passover that commemorates the Jews receiving the Ten Commandments at Mount Sinai.
- **Shul:** Yiddish word for Synagogue.
- **Siddur:** a Jewish prayer book.
- **Siddur Ceremony:** also called Siddur Play or Kabbalat Siddur(im). A ceremony to celebrate students receiving their first Siddur. The ceremony often includes songs that are related to the Hebrew alphabet (to celebrate their mastery of it) and prayers.
- **Sukkah:** a decorated temporary hut that is erected on the holiday of Sukkot. Jews eat meals and sometimes sleep in the Sukkah during Sukkot.
- **Sukkot:** a fall holiday that celebrates harvest and symbolizes the period when the Jewish people wandered in the desert and lived in temporary huts.
- **T'filah:** Hebrew word for prayer.

- **Torah:** the five books of Moses: Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. Usually in the form of two scrolls and written in Hebrew.
- **Yeshiva:** an institution of Jewish learning focused on the study of traditional Jewish texts. The term is used to describe both a Torah learning institution for men and a Jewish day school that strongly emphasizes Jewish learning.
- **Yom Ha'atzmaut:** Israel's Independence Day.
- **Yom Kippur:** the day of atonement that takes place ten days after Rosh Hashanah on which Jewish people fast and atone for their misdeeds. The other Jewish High Holiday.

CHAPTER 2

REVIEW OF LITERATURE

The purpose of this qualitative multiple case study was to examine how music teachers at Jewish day schools integrated both general music skills and repertoire with Jewish repertoire and themes in their curriculum. In this chapter, I review the extant literature on curriculum integration in Jewish day schools, music education in non-public schools, and music education in Jewish day schools.

Curriculum Integration in Jewish Day Schools

The term *integration* has been used widely in Jewish day schools and in literature about Jewish day schools. Because of the dual curriculum in day schools and the unique need to reconcile Jewish identity with American society, many day schools proudly advertise curriculum integration in their schools and even include it as a major goal of their institution (Malkus, 2011; Pomson, 2001; Solomon, 1978; Tomskey, 2007). According to Zeldin (1998), “aside from *yeshivot*, virtually every Jewish day school uses some form of integration” (p. 579). But while integration may be common, definitions and approaches remain varied. Solomon (1978) reviewed published references to integration in day schools from Jewish educational journals and found that when authors and educators wrote about integration, their usage of the term fell into one of three categories: integration of secular and religious ideas, Judaism and American culture, or one curricular subject and another. Although the categories overlapped, they represented different approaches and goals for integration. Solomon also found that even within the categories, there was a lack of consistency in how people used the term integration and

therefore schools needed to outline clear objectives and a clear philosophy for integration. Zeldin (1998) described integration as making relationships between different aspects of the school's learning environment, specifically between Jewish subjects and the rest of the curriculum. He synthesized Solomon's categories of curriculum integration as merging Judaism and the "culture of modernity" (Zeldin, 1998, p. 580). Zeldin also proposed the idea of interaction, a type of integration that emphasizes the tensions between Judaism and modernity, to better reflect the move away from a historical emphasis on the compatibility of Jewish and American cultures.

Some of the advantages of integration include healthy identity formation, socialization of students into American Jewish society, focus on a holistic worldview, and education of the "whole child" (Zeldin, 1998). Administrators in one study reported that integration helps make the material more relevant, breaks down barriers between Jewish and general studies, presents a more "meaningful and authentic way of learning," and helps students better appreciate Judaism (Tomsy, 2007, p. 125). In other studies, while many Jewish educators were aware of the benefits of integration, their schools struggled to successfully integrate their curricula (Malkus, 2011) and found it easier to keep subjects separate (Zeldin, 1998). According to Pomson (2001), four main reasons comprise why many schools continue to compartmentalize their curriculum, including (a) the difficulty of formulating curriculum guidelines from a philosophy of integration, (b) the challenge of finding teachers who are skilled and knowledgeable enough to integrate, (c) the variety of personal commitment to Judaism on the part of the students, and (d) the potential for families to not share the same goals as the school. Tomsy (2007) added that

time represented a major obstacle for implementing integration, specifically having enough time for teachers to plan on their own or work collaboratively with other teachers. Time limitations were exacerbated by the facts that schools did not have the money to compensate teachers for the extra time and that many schools in his study employed teachers on a part-time basis (Tomsy, 2007). Like Pomson, administrators also noted the challenge of finding qualified staff (Tomsy, 2007).

Curriculum Integration in Practice

Much of the literature on integration in day schools provides ideas, frameworks, and models for implementing integration. Zeldin (1998) stated that schools can organize their curriculum in three ways: (a) starting with general studies and then adding in aspects of Jewish studies, (b) starting with both curricula and placing each one in the context of the other, or (c) selecting a topic to serve as a core curriculum and bringing in different Jewish and secular disciplines to explore that topic. Holtz (1980) presented three different approaches to integration. The first is to intersperse Jewish studies courses with secular general studies courses. The second is what he calls “historical integration” in which Jewish ideas and history are connected to the historical period and society in which they occurred. But Holtz preferred the third approach, “thematic integration,” or the creation of specific courses that examined a theme or a problem through both Jewish and secular subjects. He provided an example of thematic integration from his own teaching, a course in which he examined the story of the Garden of Eden through both Jewish and secular literature.

Malkus (2011) shared factors that contribute to the implementation of curriculum integration in the three areas of instructional strategies, curricular factors, and school culture. He also recommended theme-based learning, as well as the use of core concepts and essential questions to help students connect lessons to other material that they have learned. Team teaching in planning and instruction, curricular flexibility, flexible scheduling, and increased planning time are also necessary for successful integration, according to Malkus. Schools must also have a clear vision and understanding of what integration means and clear goals of how to implement it, with teachers who can model their commitment to integration for the students. This involves special considerations when hiring teachers to ensure that they have the right experience and attitude to help with integration.

Pomson (2001) argued that schools could find more success with integration if they re-conceptualize it as a continuum rather than an all-or-nothing principle. He used examples from a day school in London to serve as a working model of the continuum of possibilities for integration set forth by Fogarty (1991). Fogarty presented ten different models of integration along a continuum in three categories: within a single discipline, across several disciplines, and across a network of learners. To exemplify the nested model, in which multiple dimensions and concepts are emphasized in a single lesson (Fogarty, 1991), Pomson (2001) described a lesson in which students learned the *Mitzvah* of *Mishloach Manot* (the commandment to give festive gifts of food for the Jewish holiday of Purim) by making Mishloach Manot for the elderly. Students consulted sources on Jewish law, learned about the needs of elderly people, and used math to

calculate what they could afford to buy. In an example of the webbed model, in which a theme is used to integrate multiple disciplines at once (Fogerty, 1991), students gained the knowledge needed to perform a musical based on the book of Ruth through Jewish studies, English, history, and art classes (Pomson, 2001).

In the following section, I review Malkus (2002) and Shargel's (2012) research to highlight authors who used case study to study integration. Malkus (2002) investigated a Jewish day school that provided an outstanding example of integration to see how the school understood and implemented integration and to remedy the lack of research on integration that had been done in schools at that time. He found that integration is a process of working and thinking that involves collaboration between teachers so they can model this process. In addition, he noted that certain structures in a school such as team teaching, sufficient planning time, and flexible schedules helped enable integration. Like other authors suggested, Malkus found that the school used themes to organize learning and enable integration. Other findings included that integration was used to achieve the goal of building positive Jewish identities for students and that using the Hebrew language throughout the curriculum was another unique way that the school integrated. While these findings help one understand how a school might successfully integrate, some of the factors such as team teaching and extra planning time are not feasible for every school, as noted above.

Shargel (2012) conducted a case study of a week-long integrative program at a Jewish day school that focused on science, unlike cases of integration in the previous study which focused on the humanities. The program, entitled "Theme Week" utilized the

themes of Darwin and evolution and creation in Genesis and involved assemblies, debates, and electives that examined the themes through different disciplines. Through interviews and observations, Shargel sought to learn how educators understood curricular integration. She found that administrators spoke about integration philosophically and as a means of developing Jewish identity, while teachers described integration more practically. Shargel recommended that professional development programs be created to help teachers learn to plan and teach collaboratively as well as to better understand the philosophy of integration.

Tomsky (2007) also sought to understand how administrators describe integration by interviewing heads of school and directors of general and Judaic studies in nine Jewish community day schools in a northeastern state. In addition to the information about advantages and obstacles to integration as noted above, administrators indicated which models of integration their school used from Jacobs' (1989) continuum. The majority of principals stated that their school mostly fell into the multidisciplinary design (Tomsky, 2007), in which a few related disciplines are combined to address a theme (Jacobs, 1989). However, directors of Jewish and general studies reported that their schools were not as far along on the continuum and mostly taught disciplines separately, either without relating them to each other or in parallel (Tomsky, 2007).

Arts Integration

One discipline within curriculum integration in day schools is arts integration. Backenroth authored many arts integration articles, including a 2004 case study of an arts-based Jewish day school that was designed to remedy the lack of arts in other local

day schools. Examples of arts integration included practicing the Hebrew language through a lesson in sculpture and adding student-created motions to prayers to enhance spirituality and understanding. She found that school leadership and vision, integration across all subjects including, but not limited to, the arts, and internal structures such as specific hiring practices, mentoring, professional development, and team planning and teaching enabled arts integration. In a later article, Backenroth (2011) presented a continuum model of arts integration that resembled the general education models of Fogarty (1991) and Jacobs (1989) and provided context for arts integration by Jewish and general educational scholars. Backenroth (2011) also described the distinction between an “arts-based school,” which integrates arts across the whole curriculum, and an “arts-infused school” which involves only partial integration by some teachers. While Backenroth (2004, 2011) noted the importance of teaching art(s) skills and viewing the arts as disciplines in their own right, she suggested that the goal of arts integration was to enhance aspects of Jewish learning such as spirituality and text study.

Cantor (2012) studied the benefits and challenges of arts integration in a Jewish day school in Toronto by interviewing an art teacher and a Jewish studies teacher from the same school that frequently integrated Jewish studies and arts through a common theme. The study was influenced by the lack of arts education during the author’s own Jewish day school education. Cantor found that arts integration enhanced Jewish studies by helping students understand challenging texts, allowing for differentiated instruction and assessment, and making the material more engaging. She also found that collaboration, coordination, and choosing meaningful components to integrate are all

essential for successful integration. While the participants noted the great benefits to the Jewish studies program, neither mentioned the benefits of arts integration for arts subjects. In other words, arts, when integrated, served the purpose of enhancing Jewish studies rather than being taught for the sake of the art.

Music in Non-Public Schools

Little research has been conducted on music in non-public schools other than Jewish day schools, including independent or private schools, charter schools, and faith-based schools. Most of the studies on independent or private schools merely use private schools as a setting to investigate general music topics. Examples include research on the implementation of a curriculum based on the Contemporary Music Program and comprehensive musicianship at a PreK-12 grade country day school (Woods, 1973) and an Orff-Schulwerk improvisation program at a K-5 private school (Munsen, 1986). Two researchers have focused on very specific school types; Rajan (2017) focused on the role of music in Montessori schools, and Parker (1998) focused on why adolescent boys at an independent boys school took an interest in music and art and how those disciplines shaped their views of masculinity. Beyond these studies, it is difficult to find any research that addresses unique aspects of music programs at independent schools.

Charter Schools

Recently, researchers have investigated music programs in charter schools as general interest in charters has increased. According to Bifulco and Bulkley (2015), “charter schools are generally non-sectarian, free, public schools operating under a contract, or charter, granted by a public agency” (p. 423). In some cases, charter schools

may be more independent from school boards, and they usually require students to apply for admission, allowing students to have an alternative choice to public schools for their education. Most of the research on music education in charter schools is descriptive, detailing music offerings, resources, and personnel in charter schools (Austin & Russell, 2008; Elpus, 2012; Hedgcloth, 2017; Kelley & Demorest, 2016). These studies gathered information from charter school administrators about school size, availability and amount of music instruction, types of courses offered, teacher qualifications, presence of written curricula, funding, and more. Researchers found that many charter schools employed teachers without certification or license in music and many charter schools lack a written music curriculum (Austin & Russell, 2008; Elpus, 2012). However, many participant schools did provide some form of regular music instruction. Authors also noted that funding and small school size were major obstacles to providing music instruction for students (Elpus, 2012; Hedgcloth, 2017; Kelley & Demorest, 2016). In another study, Matthews and Koner (2020) sought to qualitatively examine 11 charter school music teachers' perceptions about aspects of their school music programs such as their unique school environment, working conditions, and freedom to choose their own curriculum. In the interviews, teachers spoke positively about smaller class sizes and their ability to make curriculum choices, but they noted that they felt isolated from other music teachers and had difficulties with the recruitment of new students. Like with Jewish day schools that operate independently, research on charter schools is not generalizable to all charter schools because every state has different charter laws and every school has different policies.

Faith-Based Schools

Except for one article by Hash (2015), no literature on music education in faith-based schools in general exists. In his article, Hash examined requirements in listings for music educator vacancies in faith-based schools during the 2013-2014 school year. He found that there were a mix of full-time and part-time positions being offered and that the majority of listings were for multiple levels of schooling and multiple music content areas, required a personal faith commitment, and did not specifically require prior experience or certification. Hash noted that research in this area is important to help prospective music teachers understand their employment options. The following sections will examine other literature about faith-based schools, which focuses on schools of specific religious affiliations.

Catholic Schools

Catholic school research mostly focuses on secondary schools in general (Corbino, 1986; DeRoche, 1988), or instrumental music in secondary schools specifically (Collins, 2007; Payne, 2013). At the elementary level, Parker (2010) focused exclusively on music teachers' preparation for children's liturgies in Kansas Catholic schools. Parker used a survey to understand how pastoral, musical, and liturgical lenses impacted the teachers' choices of music and student participation. While Parker's study did not provide any information about other aspects of Catholic school music programs, the study highlighted an added expectation for music teachers at religious schools to prepare students for religious observance and participation. In addition, Herlihy (1979) sent out a questionnaire to elementary Catholic schools in New York State to determine the state of

music instruction in those schools. Through the questionnaire, he gathered information on the frequency of music instruction, typical classroom activities, textbooks and equipment, and common approaches and Methods of music education. Herlihy found that despite some positive aspects of the music programs such as certified music teachers and the common use of audiovisual equipment, schools experienced variability in teacher effectiveness and lacked funding for resources and the hiring of certified music teachers.

Christian Schools

In research on Christian schools, researchers largely used surveys to assess the state of music education in schools. Ainsworth (1989) focused on Christian day schools in Florida to gather information such as teacher attitudes towards and philosophy of music education, music curricula, facilities and equipment, and teacher background. Among other things, Ainsworth found that many schools lacked a number of different types of music offerings, and some lacked a music program entirely. Schools with music programs did not provide adequate music instruction according to Music Educators National Conference (MENC) recommendations, even though many teachers indicated they believed that their school's music program was adequate based on their own criteria. Moore (2005) built on Ainsworth's research by studying schools in the American Association of Christian Schools and comparing results to both the MENC opportunity-to-learn standards and biblical principles of music education, which acknowledge general music goals as well as the need for students to be able to use music for worship. The survey gathered information about scheduling, equipment, facilities, funding, curricula, and music teacher background. Like Ainsworth, Moore found that Christian schools do

not provide adequate music education for their students both by MENC standards and by the biblical model for music education. Some specific findings of the study included that only one-third of the music teachers held music teacher certification, and small schools especially struggled to afford proper resources and staff.

Islamic Schools

According to the Islamic Schools League of America, individual schools determine whether they wish to offer music education and what music they deem appropriate based on Islamic principles (Tung, n.d.). However, there is no literature on Islamic schools in the United States that examines aspects of music education in those schools. The only literature that does exist is from other countries. In one case study of an Australian Islamic school, Power (2007) aimed to discover the ways in which music was taught in a culturally sensitive way to the Muslim students and how music classes reflected aspects of the New South Wales (NSW) Quality Teaching Framework, including background knowledge, cultural knowledge, inclusivity, connectedness, and substantive communication. Power found that the music teacher exhibited cultural sensitivity to his students by including students in the process of teaching an Arabic song. He did this by asking students to recommend a song that everyone knew for him to transcribe and enlisting their help with writing out lyrics. He also used an Orff approach to teaching creativity when teaching a lesson about visual representations of sounds using Islamic calligraphy and poetry. The author concluded that the teacher's approach met the needs of the school community and noted that his examples may be transferable to other schools with Muslim populations.

Music in Jewish Day Schools

Very little literature exists specifically on music in Jewish day schools except for four dissertations that were written over the last 70 years. I present authors' dissertations in chronological order with the most attention going to the latter three studies by Edelman (1982), Holt-Bodner (1989), and Stutzmann (2010) because they are research based and provide the most information about the overall state of Jewish day school music education. In the first dissertation, Kreinen (1956) created a music curriculum for grades one through six at the Jewish day school at which she taught. This curriculum aimed to integrate Jewish and secular music to meet the needs of Jewish day schools as a supplement rather than a replacement for a general music curriculum. Kreinen noted the importance of upholding musical standards when integrating music into other areas and allowing for music opportunities beyond using music exclusively for Jewish goals. The curriculum included music activities such as singing, music reading, listening, rhythmic activities, and creative activities, with the overall objectives to teach children through music and encourage music appreciation. Kreinen included music notation for Jewish and secular songs in Hebrew and English for each grade as well as a few "music plays" that included the script and music notation for the songs.

The remaining dissertations used quantitative descriptive approaches to understand the state of music education at Jewish day schools. In response to a lack of research about music in Jewish day schools and in private schools in general, Edelman (1982) sought to understand the state of music programs at Jewish day schools in the New York City metropolitan area and to identify similarities in music education

programs and offerings among schools. Edelman sent two different questionnaires, one to administrators and one to teachers. Only 43 of the 152 total schools who received the questionnaire had music programs at all. Edelman found that most schools did not require their music teachers to be certified, and although 90% of music teachers surveyed were music majors in college, only 26% of the teachers held music teacher certification. The majority of schools only employed music specialists part-time.

At the elementary level, teachers reported that 86% of schools had choirs while only 28% had instrumental ensembles, which is consistent with the finding that 93% of schools reported singing as a very regular activity in music class. Other music activities such as music reading, playing rhythm or melody instruments, melodic or rhythmic dictation, and music listening, however, were reported with much less frequency. Edelman also found that well over half of the teachers created their own written curricula if there was a written music curriculum at the school and only 59% of teachers used music textbooks, Jewish songbooks, or other published materials to supplement their curriculum. Edelman asked teachers to report the percentage of time devoted to different types of music and found that at the elementary level, 53% of the curriculum was devoted to Jewish liturgical and folk music, with Classical and American folk music making up much of the rest of the curriculum. Teachers in the study noted that there was a “disproportionate emphasis” on public performance in their schools. Edelman also found that administrators felt more satisfied with their school music programs than music teachers.

Overall, Edelman concluded that the Jewish day schools in her study failed to include a “well-balanced music program,” which is implied to mean a music program that regularly includes activities other than singing and repertoire other than liturgical or ethnic music. She went as far as to say that elementary schools did not meet minimum accepted standards, likely in reference to MENC standards. Most schools lacked many music activities that are considered basic to a well-balanced music program, total access to a music room, and many of the necessary and accepted pieces of equipment. Edelman found that schools lacked unity of approach to music and that the isolation of individual schools and lack of music education standards for Jewish day schools led to differences in the quality of music education at each school. She also called on schools to hire more qualified music instructors stating, “music teachers in Jewish schools must be properly trained musicians and teachers,” which is implied to mean that they have collegiate-level training in music education, and that it is not sufficient to be a motivated Jewish teacher (p. 151).

To build on Edelman’s research, Holt-Bodner (1989) used the same procedures to investigate the state of music in day schools across the country, focusing solely on K-6 schools. Holt-Bodner’s research questions extended beyond Edelman’s to include philosophy, purpose, and objectives of music. In addition, Holt-Bodner compared her results to the MENC standards for basic and quality music education programs. In total, surveys were sent to 405 schools, but results were only analyzed for the portion of respondents who filled out the majority of the questionnaire. Like Edelman, Holt-Bodner found that half of the schools did not have a music program. Also, like Edelman, only

28% of the administrators required music teachers to hold state teacher certification, and the majority of schools employed music teachers part-time. In many cases, a classroom teacher or other staff member, such as a Cantor or a Rabbi, taught music. Only 25% of teachers taught in a music room and no more than 69% of teachers had any one piece of equipment such as a piano or rhythm instruments, again fitting with Edelman's finding that day schools lacked adequate facilities and equipment. Secular textbook series were used by only 30 respondents while 36 did not use textbooks at all.

When it came to philosophical questions about music, 74% of administrators thought that music should not be totally liturgical and 71% indicated that there should be a combination of liturgical and secular music. However, many more music teachers (96%) thought that Jewish day school music should combine liturgical and secular music. As for the purpose of music, 77% of administrators agreed that teaching musical knowledge and skills with a variety of music literature is important, while 92% believed that building students' knowledge of "Jewish values, traditions, and history" is important (p. 105). A greater percentage of music teachers (90%) said that developing musical knowledge is a purpose of music education, while 85% of music teachers agreed that music is meant to teach Jewish values, traditions, and history.

According to administrators, the most essential objectives in music included musical production and knowledge and understanding of Jewish liturgical and non-liturgical music. One of the most polarizing objectives based on administrators' responses was "understanding musical concepts," even though 41% rated it as either important or essential (p. 106). The author found that a larger percentage of Conservative school

administrators considered understanding musical concepts important when compared to Orthodox, Reform, or other school administrators, although she did not speculate about why this might be the case. Music teachers more uniformly rated understanding musical concepts as important or essential. Administrators thought that some of the most important activities in a Jewish day school music program are singing, creative movement, listening, music appreciation, performance, and chorus. Least important activities included learning to play orchestral instruments and compositional activities. Music teachers were mostly in agreement, but they rated music theory, music history, and reading music as significantly more important than their administrators. Administrators also believed that the largest percentages of time should be devoted to Jewish music (liturgical and holiday music) and Israeli folk music. Music teachers agreed that a large percentage of time should be devoted to Jewish music, but they believed that more time should be devoted to American folk, rock and roll, and jazz than their administrators. In practice, 67% of music teachers indicated that at least 50% of the time is devoted to teaching Jewish music, with Orthodox schools tending to devote more time to Jewish music than other denominations.

Based on these results, Holt-Bodner concluded that a unified philosophy for music in Jewish day schools did not exist, and that music functions to mainly support the schools' Judaica program while introducing students to small amounts of other genres of music. She also found that Jewish day schools did not meet MENC standards for the number of times per week of music instruction, training for music teachers, and facilities and equipment. However, Holt-Bodner acknowledged that given the unique needs of

Jewish day schools, the MENC standards may not be an appropriate evaluative tool. In this case, she recommended that day schools consult these standards to understand what a quality music program can be, but individuals from different day schools should work together to create their own music education standards for Jewish day schools, and perhaps encourage publishers to publish a music textbook series that is designed for Jewish day schools.

Stutzmann's (2010) dissertation research consisted of two parts: a questionnaire modeled on Edelman (1982) and Holt-Bodner's (1989) dissertations and a field test of a set of four units of a Jewish music curriculum for first and fifth grade based on the National Standards for Arts Education. The questionnaire was sent to administrators and music teachers at day schools of all affiliations in the Eastern and Southern Divisions of the National Association for Music Education (formerly MENC). Again, like Edelman and Holt-Bodner, Stutzman found that music teachers were not required to hold music teacher certification and that the majority of music teachers worked part-time, while a number of others were classroom teachers or other staff. When asked about the primary purpose of music, many administrators indicated that the purpose is building students' knowledge of Jewish values, traditions, and history, but more music teachers indicated that the primary purpose is to "develop musical knowledge and skills" through diverse repertoire (p. 100). According to Stutzmann, administrators and music teachers thought that music should be a core subject, but in actuality, music was viewed as enrichment, according to music teachers.

Music teachers strongly disagreed that they should only use liturgical music and indicated that they regularly teach a broader repertoire. The majority of both music teachers and administrators agreed that the music curriculum should combine liturgical and secular music with the majority of teachers spending at least 41% of class time teaching Jewish music. Stutzmann's preliminary research revealed that no unified American Jewish music curriculum exists, that most music teachers did not use a general music textbook, and that teachers would find a Jewish music curriculum useful. Respondents only reported school-specific written philosophies, curricula, and goals, which reflected variability in teaching methods and materials. Teachers indicated that they were most responsible for developing these elements, but administrators indicated that principals also had a major role. In addition to the questions from Edelman and Holt-Bodener's questionnaires, Stutzmann added some questions pertaining to the National Standards for Arts Education. She found that administrators knew less about the national standards than music teachers, and many indicated that they did not encourage their use. Music teachers voiced different perspectives, but more indicated that they used the standards in their lesson plans.

For the field test, several teachers who showed interest in testing lesson plans were unable to implement them because they were either overwhelmed by upcoming performances at Jewish events or found the material too advanced for their students. Teachers who did manage to test the lessons had similar issues, although overall they reported positive outcomes.

Summary and Research Deficiency

Many sources exist that focus on curriculum integration in Jewish day schools that include definitions, benefits, models, and examples of curriculum integration. While a few sources discuss arts integration, which nominally includes music, the literature only references music a few times in passing without exploring it in depth. More importantly, the literature on arts integration takes the perspective that integrating the arts into Jewish studies will enhance Jewish learning but does not acknowledge any benefits to arts education. Cantor (2012) even observed that the teachers in her study talked about the benefits of integrating arts for the Jewish studies curriculum but neglected to mention any benefits to arts education. In this study, I sought to examine integration of one discipline, music, as opposed to disciplines across the whole curriculum, like in other curriculum integration literature. I wanted to see how general music and Judaism could be combined and how general music education might be enhanced by incorporating Jewish repertoire and themes. Thus, this study most closely fits Solomon's (1978) third definition of integration, combining subject matter.

In contrast to research about curriculum integration in Jewish day schools, a paucity of research is visible on music in non-public schools, including Jewish day schools. However, the four extant dissertations about music in Jewish day schools provide important information about music programs in day schools and add important context to this study. Kreinen's (1956) curriculum shows that integrating Jewish music with general music education is not a new idea and that teachers have been practicing integration for as long as 65 years, if not longer. The other studies by Edelman (1982),

Holt-Bodner (1989), and Stutzmann (2010) describe the features of Jewish day school music programs and provide important background information about personnel, resources, philosophies, and activities that comprise the music programs. My study and research questions were inspired by: (a) Edelman's (1982) and subsequent studies that highlighted the types of music activities, percentages of Jewish and non-Jewish repertoire, and teachers' decisions to use general music textbooks; (b) Holt-Bodner (1989) and Stutzmann's (2010) findings about what teachers and administrators believe to be the purpose of music education at a Jewish day school; and (c) Stutzmann's (2010) questions about whether teachers and administrators know and follow national music standards. Through these and similar questions, it may be possible to ascertain music teachers' commitment to teaching general music skills and content alongside Jewish repertoire, which can illuminate if and how music teachers integrate Jewish and general music.

While the extant dissertations are helpful, scholars have yet to conduct a detailed, qualitative study of how music teachers design and implement their curricula to teach music skills and Jewish (and other) repertoire. A study of how teachers integrate general and Jewish music in their own curricula can benefit our understanding because it would provide more in-depth information about how the data from extant quantitative surveys looks in practice. In addition, the state of music education in Jewish day schools has likely changed in the years since the most recent studies. A decline in enrollment in non-Orthodox day schools, which is indicative of a movement away from observant Judaism in the United States, and other challenges such as a lack of resources in some

communities (Besser, 2020), necessitate a more current study on music in Jewish day schools. More broadly, there is yet to be a study that examines how teachers integrate general music and religious music at any faith-based school. Other religions such as Catholicism and Christian denominations also have large bodies of music, but how they incorporate that repertoire into their general music curricula has not been studied.

Purpose and Research Questions

The purpose of this qualitative multiple case study was to examine how music teachers at Jewish day schools integrated both general music skills and repertoire with Jewish repertoire and themes in their curriculum. This research strives to shed light on the practicalities of integrating Jewish music with a general music curriculum that will transfer to other Jewish day schools, other Jewish educational institutions, and other faith-based schools. The questions that guided my research are as follows:

1. How do music teachers at Jewish day schools integrate general music skills and repertoire with Jewish repertoire and themes?
2. What challenges do teachers face when implementing their curriculum in the Jewish day school environment?
3. How do teachers describe their decisions to integrate?
4. How do their beliefs and values impact integration?
5. How do teachers understand their role as music educators in a Jewish day school?

CHAPTER 3

METHOD

According to Denzin and Lincoln (2005), qualitative research reflects a desire to “make the world visible” and is characterized by an endeavor to understand phenomena and the meaning that people bring to them by studying them in their natural setting (p. 3). Qualitative research often stems from the question “What is happening here?” (Froehlich & Frierson-Campbell, 2012, p. 145), which is how I came to wonder whether music teachers at Jewish day schools integrate general music and Jewish music and develop my main research question about how music teachers who do integrate general and Jewish music go about doing so. Researchers collect qualitative data by finding and creating representations of the world through field notes, interviews, conversations, documents, and memos (Denzin & Lincoln, 2005; Stake, 2005). These data can then be interpreted and used by researchers to understand a specific situation (Froehlich & Frierson-Campbell, 2012).

Case studies reflect a researcher’s interest in discovering what can be learned about a phenomenon within a bounded system (Stake, 2005). In this study, I used the case study approach to individually examine the bounded systems of three music teachers employed in two different Jewish day schools and their descriptions of curricular integration. I decided on a multiple case study approach to generate connections among the unique cases with an aim to better understand the phenomenon of integration of Jewish and general music in Jewish day schools (Stake, 2006). Cases were purposefully selected to provide insight into Jewish day school music educators’ experiences and

develop a broader understanding of integration in Jewish day school music classrooms (Stake, 2005). However, because of the small sample size, results of a multiple case study cannot be generalized to a larger population—rather, the goal is for readers to be able to transfer results to similar settings, such as other Jewish day schools, Jewish educational institutions that teach music, and other private religious schools (Lincoln & Guba, 1985).

Positionality

My identity as a Jewish person and the child of a Jewish and Israeli music specialist and educator greatly influenced the research topic and how I conducted the research. As a Jew, I hold insider knowledge of customs, terminology, people, and institutions related to Judaism and Jewish day schools. In addition, my experience with assisting my mother in her role as a Jewish music educator meant that I had prior knowledge of Jewish repertoire and some of the considerations that inform teaching Jewish music, even though it was not in a Jewish day school setting.

During the participant sampling process, I selected day school music teacher contacts based on Jewish day schools with which I was familiar as a member of the Jewish community. I also could more easily talk to and understand the experiences of the music teachers because of my insider knowledge. Given my own music education philosophy that all students deserve a high-quality music education and my training in secular general music, I focused on schools and teachers that included general music in their music programs and looked for schools that specifically integrated general music with Jewish music. This meant that I purposely chose not to approach teachers who did

not specialize in general music, schools that had separate Jewish and general music classes, or schools with no music program at all.

Participant Recruitment and Site Sampling

Cases were selected using purposeful sampling, specifically heterogeneous sampling, to ensure that cases represented diverse teacher backgrounds and teaching contexts (Patton, 2015). I sought out teachers from schools of different denominations or types who taught general music with some integration of Jewish music at the elementary or lower school level, specifically including kindergarten through fifth grade, if possible. Teachers needed to have had at least one year of experience teaching at their current school by the first interview. The sample size was limited to three participants because of the in-depth interviews and observations required for the study.

In October 2020, I began to reach out to teachers from schools with which I was familiar or that I found through online searches for examples of day schools of different denominations or types. These exploratory conversations helped build a fuller picture of what teaching music in Jewish day schools is like for in-service teachers. I also contacted Prizmah, the network for Jewish day schools. After speaking with a staff member, I was granted access to their online group for Jewish day school music teachers so I could hear from even more teachers about their current practices. One such teacher, whom I contacted through my mother who had been her colleague, sent an email describing my research to a group of music teachers from Jewish day schools who regularly communicate via group chat. I reached out to one teacher, Shira¹, who responded

¹ All proper names for participants and schools in this study are pseudonyms.

enthusiastically to the email, to engage in an initial conversation and ensure that she fit the criteria for the study. Once I established that she fit the criteria, we worked together to obtain school approval to observe music classes.

Since the first participant was employed in a pluralistic school, I looked for a second participant among Orthodox Jewish day schools to ensure that they taught in a different environment. I reached out to music teacher contacts at Orthodox Jewish day schools in Fall 2020, and in early December, a music teacher from an Orthodox Jewish day school, Kate, expressed interest in the study. After an initial conversation, I determined that Kate also fit the criteria for participation. Prior approval for observations was obtained from the schools' administration by the same method as the first teacher. Kate also recommended that I talk to the former music teacher, Tamar, who established the music program at her school. I sent an email invitation to Tamar, and after receiving her interest in participation, she became the third potential participant in the study.

To obtain prior approval from the schools to share in my IRB application, I worked to negotiate the logistics of observations, which would take place virtually due to the COVID-19 pandemic. Shira's school disallowed attending Zoom music classes in real time because of the presence of minors, so we arranged for her to record and send audio files of four different music classes. Kate's school would allow me to Zoom into live music classes. I obtained approval from administrators at both schools and submitted the IRB protocol in late-January 2021. After IRB approval in March 2021 (see Appendix A), I sent the three participants consent forms via email. Participants signed the consent

forms physically, scanned them, and emailed them back to be stored in a secure folder.

All participants and schools were assigned pseudonyms to protect their identities.

Data Collection

In March 2021 I scheduled my first interviews with participants via email.

Interviews were conducted over Zoom video conferencing software and were scheduled for a convenient time for the participants. Participants could join the Zoom interview from any location, and most joined from their homes. Prior to the interview, I sent each participant a list of questions that I would draw from so they could review them in advance (see Appendix B). Topics for the first interview questions included: (a) the teachers' music education background; (b) their school context and music program; (c) methods, goals, repertoire, and performances that comprise the program; (d) the challenges teachers face when teaching their curriculum; (e) considerations that enter into curriculum decisions including input from administrators; and (f) questions about music at other Jewish day schools. Since the interviews were semi-structured, I added questions, omitted questions, or rephrased questions as needed. Interviews lasted approximately 60-75 minutes depending on the participant.

I recorded each interview using Zoom, downloaded the audio file of the interview, and uploaded it to a third-party transcription site, Temi. I then edited the transcripts and sent them to participants in the form of Google Docs over email to perform a member check. Participants ranged in how heavily they edited the documents. One made only a few small changes, one rephrased several sentences for clarity and omitted a few small details, and the other made more substantial edits and removed information that she was

not comfortable sharing publicly. Once participants completed their edits and approved the transcript, I uploaded transcripts to the cloud-based coding software Taguette to be coded for relevant themes.

During the first or second interview, depending on the participant, I explained that I would also request artifacts including but not limited to lesson plans, curriculum descriptions, and letters for parents. After discussing this verbally with each participant, I followed up with an email that included a list of artifacts. Participants shared artifacts with me via email and Google Drive and I coded artifacts using Taguette. For one teacher who sent a full year's worth of lesson plans, I took field notes on the lesson plans as a whole for three separate grades and coded the field notes. I also selected lesson plans from a few grade levels to code that highlighted examples of different types of integration of Jewish music.

I scheduled observations based on teacher availability and when they thought their lesson plans would include integration of Jewish and general music. I specifically looked for instances of using Jewish music to teach general music concepts or incorporating both Jewish music and general music repertoire throughout the lesson. As described, Kate's observations took place over Zoom while Shira recorded audio files to send to me. Observations of three of Kate's 30-minute classes took place in April and May 2021. Kate recommended these classes based on her planned integration of Jewish music, which is less common in her teaching practice. Based on her recommendations, I observed one first grade class and two fifth grade classes. For these observations, I entered the Zoom meeting a few minutes before the class with my camera off. Kate

angled the camera towards her with either the wall or the whiteboard in the background to ensure that I would not see the faces of the students present. Kate recorded the Zoom meeting during the class, and I took field notes while I observed. After each observation, Kate emailed me the audio file downloaded from Zoom.

Shira selected four classes for observational purposes in May 2021. The grades that she selected for me to observe were kindergarten, second, third, and fourth grade. Shira used Zoom to record these classes with the video off and sent the recordings via a Google Drive link within an email. I took field notes on each class as I listened to the recordings. The recordings ranged from approximately 30 to 40 minutes in length. Shira also shared some videos of herself teaching remotely as part of her lesson plans, which may also be considered observations. I did not conduct observations with Tamar because she was not currently teaching in a school setting. Field notes from observations were uploaded to Taguette and coded for relevant themes.

The second interview with each participant took place in May 2021 and lasted between 40 and 50 minutes. I crafted interview questions based on questions left unanswered in the first interview and questions that arose during the observations. Question topics included challenges teachers faced, their philosophy of music education, the role of music at their school, outside perceptions of the music program, and opinions about the integration of general and Jewish music. The interview protocols for the second interview are in Appendix C. I followed the same procedures for recording, transcribing, member checking, and coding the second interviews as the first. The third interview was scheduled for November 2021 to pose any remaining questions (see Appendix D) and to

discuss emergent findings. I provided each participant with an outline of the findings via email so they could review them prior to the interview, and we used the outline to guide our discussion. The interview was recorded in the same way as the previous two interviews, but only the answers to the remaining questions were transcribed and sent to participants to review. A timeline of data collection can be found in Appendix E.

Data Analysis

All interview transcripts, field notes, and artifacts, including lesson plans and letters to parents, were uploaded to a cloud-based analysis tool, Taguette, for analysis. I used inductive analysis, specifically open coding, to assign descriptive and *in vivo* codes as they reflected the research questions (Miles et al., 2014). The initial round of open coding began in April 2021, shortly after the first interviews with participants, and continued throughout data collection. During the open coding process, I realized that my research questions needed greater refinement, so I revised them. After the first round of coding, I revisited the data, arranging the codes into categories based on each of the research questions. For the first three research questions, I analyzed all of the participants' data together. However, since the final two research questions were more individual in nature, I analyzed each participant's data separately. For each participant, I printed their code list and highlighted codes in colors that corresponded to each research question. If I was unsure about a code, I reviewed the data and re-coded or deleted codes as necessary. During this process, I wrote memos to explain my choices and note tentative ideas for categories and themes. After completing this process for each participant, which resulted in a total of 77 codes for all participants, I assigned each

participant a color and combined their codes together in a table, organized by research question. Within this table, I combined the codes into categories based on the memos, which became the themes. I gave names to each category, some of which I created and some of which were in vivo.

Trustworthiness

In order to enhance validity, I used multiple methods to ensure trustworthiness (Lincoln & Guba, 1985). First, I engaged in member checking by asking each participant to read and edit the transcript for each interview to ensure that they were represented accurately (Froehlich & Frierson-Campbell, 2013; Lincoln & Guba, 1985). Participants ranged in the amount of information they wanted to share and in how much they wanted to edit for clarity. One participant lightly edited the transcripts or approved of the transcript without making any edits, while the others edited more heavily for tone and content. I later shared my findings with each participant and asked for their feedback during the third interview. Based on their responses to the outline that I provided, I renamed some of the themes and added details to the findings. By collecting multiple sources of data through interviews, observations, and artifacts, I engaged in triangulation to improve the credibility of the data (Lincoln & Guba, 1985).

I also enlisted a PhD student who had already completed an introductory research course and engaged in several research studies to audit some excerpts of my coding. To do this, I prepared one excerpt from an interview and two examples of observation field notes with identifying details removed. In October 2021, I shared these along with a list of codes, my purpose statement, and my research questions for the student to review.

After the student reviewed the data on his own during the following month, we met to discuss his questions and comments. I made changes to my coding and clarifications in my writing based on his suggestions.

CHAPTER 4

CASE PROFILES

In this section, I share case profiles for each participant in this study. First, I introduce Shira, and then I discuss Tamar and Kate in the same section because they are affiliated with the same school. Thick, rich description aids in the understanding of each case (Stake, 2005). As a reminder, all proper names for participants and schools in this study are pseudonyms.

Shira

Shira is the music teacher at Sacks Community Day School, a pluralistic Jewish day school in a major metropolitan city in the Northeastern United States. For nine years, as of the time of this study, she and her co-teacher have led the general music program at the Sacks Lower School, which enrolls approximately 350-400 students from nursery school through fifth grade. Shira emphasized the strong sense of community that she feels at Sacks, both as a parent of a student at the school and as a teacher, and how the school focuses on *chesed* projects (translated to kindness, connoting service projects in Jewish institutions). According to Shira, most of the families at Sacks are Conservative, but there are some Reform and Orthodox families, as well as non-religious Israeli families.

Shira studied music education at a secular university and is certified in the Kodály Method. She also completed a master's degree in music education at a secular institution. Before teaching at Sacks, Shira taught first at a public school, then a secular private school, and after, at an Orthodox Jewish day school. The previous teacher at Shira's current school established a repertoire-focused curriculum in which she almost

exclusively sang Jewish songs with the students. According to Shira, this is typical of many Jewish day schools. When Shira began at Sacks, she introduced the general music Methods that she learned in her undergraduate and graduate studies and in professional development workshops. The music curriculum that Shira created reflects a mainly Kodály approach with some elements of Orff and Dalcroze. In a curriculum document that she provided to parents and families, she wrote, “The music program at Sacks provides opportunities for students to learn both Hebrew and English music, and to develop music literacy skills, aural discrimination and love of all music.” Students participate in active music making through singing and movement in addition to listening, improvising, writing and reading notation, and playing classroom instruments such as xylophones, pitched and unpitched percussion instruments, and recorders. Shira based her curriculum around the Jewish calendar, which dictates which Jewish music she teaches and when she incorporates English music into her lessons.

Each week, nursery school children and kindergarteners have music class for 30 minutes and first through fifth grade have music for 40 minutes. Outside of regular classes, Shira leads the school choir and her co-teacher leads a percussion ensemble. Shira and her co-teacher plan cooperatively and teach classes together, dividing responsibilities based on their respective strengths. Shira’s co-teacher, a pianist, has expertise in the Hebrew language and Israeli repertoire, as well as the Dalcroze Approach. Shira has more experience with singing and choir directing, in addition to her Kodály certification and general music experience. Shira also prepares students to perform at a variety of holiday celebrations and special events, both Jewish and secular.

According to Shira, “starting in first grade going through fifth grade, each grade has some sort of performance.” For example, every year, third grade students have a Chumash ceremony, which includes Jewish music about the Torah, and a world cultures celebration, which features music from other cultures. These responsibilities take up a lot of time in the curriculum, but Shira still finds enough opportunities in between celebrations and during the teaching of required repertoire to incorporate general music.

As I looked in on her living room through Zoom, Shira’s energy and passion for music were apparent. I saw this not just through her demeanor and interview responses, but also through the many asynchronous teaching videos that she filmed in the same space in which she demonstrated singing, rhythmic, and movement activities to both Jewish and general repertoire. From our first email exchange, Shira expressed immediate enthusiasm for the topic of integrating general and Jewish music, noting that it is “near and dear to [her] heart” given her extensive general music professional development and experience with creating a Jewish day school general music program at another school. In an early Zoom conversation, she said that if she were in my position, she would pursue a similar research topic. Her commitment to integrating general and Jewish music shone through in her interviews as she described her music program as well as her perceptions of the successes and shortcomings of music programs in other Jewish day schools.

Tamar and Kate

Tamar and Kate are both affiliated with Goldberg Yeshiva Day School, a suburban Orthodox Jewish day school in the Northeastern United States. Goldberg Yeshiva enrolls about 400 students, ranging from three years old through eighth grade,

and serves students from a variety of Orthodox backgrounds, ranging from Modern Orthodox to Chabad (Chassidic) families. Tamar said,

It is a very diverse Orthodox population...As much as that's possible within the Orthodox spectrum, the diversity is there in that school. And it's the kind of thing that you could only see in a school that's not in the New York/New Jersey area.²

According to both teachers, the school has a communal feel and a good reputation for both general and Jewish studies. Tamar noted that the goal of the administration is “to have well-rounded students in both Judaic and general studies.” To understand Tamar and Kate’s cases more fully, I next describe a curriculum they use, “Music and the Brain.” This description serves to shed light on this teaching context and provide information about the main Method that these participants use, and not to advocate for teachers to use this curriculum or substantiate the validity of the curriculum’s claims.

Music and the Brain

Music and the Brain is a grant-based music curriculum for whole-class piano instruction that originated in New York City for under-resourced schools, but has since expanded to schools in 14 states (Building for the Arts NY, n.d.-a). The website states that the curriculum was inspired by a *Newsweek* article about the neuroscience of child development. The music literacy curriculum provides opportunities for students to learn music reading and music theory through singing, moving, and playing music in a variety of styles including folk, classical, world music, and jazz. In addition to the sequential but

² In the 2018-2019 school year, 75% of Jewish day school enrollment in the United States was in New York and New Jersey (Besser, 2020), meaning that schools in that area can be more differentiated and specific in the denomination to which they adhere.

flexible curriculum, music teachers are provided with training and professional development opportunities (Building for the Arts NY, n.d.-c). Tamar, who works for Music and the Brain, stated that teachers may use the three piano books for a variety of age groups and can move through the books at their own pace. According to Tamar, the curriculum focuses heavily on rhythm and utilizes Kodály rhythm syllables because “understanding rhythm and being able to have a strong foundation with reading and understanding rhythm sets you up to succeed in playing an instrument.” Teachers who prefer other music education Methods can easily incorporate aspects of their preferred Method into the curriculum. In addition to the piano books and other physical materials, teachers have access to a variety of videos, games, activities, and other resources through the Music and the Brain website.

Access to curricular materials for Music and the Brain is restricted to individuals who are affiliated with partner schools, so the following description of a typical Music and the Brain lesson comes from Tamar and Kate’s descriptions during their interviews, my observations of Kate’s lessons, and the Music and the Brain website (Building for the Arts NY, n.d.-b). Lessons begin with full class activities, usually starting with listening to a recording of the song that students will learn and discussing its geographical origin and cultural context through videos and visual such as maps. Next, students might practice chanting or clapping rhythms using rhythm cards or watch a video to introduce a new concept that will appear in the song. Then, as a class, students look at the notation and use the curriculum’s “music detective” technique to analyze aspects of the song such as the clef, hands, and any new concepts that appear in the song. Students transition into

reading the notation using rhythm syllables and chanting or singing finger numbers in rhythm while practicing fingering the piece away from the keyboard, on the floor or in their laps or on a laminated keyboard, before moving individually or with a partner to a keyboard with headphones to practice playing the song independently. Afterwards, the curriculum provides composition activities, worksheets with lyrics, or other activities for students to do when they are finished practicing and encourages students to play solos at the end of class to demonstrate their learning.

Tamar

Tamar established the music program at Goldberg Yeshiva, which previously had neither a music program nor a music teacher, in 2012. As an undergraduate student, she studied music and education at a secular college and completed a master's degree in music education at a secular institution. Before beginning the music program at Goldberg Yeshiva, she taught in a pluralistic Jewish day school and at a public school in New York City, where she was introduced to the Music and the Brain program. Tamar was first hired at Goldberg Yeshiva as a classroom kindergarten teacher and later advocated to administrators to add the Music and the Brain program. She described that school administrators expressed hesitation at first but allowed her to teach music on the side. Tamar noticed that after a year, the administrators realized that students were developing concrete skills and that what they were learning in music complemented what other teachers were teaching. After an administration change, Tamar became the music teacher for a full-time music program. As Tamar noted, music became "very much a part of the school culture."

Tamar primarily used the Music and the Brain curriculum for kindergarten through third grade. She also added Jewish songs that were relevant for the students. Tamar described teaching students to read music notation, analyze the form of a piece of music, and play songs on the keyboards with both hands. In addition to playing songs on keyboards, students in all grades participated in “singing, dancing, reading song-lyric picture books, and playing percussion instruments.” With preschool students, Tamar scaffolded prerequisite skills for the Music and the Brain program by including “finger play” activities to prepare students for later keyboard instruction and interactions that emphasized high and low sounds and their locations on a keyboard or a xylophone. Most of Tamar’s lessons for preschool students related to the weekly Torah portion. Tamar saw each class of students for 30 minutes once a week.

In fourth grade, boys and girls at Goldberg Yeshiva are separated for music class because the school follows the Jewish law of *Kol Isha*, which prohibits men from hearing the singing voice of a woman. In practice, this law means that women are prohibited from singing in front of men to whom they are not related. Fourth and fifth grade girls participated in the Link Up program, a partner program in which students learn to play specially selected repertoire on the recorder that they would eventually play along with a local symphony orchestra. Sometimes, third graders also learned recorder instead of the Music and the Brain curriculum, depending on the year. Because Tamar’s recorder teaching required her to sing to students, which she was prohibited from doing with older boys, she instituted a band experience for fourth and fifth grade boys in which they would learn to play popular Jewish songs on various instruments such as keyboard and ukulele.

Tamar and the administrators decided that music should be an elective for the boys in fourth and fifth grade, but not for the girls. Tamar said, “They had the option of art or music...halfway through the year they had the option to extend, to stay with what they chose, or to switch to the other area.” Middle school boys and girls had the option to take a band elective.

Tamar also offered a ukulele and a recorder club during lunchtime and recess, as well as an after-school drama program for girls. In 2017, Tamar started an initiative with first through fifth graders called *Shir HaChodesh* or Song of the Month for which she taught a new Jewish song every month that she thought students should know to supplement the existing curriculum. In addition to learning the songs, students also studied song texts with Hebrew and Jewish studies teachers. Non-music teachers were encouraged to play recordings of the songs in the background in their classrooms and to sing the songs with their students. On Rosh Chodesh (The Jewish celebration of a new month in the Hebrew calendar), students sang the new song of the month and all the previous songs in a school assembly. Note that this program was still in the context of Kol Isha, so she could not sing the songs when teaching fourth and fifth grade boys. Since Tamar’s music curriculum is more varied than Shira’s, a summary of the curriculum offerings for each grade is shown in Table 1 below.

Unlike Shira, Tamar said that she did not devote much class time to teaching repertoire for events such as the Chumash Play, but she provided accompaniment and devoted time outside of class to help teachers with rehearsals. After seven years of teaching at Goldberg Yeshiva, Tamar resigned to work full-time for Music and the Brain.

She remains very involved in the school and continues to mentor the current teacher, Kate. She often provides accompaniment recordings for special events and helps Kate select and learn appropriate Jewish repertoire.

Table 1

Tamar's Music Curriculum by Grade Level

Grade Level	Music Curriculum
Preschool	Prerequisite music skills for Music and the Brain with repertoire based around Jewish holidays and the weekly Torah portion
Kindergarten-2nd grade, 3rd grade some years	Music and the Brain keyboard instruction and Song of the Month
4th and 5th grade girls, 3rd grade some years	Link Up recorder instruction and Song of the Month
4th and 5th grade boys	Band elective with Jewish pop repertoire and Song of the Month
6th-8th grade boys and girls (separated)	Band elective with Jewish pop repertoire

Tamar's personality is less effusive than Shira's, but throughout our conversations, her pride in Goldberg Yeshiva and the music program and her strong belief that students in a Jewish day school should receive a quality general music education shone through. Even though she was no longer the music teacher at Goldberg Yeshiva at the time of this study, she expressed continued care for the music education of her former students. Some of Tamar's commitment is tethered to her own children

attending the school, but it is clear that she believes that music is important for all students. Tamar's description of her program evidenced her high standards for musicianship and levels of organization. Her passion for the Music and the Brain curriculum was also apparent, especially in her decision to work for the organization. She described finding the program as a "career-changing moment," and she continues to mentor other teachers who are using the program to share her knowledge of general music and the specific curriculum. Tamar's own experience as a student in a Jewish day school not only exposed her to the repertoire that she used with her students but also provided a foundation for what elements are important in Jewish day school music programs and what elements could be improved upon.

Kate

Kate is the current music teacher at Goldberg Yeshiva, and she has been teaching there for two years. She holds an undergraduate degree in music education and has completed graduate training in various methods and techniques such as Suzuki violin, the Dalcroze Approach, and choral techniques. Kate has public and private school music teaching experience but no prior experience at a Jewish day school. Because Kate is not Jewish and has never taught in a Jewish day school, she has not been responsible for teaching much Jewish music to her students. However, she noted that once COVID-19 restrictions are lifted and she becomes more familiar with the school and the culture, she will gradually incorporate Jewish music into her teaching. Kate stated that the arrangement for her not to teach much Jewish repertoire derived from the administration embracing her strengths, her personal struggle with Hebrew pronunciation, and her desire

to respect the culture of the school, rather than a lack of desire on her part. Kate has relied on the former music teacher Tamar and other teachers, such as the early childhood director, to help with any Jewish repertoire that she does integrate into the curriculum. It is important to note that Kate and Tamar spoke about each other with mutual respect and appreciation throughout the interviews, and Kate regularly consults with Tamar and seeks her advice. Since she only works part-time and teaches four days a week, Kate does not assist with most plays and assemblies, but she occasionally provides piano accompaniment.

Kate teaches preschool through fifth grade music classes once a week for 30 minutes, with kindergarten classes meeting twice weekly. Although the Music and the Brain program is new to her, she saw what a “wonderful” program Tamar had established and has continued to utilize the curriculum. Previously, she continued with the Link Up recorder program, but because of COVID restrictions, she could no longer teach recorder. Instead, Kate extended the Music and the Brain curriculum to include fourth and fifth grade students as a required class for those grades rather than as an elective. Kate is able to use Music and the Brain with both boys and girls even though they are separated, meaning that there is not much difference between what boys and girls learn. For the Music and the Brain program, Kate uses the online resources provided by the organization and occasionally supplements with other music, such as American folk music or other classical music. Kate has also taught the fourth and fifth grade students to play ukulele and simple percussion.

Like Tamar, Kate incorporates some prerequisite skills for the Music and the Brain curriculum with her preschool students, such as rhythm skills and basic rhythm notation. She also incorporates general music songs and movement and occasionally teaches Jewish songs based on the time of year. Kate has also continued the middle school band elective program in which she provides Jewish popular music to play on whatever instruments and at whatever level is comfortable for the students. She noted that there are two vocalists for the boys' band, but none for the girls' band as the performances are coeducational. A summary of the curriculum offerings for each grade is shown in Table 2.

Table 2

Kate's Music Curriculum by Grade Level

Grade Level	Music Curriculum
Preschool	Prerequisite music skills for Music and the Brain with occasional Jewish repertoire
Kindergarten-5th grade (4th-5th grade boys and girls separated)	Music and the Brain keyboard instruction
6th-8th grade boys and girls (separated)	Band elective with Jewish pop repertoire

During our conversations, Kate expressed how much she enjoys teaching music at Goldberg Yeshiva. She is passionate about bringing general music opportunities to students at the school, especially because she acknowledged that not all Orthodox Jewish

schools provide these opportunities. Kate showed her commitment to overcoming challenges, whether from teaching during the COVID-19 pandemic, her lack of Hebrew knowledge, or Kol Isha.

CHAPTER 5

FINDINGS

I organize the findings in this chapter by answering each research question with the emergent themes. For the first three research questions, I present data analysis from all participants together. For questions four and five, I share the data analysis in the same section because of the questions' related nature, but address each participant separately.

Research Question One: Teacher Integration of Jewish and General Music

This section addresses the responses to the first research question: How do music teachers at Jewish day schools integrate general music skills and repertoire with Jewish repertoire and themes? The data analysis revealed that the participants integrated Jewish and general music in a variety of ways, which I categorized into the themes of *music basics* and *deliberate curricular decisions*.

Music Basics

Music basics reflected participants' choices to use Jewish music to teach music concepts and skills, such as rhythm, solfege, movement, and basic instrument skills, in individual music activities. Both Shira and Kate most frequently described using Jewish repertoire to teach rhythm. In our first interview, Shira mentioned the repertoire she needs to teach for the many holiday assemblies for which she prepares her students. She said, "What's great about some of those songs, like rhythmically, they're really easy to pull concepts from." In lesson plans for first, third, and fifth grade, Shira used holiday songs for Rosh Hashanah, Sukkot, Chanukah, Purim, and other holidays throughout the year to teach rhythm patterns and their corresponding Kodály rhythm syllables. In one

asynchronous lesson plan for fifth grade, Shira created a PowerPoint to teach the rhythm pattern syn-co-pa, the Kodály name for the syncopated rhythm pattern of an eighth note followed by a quarter note and another eighth note. In the PowerPoint, Shira instructed students to first read the notated rhythm pattern and then listen for the pattern in recordings of two songs that are traditionally sung during the Passover Seder.

She even used Jewish music to teach related concepts to rhythm, such as meter. For another asynchronous lesson for fifth grade, she provided a link to a video of two versions of *Kadesh Urchatz*, a sung version of the order of the Passover Seder that is customarily sung by many Jewish families. Above the video link in the lesson plan she wrote, “Which Kadesh is in 3/4 meter and which is in 4/4 meter?” In the video, Shira sits in front of the camera in her living room and tells the students that she is going to sing two versions of *Kadesh Urchatz* with piano accompaniment. She says, “one’s fast and one’s slow, but there’s more to it than that.” She then sings each tune along to a piano accompaniment recording while sharing her computer screen to show the words in Hebrew. She first sings the words to the fast, 4/4 meter tune of the popular Israeli folk-style song *Adama V'Shamaim*, and then sings them to the slow, 3/4 meter traditional tune for the text.

Kate also used Jewish music to teach rhythm during my observation of her first grade class. To teach the students the Israeli national anthem *Hatikvah*, Kate created an activity using rhythm cards provided with the Music and the Brain curriculum. Each card had a four-beat rhythm pattern comprised of combinations of quarter notes, eighth notes, and quarter rests. Before playing the recording of *Hatikvah*, Kate had students practice

chanting and then clapping the rhythm on each card using Kodály rhythm syllables. As the students chanted, Kate chanted the rhythm with them and pointed to each beat to help them follow along. Next, she said, “I’m going to add the music, and instead of doing tas [quarter notes] and ti-tis [eighth notes], we are going to be clapping all of the rhythms.” Once she put on the recording of *Hatikvah*, students first clapped quarter notes in tempo with the recording, and then Kate held up rhythm cards and pointed along as they clapped a pattern in tempo four to eight times before switching to a new pattern. In between repetitions of the song, she asked students to identify names for different note values. Eventually, she brought in boomwhackers for students to use to play the rhythms along with the recording.

In a later lesson with fifth grade, Kate prepared the students to play the first four measures of *Hatikvah* at the keyboard by first asking them to listen to her chant the rhythm using Kodály rhythm syllables, and then asking them to either chant or clap the rhythm back. She asked questions such as “These ti-tis are always what kind of note? Are they whole notes? Are they half notes? Are they eighth notes or quarter notes?” These questions prompted students to associate the rhythm syllable with the name of the note as well as identify the duration. The music also included a dotted quarter note, a duration that the students had not yet encountered. “What in the world is this note?” Kate said. She used the opportunity to teach them the new note value.

In addition to using Jewish repertoire to teach rhythm syllables from the Kodály Method, Shira also used Jewish repertoire to teach the Kodály solfege sequence. In our second interview she said,

When I do first grade and I'm doing (sings) "Sol-Mi," one of the songs I always integrate is, (sings) "*David Melech Yisrael*" and I'll put Jewish stars on my SMART Board...cause we do it with every song, and I'll have them, you know, (sings) "High, low, high, high, high, high, low," and we'll show the stars and put a line in between so they can see they're on spaces.

In the same interview, she described using the Chanukah song *Maoz Tzur* with older students to teach "Mi-Re-Do":

We do (sings) "*Maoz tzur y'*Mi-Re-Do." And we go through the whole song, first of all, "raise your hand when you hear the 'Mi-Re-Do.'" And then we go through and they have to sing the "Mi-Re-Do."

Examples of using the same song to teach "Mi-Re-Do" were also found in separate lesson plans of Shira's for third and fifth grade.

Participants also used Jewish repertoire to teach movement. In a substitute lesson plan for three-year-old students, Tamar included a movement activity with an English children's song about the plague of frogs for the Torah portion that includes the ten plagues. In the activity, she instructed the substitute to use a frog puppet to jump around while they sing the song and to encourage students to jump like frogs. During my observation of Shira's kindergarten class, she also included movement activities with Jewish repertoire. The first was a movement activity to a Hebrew children's song about birds from an American Jewish songbook and the second was a folk dance to an Israeli song for the holiday Shavuot. Because the observation was audio only, I could not see the students' movements. Kate also mentioned doing a dance and hand movement activity to "The Latke Song" with her preschool students for Chanukah.

Tamar regularly used Jewish music with her preschool students to teach instrument basics in conjunction with movement activities. She addressed concepts such

as making high and low sounds on keyboard instruments and how to use multiple fingers to play a keyboard. In our first interview, Tamar described an activity using a version of “The Ants Go Marching” with lyrics about animals marching into Noah’s ark. She used the lyrics about animals marching two by two to help students build finger dexterity. In the lesson, she described that she asked students to show different combinations of two fingers and then had them practice singing and tapping the rhythm with their fingers on the carpet. Then students would practice the same skills at the keyboard. Tamar also used the lyric “then they all go marching down” to demonstrate that sounds that “go down” or get lower in pitch are on the left side of the keyboard.

In another activity for the Torah portion in which God asks Abraham to leave his ancestral home to start the Jewish people in the land of Canaan, Tamar asked students to imagine different ways that Abraham could have gotten from his home to Canaan. After a full-body movement version of the activity, Tamar described that she told the students to “turn our fingers into feet and do it with our fingers just on the carpet.” When they transitioned to the keyboard, Tamar prompted the students to listen to the differences between “walking”, “hopping”, and “running” their fingers over black or white keys. Tamar used the finger play approach to teaching keyboard skills frequently with Jewish repertoire when teaching her preschool students saying, “I could really go on and on for all the different *parshas* [Torah portions].” Other music basics that teachers mentioned integrating included phrasing, form, tempo, listening, and singing skills.

Deliberate Curricular Decisions

Deliberate curricular decisions refers to descriptions of participants' examples of integrating Jewish repertoire into their general music curricula beyond individual activities to teach music concepts. These choices about integration take the whole curriculum into account. Tamar and Kate most frequently talked about adding Jewish songs to the existing collection of Music and the Brain repertoire. For the purposes of this study, adding songs does not include instances of participants teaching students to sing Jewish songs without connecting them to general music skills or activities. Rather, adding songs in an integrative way means using Jewish songs in addition to general music repertoire as one would use any repertoire in one's general music curriculum. My observations of Kate's two fifth grade classes were of Kate adding *Hatikvah* to the Music and the Brain curriculum and following the same procedures that she would use to teach any song that is already part of the curriculum.

Tamar talked about adding songs in the first two interviews, saying that once she implemented Music and the Brain as the core of the curriculum, she could add songs that were meaningful to the students. She spoke about adding songs for holidays and songs that students learned in their Judaic studies classes. Tamar did not just add songs for the sake of adding them—she made sure that they fit well with the skills that students were already learning in the curriculum. In our second interview she said,

I had a file of songs that as I realized they had the skills to play these songs, I would throw them into the mix. Or I could find a song that covered the same skills that were being introduced in another song in the Music and the Brain curriculum, but just replace it with something that was familiar to them or something they would be really excited to go home and play for their parents...I can make sure that I introduce it in a

way that they're still learning the skills. And in a way that's gonna motivate them later on to know, I can take a song that I want to play and I can figure out how to play it.

Tamar also added some holiday songs for the students who were learning recorder as part of the Link Up program. In a similar vein to adding songs, she would sometimes substitute Jewish repertoire for songs that were inappropriate for a Jewish day school. She said,

I realized, oh, I can't do the Halloween song. So let me put something else in there. I can't do 'Jingle Bells.' Oh. But with five fingers they can play, 'I Have a Little Dreidel,' so let me put that in.

All three participants engaged in what I labeled as whole lesson integration, or incorporating both general music and Jewish music activities over the course of a whole lesson. Whole lesson integration was apparent in Shira's lesson plans for first through fifth grade, which often included objectives such as, "To consciously review quarter and quarter rests" alongside objectives to learn songs for Jewish holidays. During the kindergarten class that I observed, I also noticed whole lesson integration as Shira bounced from movement and rhythm activities, to a rhythmic chant with opportunities for vocal exploration, to an Israeli song with which she taught Hebrew phrases and movement, to a dance to a traditional song for the holiday Shavuot. Likewise, Kate engaged in whole lesson integration during my observations of her classes. She began her first grade class by teaching the students how to sing "Over the Rainbow" by Israel Kamakawiwo'ole, then transitioned into the rhythm and listening activity with *Hatikvah*, then ended with a video about Beethoven from the Music and the Brain website. Tamar described using whole lesson integration during our first interview, saying, "We would

do a lot of singing also first. Just singing, mostly the Jewish music and then preparing for the Link Up concerts and the recorder.” She described following the same type of lesson plan with her kindergarten to third grade students who were learning to play keyboards with Music and the Brain.

Another way that participants integrated was by teaching secular, English general music songs that shared a theme with a Jewish holiday. For example, in one lesson plan for second grade, Shira taught a secular apple tree song at the beginning of the year around Rosh Hashanah. Apple trees are related to Rosh Hashanah, the Jewish New Year, because it is a tradition to eat apples dipped in honey for a sweet new year. Tamar also used non-Jewish songs that had Jewish themes, like in the following example in which she mentions the tradition of *Kapparot*, which is an Ashkenazi Jewish practice in which (mainly Orthodox) Jews wave a chicken over their heads to atone for their sins on the eve of Yom Kippur (Goodman, 2021).

So even if I was doing a Laurie Berkner song, it was, like, “The Chicken Song,” because it was before Yom Kippur, when the chicken was coming for the Kapparot, everything was connected. So even if it wasn't specifically Jewish repertoire...there was a reason why it was there. It was connected. Right? Like, “I feel crazy ‘cause I jumped in the soup.” What, so I jumped in the soup is because it was Sukkot and they were going to be eating soup in their Sukkah. And we made a big deal about that.

Similarly to thematic integration, Shira also sometimes taught an English song with the same theme as a Jewish song. For example, in the kindergarten lesson that I observed, Shira first taught a rhythmic chant in English about blackbirds, and then immediately afterward, taught a song in Hebrew about birds.

Research Question Two: Challenges

The second research question addressed the challenges that teachers face when implementing their curriculum in the Jewish day school environment. As I analyzed data about participants' challenges, I decided to limit my analysis and discussion to challenges that are unique to music teachers at Jewish day schools. Participants noted the challenges of teaching music during the COVID-19 pandemic, but since they are not unique to the Jewish day school environment, I have decided not to include them. With this in mind, three themes encompassed the challenges that participants faced: *time*, *tensions between values and practical considerations*, and *support*. As will be explored in a later section, the theme of support represented challenges only sometimes experienced by some participants, and at times, not experienced at all. Although the challenges were framed as general challenges to implementing their curriculum, by extension these challenges also affected how participants were able to integrate general and Jewish music.

Time

"I always feel like it's just a race against the clock," remarked Shira. The challenge of *time*, or not having enough time to teach all the material that the participants planned, came up frequently for all three participants. Music teachers at any type of school can relate to the challenge of not having enough time to cover all their material (e.g., McGaugh, 2021), but for the purpose of this study, I focus on time challenges specific to Jewish day schools.

All of the participants in the study mentioned having music less often or having shorter class periods than they would in another type of school. When I asked about the

differences between teaching music at a Jewish day school and teaching music at another type of school, Tamar said “So just day-to-day, one big difference is time. There’s always a lack of time in a Jewish day school, at least in my experience, because of the dual curriculum.” At her school, this manifested in shorter class periods for music. “I had 30-minute periods, which is really short especially when I was coming from 42 to 45-minute periods in the public school setting.” As a result, she was able to accomplish less during a single class period, and she expressed that it was challenging to learn to teach more efficiently. Kate also felt limited by the 30-minute class periods, saying that she was unable to teach every skill that she would want to teach. Shira said that she had less time to teach music than in a secular school, except in her case, she noted that her school only scheduled music once a week whereas, in her experience, secular schools had music twice a week. “I wish I could have them more often. There’s just no time. Their day is booked,” she said. Although it may not always be the case that Jewish day schools have shorter or fewer class periods than other schools given the variability in time allotted for music instruction, it was notable that all three participants reported having less instructional time in comparison to other types of schools at which they taught.

In addition to shorter or fewer class periods, music classes might be canceled for a variety of reasons. There are more Jewish holidays during the year than secular holidays, so students and staff are given more days off from school. Kate mentioned that sometimes certain groups of students might miss music class more than others because of when Jewish holidays fall during the week. “For example, all of my Monday classes, if you counted how many holidays and how many days off we’ve had on Monday, their

general studies of music has not been so high.” Shira brought up the same concern: “So maybe there’s a holiday. So [Class A] missed it, but [Class B] and [Class C] totally got the lesson. And so now we’re trying to make sure that everyone is even, and sometimes we have to skip certain things.” Even when students do not miss entire days of school, other events during the school day can cut into music time. Tamar said, “classes get canceled left and right because there’s an assembly or there is a half a day for something, or there’s a special event happening.”

While the special programs themselves took up valuable class time for Tamar, she was not responsible for using her class time to prepare students to perform in special programs, unlike Shira. As mentioned earlier, Shira was responsible for preparing each grade to perform during at least one special event throughout the year, plus holiday assemblies. When I asked if Shira found it harder to teach music skills when she has an upcoming program, she said “Oh, absolutely.” She added, “It’s hard to have big goals because there’s so many things we always have to prepare them for.” Later Shira remarked,

There’s time when we’re not preparing. And I know it sounds like, how is that possible? But there is actual time that we’re not preparing for each grade. And that’s when we can kind of sneak in the curriculum here and there.

Even with the joking tone of this statement, it is clear that at times, Shira felt like there was not enough time to teach her general music curriculum because she needed to allocate that time to prepare students for programs. But as I will explain with the third research question, Shira found ways of incorporating general music into the repertoire that she needed to teach for programs.

Participants also mentioned that behavioral challenges could take time away from teaching, but all three teachers agreed that behavior challenges are not specific to Jewish day schools. However, Kate noted that because of the communal nature of her school and the fact that the students have similar backgrounds and may see each other outside of school, “even if they're not brothers and sisters, they behave like brothers and sisters,” which sometimes leads to disruptive behavior. She said that separating boys and girls in the older grades also changes behavioral dynamics. In these instances, aspects of the day school environment and culture contributed to behavioral challenges that took time away from instruction.

Tensions Between Values and Practical Considerations

Participants also reported experiencing *tensions between values and practical considerations*; sometimes practical considerations made it difficult for participants to teach lessons that aligned with their values, or certain values were impractical when it came to teaching music lessons. For example, some participants experienced challenges with method compatibility, which is when the general music Method or curriculum that they used was not totally compatible with the repertoire they wanted to teach. Shira noted of the Kodály sequence for teaching solfege that “it doesn’t really lend itself to teaching minor right away.” This is a problem because many Jewish songs are in minor tonality. “So if you’re doing (sings) ‘Do-Ti-La’, that’s just not in the teaching sequence, even though it’s in the repertoire,” Shira said. Kate also discussed method compatibility issues when she taught *Hatikvah* to her fifth grade students. *Hatikvah* is in minor tonality and Kate decided to teach it in the key of C minor because students had already learned

middle C position through Music and the Brain. However, this meant that students would have to read music with accidentals, which according to Kate, they had not done much before. She later said, “when I taught *Hatikvah* with the older students, that really wasn’t designed for piano and beginner piano, so it was difficult for the students. Only a few of them really mastered more of it.” This scenario reveals that participants might be precluded from adding certain Jewish repertoire to Music and the Brain because of the sequence of skills in the curriculum, or because the skills or concepts that are needed to teach the repertoire are not included. In these instances, the practicalities of teaching music based on their chosen Method or curriculum made it harder for participants to teach Jewish music that aligned with their values or the values of the school.

Another example of tensions between values and practical considerations for Kate and Tamar was the challenge of adhering to the policies regarding religious observance at their school, specifically the policy of Kol Isha. As mentioned earlier, women, and by extension, female teachers, are not allowed to sing in front of male students starting in fourth grade at Goldberg Yeshiva. Tamar said that Kol Isha was challenging and

It took a while for me to kind of get used to it and understand that it wasn’t coming from a negative place. It was just coming from, this is the culture of some of the students in the school and this is something we’re going to do even though not everyone agrees with it.

Kol Isha led to many practical challenges for the participants. Tamar mentioned that with the “Song of the Month” program, she was unable to vocally model songs for the fourth and fifth grade boys’ classes. She described having to engage in less ideal teaching practices to teach the songs to those students, such as having them listen to recordings while she pointed at the words. She also described how her process for teaching piano

and recorder, which involved singing rhythms and singing pitches before playing the song on an instrument, was not allowed for the older boys, so she had to completely alter the curriculum that she used for them. Even though this enabled her to create the middle school band elective, which included some valuable skills such as ensemble playing and teamwork, it is still a considerable challenge to develop a whole new curriculum for a small segment of students.

Kate brought up some other challenges of Kol Isha. According to Kate, the online materials for Music in the Brain include many recordings with adult female voices. As a result, Kate, with the help of Tamar, had to set up student accounts so that they could not access those recordings and find other recordings. Kate explained that instead of using recordings with someone singing finger numbers, they would include recordings with piano or bass guitar playing the song. Even though Kate could sing in front of students up through third grade, she would not be able to sing during performances in front of students' parents when adult males would be present. "They have to be extra prepared," Kate said of her students. "It takes more planning because I can't sing along with them. If they go off pitch, they go off pitch. So very often I've taught them something where I'm playing the piano so they're staying on pitch." Sometimes for performances Kate mentioned having to use a recording with an adult male voice to help students, "which as you can imagine for young kids, isn't ideal because then the pitch is questionable."

When I asked Tamar directly about the challenges that she faced when trying to teach her curriculum, she responded "The biggest challenge, I guess, was trying to figure out how to make sure that I was still teaching the Jewish music that the kids really need

to know but still maintaining a high level of expectation in terms of musicianship skills.” The challenge of keeping the integrity of both areas encapsulates the tension between teaching music that aligns with her Jewish values and her general music values and the practical considerations of teaching a general music curriculum. This challenge is central to the process of integrating Jewish and general music.

Support

In my initial analysis of the first two interviews for each participant, I found that lack of *support* was not a major challenge. Participants all expressed that administrators and other teachers supported and valued their music programs. Tamar said of her administrators,

They loved it because none of them had ever seen anything like it before... If they're coming from different schools or their own personal experiences growing up in Jewish day schools, it was just, okay, the music teacher sings with the classes, but there's nothing else beyond that. And then seeing that the kids are developing skills, that there's a full sequence, they were just blown away by it.

She also said that teachers were excited to have accompaniment and enjoyed the improved quality of the music. Kate said that she and the other teachers have developed a mutual respect and agreed with Tamar's statement that music is “thought of with tremendous value at this point.” Shira also felt that teachers at her school value music saying that even though her undergraduate training prepared her to defend her music program, “I don't often feel like I have to ‘cause I think they just, they see it. They see the value. So I feel very supported.” Shira also mentioned that she and her co-teacher meet weekly with the assistant head of her school and the “open dialogue” that they have makes her feel supported. Tamar and Shira added that parents support their programs.

During the third interview and member check, Shira and Tamar stated that they had no issues with monetary support for purchasing new supplies. Tamar said, “I never had to worry about where my materials were coming from or if I could have things or not in the Jewish day school. They value the program and they made it happen.” Kate said that the administration was especially supportive when it came to materials during the pandemic, during which she taught on a cart.

Although teachers were supportive, Shira and Kate commented on how some teachers were pleasantly surprised about the educational content of their lessons. Shira remarked, “I think a lot of teachers have also, over the past several years, seen what we’re teaching...and I think they’re always sort of surprised that we’re not just teaching repertoire.” Kate said that because she taught music in students’ regular classrooms due to COVID-19 restrictions, teachers had the opportunity to see her teaching and commented on how much she accomplished during her class. Though mostly supportive, Shira and Tamar remarked that, at times, a few teachers expressed a lack of understanding of what they were doing. Shira mentioned a Judaic studies teacher understood the child’s voice, but in Shira’s words, “I’m not sure she saw the value in teaching the other stuff.” Tamar mentioned that sometimes teachers would ask her to use class time to teach songs that they wanted to teach, not understanding that Tamar already had lessons planned. Overall, however, comments from all three participants were positive when it came to support.

I decided to ask the participants whether they thought that support is a major challenge during the member check, and their responses painted a more complicated

picture. Although Shira did not consider support to be a challenge, Tamar and Kate explained that there were some situations in which support was a challenge for them. However, instances when these participants felt a lack of support all had to do with the challenge of time. Because of the dual curriculum, Tamar explained that all teachers felt some amount of time pressure, and so she had to advocate “for the importance of having time with the students,” whereas in a public school, time is already allocated for music. This comment was consistent with what Tamar said during the second interview: “Everyone is competing for time with the students, and everyone thinks that what they are doing with the students is the most important thing. So making a case for that time was a huge challenge.” The challenge Tamar described is not so much time, but rather enabling colleagues to understand the importance of allocating time for music. On a related note, Tamar also said that it was a challenge to make sure that other teachers understood that “the same way that they were moving through a curriculum, I was also moving through a curriculum.” Thus, the combination of a lack of time during the school day for all teachers and a lack of understanding of the importance of music class contributed to a sense that Tamar had to continually advocate for time with her students.

Kate also experienced a time-related support challenge when some students needed to complete academic requirements and entered music class late. Kate said,

In order to do a lesson in 30 minutes, you really have to have the entire class there from beginning to end. So if a student stays behind to complete a test or additional classwork, they miss key components of the lesson and have trouble jumping right into the middle of a class.

Though on occasion participants cited a lack of support from colleagues, ultimately, they described appreciation from other teachers and administrators, so support was only a challenge sometimes and mainly in relation to time.

Research Question Three: Decisions About Integration

The third research question explores how participants described their decisions to integrate and their thought processes behind integrative lessons. Data analysis for this question revealed three main themes, *repertoire-first approach*, *concept-first approach*, and *multicentricity*. Underlying all decisions about integration is the Method or curriculum that the participants use. No matter what or how participants decided to integrate, they did so through the approaches, procedures, skills, and sequence of their chosen method. For Shira, her approach included Kodály, Orff, and Dalcroze, and for Tamar and Kate, the Music in the Brain curriculum. Rather than include Method or curriculum as a separate theme, I chose to introduce it here because it is implicit in the rest of the data about how participants make decisions to integrate. Additionally, participants implied that they make decisions based on what is appropriate in a Jewish day school setting.

Repertoire-First Approach

The first theme, the *repertoire-first approach*, is when participants plan integrative lessons by first deciding on a piece of repertoire to teach and then searching for music concepts within the repertoire that they can use in a lesson. During our second interview, I asked Shira directly whether she finds Jewish repertoire first or selects a music concept first when planning integrative lessons and she said, “It depends. There are

certain songs we have to teach, so I try to analyze those...I think it's easier to take songs we know we're going to use and try and find stuff in them." Tamar explained that she used the repertoire-first approach to ensure that her students would learn Jewish repertoire while still learning music skills. She said,

One way to get all of that in was to think, what songs do I want them to know? We're gonna sing it. And then in which grades can I have them play it? Or can we sing it and then they'll play an accompaniment?

Tamar noticed that outside of the Music and the Brain and Link Up programs, students were missing out on Jewish repertoire, so she made it a point to incorporate holiday music, Israeli music, and Jewish music that was appropriate for performances for the community. The "Song of the Month" program was one example of how she accomplished this. Tamar also incorporated songs that students requested, most of which were Jewish. For Shira, Jewish repertoire often came from the repertoire that she needed to teach for upcoming performances at programs. She described using this repertoire to teach performance skills and using music concepts to better teach the repertoire:

...the older they get, the more you can use the concepts they've learned to help them teach a song, especially if they start to sing over something, I'm like, okay, I'm going to add a snap. Why am I adding a snap? There's a rest there. You know, things like that. Or, what is this rhythm? And you have them clap it just so they sing the songs correctly. So those skills will incorporate themselves into the repertoire they're learning for whatever's coming up.

Participants also integrated Jewish repertoire based on other teachers' recommendations. For example, the early childhood director at Goldberg Yeshiva asked Kate to introduce *Hatikvah* to the students, which led to her planning a rhythm lesson for her younger students and a keyboard lesson for her older students using that song. She

also mentioned that in the past, she met with the person in charge of programming activities at the school to talk about songs that she should teach. Tamar described collaborating with classroom teachers and sometimes incorporating songs that students were learning in their regular classrooms organically throughout the year.

Within the theme repertoire-first approach, the sub-theme of the Jewish calendar emerged from the data. On multiple occasions, participants mentioned that events on the Jewish calendar such as Jewish holidays and weekly Torah portions dictated the repertoire that they had to teach. Tamar explained that she designed her preschool curriculum specifically using the Jewish calendar as her framework for repertoire, and she created music activities based on that repertoire. For older students, she noticed that students were not learning holiday songs in their regular classrooms, and she felt that the other teachers assumed that she would teach the holiday music. She said, “It’s up to me. If I want them to know the songs, then I need to figure out a way to incorporate that.” She also gave the example of teaching students songs for the Passover Seder, whether by taking time out of class to sing through them or by incorporating them into the Music and the Brain or Link Up curricula. Shira also described the need to teach holiday songs, saying, “There are going to be times you’re going to learn songs simply because (a) they’re beautiful, or (b) there’s a holiday coming up and it’s a song that Sacks has sung for 34 years.” Shira acknowledged the importance of including this repertoire in her lessons, but she also described the importance of connecting that repertoire to music concepts.

Concept-First Approach

The *concept-first approach* is when participants first decide on the music concept that they want to teach and then find Jewish repertoire that incorporates that concept. In other words, the repertoire-first approach is building lessons around repertoire while the concept-first approach is building lessons around a concept. Shira was the only teacher to describe this approach outright, saying, “Sometimes, I’ll find a song that has an element and I’ll be like, oh, this would be so good for rests or so good for ‘Mi-Re-Do’ or whatever.” Even though Shira said that she more often takes the repertoire-first approach, she also described an exercise from her Kodály training that she uses regularly that fits the concept-first approach. “One of my methods teachers made us take a concept, write it at the top of the paper, and come up with as many songs as possible.” She continues to keep these lists in her “beloved purple folder.” For each page in the folder, she included the solfege and rhythm of each song and circled where the concept is present in the song. She also added several Jewish songs to this folder. Although Tamar implied that she considered the concept-first approach, her data more closely fit the next theme, multicentricity.

Multicentricity

When analyzing Tamar’s data, I found that sometimes she described her thought process for integration neither as the repertoire-first approach nor as the concept-first approach. Rather, Tamar’s goal was to incorporate both Jewish repertoire and music concepts in equal measure, which led to the theme of *multicentricity*. She said, “It’s important for teachers who are using a curriculum, and any curriculum, to always think

about how they can be creative with incorporating the Jewish music repertoire without compromising the musical aspect of things.” Multicentricity was also apparent in how Tamar described designing her preschool curriculum:

So it was really very much that all-encompassing experience of incorporating all the typical preschool skills, all the typical preschool musical experiences, but also the Judaic component and the musical skills that I wanted them to have by the end of preschool.

Again, Tamar evidenced that she made decisions about what to teach by taking both general music and Jewish music into account. Although this theme was generated based on Tamar’s data, Shira also demonstrated multicentric thinking. For example, Shira brought up how general music and Jewish music may converge through the Kodály philosophy of teaching music of the mother tongue. She also expressed dual desires to incorporate secular general music repertoire as well as Jewish repertoire, again, from the desire to make sure that both are present and that one is not prioritized over the other.

Research Questions Four and Five: Beliefs, Values, and Roles

The fourth research question addressed how participants’ beliefs and values impact integration, and the fifth research question asked how participants understand their role as music educators in a Jewish day school. Given the more personal and individual nature of the data for these questions, I decided to analyze each participant’s data separately and present individual themes for each participant. During data analysis, I found that the themes for question four naturally led to the participants’ roles specified in question five, but I refrained from combining the questions because they represent two distinct ideas. However, because of their overlap, I will present data for both questions in this section to highlight their connections.

My data analysis revealed that an overarching theme for beliefs and values for all participants, especially Shira and Tamar, was “feet in two different worlds.” This *in vivo* code came from Shira’s second interview when she described a choral festival for Jewish day schools that she helped organize. She noted that her expectations for and understanding of choral music as someone with a secular choral and music education background differed from the expectations of other teachers whose backgrounds were mainly in Jewish education and Jewish music. She concluded by saying, “Having my feet in two different worlds makes it really interesting.” Like in Shira’s example, participants’ beliefs and values were shaped by the general music world on one hand, and the Jewish music world on the other. But as this is a study about integration, the participants also had strong beliefs and values about the combination of the two worlds. Findings for the fourth research question will be organized by these different worlds.

Shira

General Music World

When I asked Shira about the philosophy of music education at her school, she responded, “I came in with a philosophy that children should learn to make music and understand music, and not just learn songs.” This aligns with a curriculum document that she sent out to families in which she noted that her music program is “interactive” and “response-centered” so students will “learn to think like musicians.” Shira strongly believes that for her students to understand music, she needs to provide opportunities for them to actively engage in music making. Partially, this is because she believes that students will not be engaged if they are not participating in a variety of music activities.

According to Shira, lack of engagement can lead to behavioral issues and disinterest. In all three interviews, Shira said something along the lines of, “You literally cannot have children sit and sing for 40 minutes. They’ll go nuts, and that’s not what a music class is for.” She described her ideal structure for a music class, which involves many ways to engage with music, as follows:

My goal is in a 40-minute period...each activity should be between five to seven minutes. And there's sort of an idea of...you come in and you do movement and then you do a high concentration rhythmic or melodic lesson. Then you do another movement thing where you get them up and moving for something else. And then you do a medium concentration thing. And then maybe you start to focus on the songs you have to learn for whatever.

Shira also mentioned that she refers to a list of considerations for lesson planning. “It’s singing, playing, listening, form, standing, sitting, moving, you know, just really trying to make a really rich, diverse class within the short amount of time we have,” she explained. Beyond just keeping students engaged, having a “rich, diverse” music curriculum allows Shira to teach the many music skills that she believes are important for her students to know. These include reading music notation, “inner hearing,” opposites such as high and low and fast and slow, understanding elements of music such as form, harmony, and dynamics, matching pitch and singing in tune, playing instruments, and singing in parts. I noted the presence of this wide variety of skills, which fits with Shira’s wide variety of music activities, not just in our interviews but also in Shira’s lesson plans and the curriculum description that she sent out to parents.

Shira’s belief in the importance of including many different activities and skills aligns with her music education training and professional development in Kodály and

other music education approaches and Methods. Shira has completed her Kodály levels, and according to her, she has “gone to tons and tons of workshops” and brought back many ideas that she uses in her classroom. She explained that the different approaches are reflected in her curriculum, especially in the prevalence of active music making. In fact, she mentioned that her curriculum is reflective of the Alliance For Active Music Making, which encourages connection between the music education philosophies of Orff, Dalcroze, Kodály, and Gordon that she and her co-teacher studied. In addition, Shira’s continued commitment to professional development shows that she values learning new approaches to music education and staying informed about best practices. Shira even contributed to a book of Israeli children’s songs with activities for the Organization of American Kodály Educators, indicating that she continues to be active in the general music world and endeavors to share her expertise with other teachers.

Shira also expressed some of her values in relation to repertoire. Throughout the interviews, Shira mentioned bringing in a variety of repertoire such as classical music, American folk songs, songs from other countries (especially for the third grade World Cultures Celebration), as well as other American genres, in addition to Jewish music. For example, Shira described incorporating hip hop, jazz, and music composed by women into listening activities while students were participating in remote learning during the COVID-19 pandemic. The presence of such a variety of repertoire, including a variety of Jewish and Israeli repertoire, reveals that Shira values many types of music and believes that it is important to expose her students to a wide variety of music. Shira always mentioned activities that aligned with different kinds of repertoire, such as music games

to go along with American folk songs or Chinese repertoire for the school's World Cultures Celebration, and a movement activity to mariachi music from Mexico that I observed with her second through fourth grade classes. Although she did not state these connections directly, her value of pairing repertoire that she believes students should know with music activities reflects her belief that students should actively participate in music and not just sit and learn repertoire. Shira acknowledged that "the repertoire is, I think, probably the most important thing, because it's what you're basing everything on." This illustrates that she believes in the importance of good repertoire, but more importantly, in the idea of basing everything on the repertoire or that the repertoire must serve as a basis for music activities.

Jewish Music World

Shira believes that it is essential to include Jewish repertoire in her teaching. She noted that teaching Jewish music prepares students for Jewish holidays and connects them to the Sacks community through Jewish songs that students learn there every year. To Shira, part of the value of teaching Jewish repertoire, especially for performance, is that it can prepare students for important Jewish events outside of school. "Just being up in front of people, performing, these are life skills. Whether they're preparing for a bar or bat mitzvah or public speaking or whatever it is, these are essential skills," she said. Ultimately, Shira believes that teaching Jewish music connects students to the Jewish community.

Learning this music sort of makes them part of the larger community as well—the larger Jewish community. When we as Jews get together, we sing. That's part of what we do and to know certain songs that anyone

would know anywhere, or to be able to walk into a *shul* (synagogue) and know at least one of the tunes from somewhere, that kind of thing.

Including Jewish repertoire in her curriculum also aligns with Shira's Jewish identity. Since many of the students at her school are Conservative Jews and Shira grew up as a Conservative Jew and was exposed to Jewish music through Conservative youth groups and other activities, the repertoire that she is required to teach is familiar to her and she can select other Jewish repertoire from her own background. According to Shira, "A lot of the holiday music or music for *t'filah* (prayer), when we accompany *t'filah*, it's very comfortable. I know it and there's never any question about my Jewish identity." Because of her connections with music teachers at other Jewish day schools, Shira is knowledgeable about Jewish music education practices. This will be explored in-depth in the next section, two worlds, one teacher.

Two Worlds, One Teacher

Some of Shira's most strongly held beliefs about music education are about bringing together general music and Jewish music. This was clear from our first conversation when she expressed deep interest in the topic of integration and came through in all of our interviews. In fact, it was difficult to write about Shira's beliefs and values about Jewish music in isolation because she often framed her beliefs and values about Jewish music in relation to general music education. Shira believes that integrating Jewish and general music, or in her words, connecting "the education to the material," is important to prevent disconnect between the two areas. She said,

I think it's important that if you're going to teach repertoire, it shouldn't just be taught as repertoire. I think learning songs is essential, but it's almost like there's a disconnect here. We're going to learn these songs and

oh yeah, we're also going to learn some rhythm and oh yeah, we're all—it doesn't make any sense.

Shira also mentioned that some students find it boring to only sit and sing repertoire, tying back to her beliefs about including a variety of activities in music class. “Whatever angles you can come at to teach the repertoire, including integration of curriculum, I think it's important.”

Shira's beliefs and values also came through when she spoke about music programs at other Jewish day schools. Shira has access to a network of other day school music teachers because of her location in an area with many Jewish day schools and because of her participation in a group chat for music teachers at day schools. From her perspective, it is the norm for music programs at day schools to be “all about the repertoire,” meaning that most class periods are spent sitting and singing and that other general music activities “are little sprinkles.” She added that she heard of one school that did bucket drumming, but “that's few and far between.” Shira expressed frustration that so many music programs take this approach because those choices differ from her belief that music teachers should include a wide variety of music activities to teach many music skills. Because of COVID-19 restrictions, music teachers were forced to alter their approaches to music teaching and took to the group chat to find new ideas.

We decided to meet and one of the women, who I'm sure just sings songs all year, it was like, “Well, you know, then we have to focus on music education.” I just wanted to go, “What have you been doing?” But I didn't say that. People came up with some really neat ideas and I was like, “Yes, now you're thinking. Now you're thinking about how to educate your students. This is what you should be doing,” you know?

She explained that some teachers were even surprised that they would need to change their focus, and when I asked outright if Shira got the sense that it is uncommon for music teachers at Jewish Day schools to focus on music education, she said yes.

Another concern of Shira's was that many Jewish day school music teachers do not have music education training. Shira said, "most of the teachers who are teaching in Jewish day schools, they have a guitar and they know the music, but they didn't actually go to school for music education. And they don't know about Orff and Kodaly and Dalcroze and Gordon." Shira described that a number of "club date" musicians (musicians who play at weddings, bar mitzvahs, and other events) teach music in Jewish day schools but lack music education training. She said, "A lot of club date musicians think, 'oh, I'm a musician and I don't need music education training,' and then they get in the classroom and have no idea what they're doing."

These frustrations reveal that Shira believes that it is not enough to know Jewish music to teach music in a Jewish day school. The knowledge of music education approaches and Methods and classroom management is essential to her for someone to be an adequate music educator at a day school. In addition, Shira expressed concern that other music teachers at day schools did not understand how incorporating general music education could benefit Jewish music education. For example, she said that incorporating general music activities can make learning the repertoire more fun: "There's a way to do it in that, you know, it can be fun. It can be interesting and they can learn to love the repertoire," she said. When Shira described one music teacher who started Kodály training for the first time, she expressed excitement that he finally understood "the

importance of music education” and said, “you can use this knowledge to help teach the stuff you’re teaching.” Shira noted that music education may even make it easier to teach Jewish repertoire. She expressed a similar sentiment when talking about some Judaic studies teachers in her school:

What’s interesting is that the general studies people understand more about music curriculum and the Judaic studies people so far, have been more [focused on]... “this is [the] repertoire” and have been a little less understanding of, “that’s great, but I have a curriculum and I will get them to work hand in hand, but you cannot skip over this just because you need that.”

To Shira, it is unacceptable to compromise her general music curriculum for the sake of Jewish repertoire, but she knows that she can use general music in service of Jewish repertoire.

In addition, Shira’s belief in the importance of integrating Jewish and general repertoire aligns with the Kodály philosophy to which she is so committed.

One of the big parts of the Kodály philosophy is that you’re teaching music of the mother tongue. So if this is a Jewish school and we’re teaching Jewish music and we want to do it in a way that’s educational, how do you build on those things?

Integrating makes teaching Jewish music educational for students beyond just making sure that they are familiar with the repertoire and fulfills the need to educate students with music of the mother tongue. Because of Shira’s prior experience in secular schools, she also valued the secular repertoire that she taught in her previous positions.

There’s so much of the good secular repertoire and, English and American, I don’t want to get rid of that. And also, we are in America. So I think it’s important to have all of it in there, and not just have the Jewish repertoire.

Only teaching Jewish repertoire would deprive students of the opportunity to learn other great repertoire and teaching Jewish repertoire without incorporating general music would result in disconnect and possibly disinterest, according to Shira.

Shira's Role: The Connector

I assigned Shira's role as "The Connector" based on data analysis, meaning that she makes connections between the Jewish music world and the general music world at her school. As noted above, Shira strives to provide a music education with diversity in music activities, skills, and repertoire. She ensures that her students have general music opportunities, which as she noted, are not a given at Jewish day schools. However, she makes sure to connect the general music education to Jewish repertoire that students need to learn. A major aspect of Shira's role is preparing students for performances throughout the year. She said,

We have our Chanukah assembly and Thanksgiving and we call it the fall holidays depending on when they are. So we usually combine Rosh Hashanah and Sukkot, and we do Martin Luther King and we do Purim and Yom Ha'atzmaut, so music is just everywhere.

Between these and other holiday assemblies and grade-level programs, the majority of which include Jewish music, Shira is almost always preparing students for something. However, Shira tries as much as possible to connect that repertoire back to music skills. "We find ways of using songs they have to learn and also American folk songs to teach different things," she said. Through the many examples of integration that she provided in her interviews, lesson plans, and observation audio, it is clear that Shira always endeavors to connect Jewish music to a quality general music education.

*Tamar***General Music World**

From Tamar's persistence when starting the music program at Goldberg Yeshiva to her current position at Music and the Brain, Tamar has shown that she believes that music education is important. According to Tamar, music is "important to student development and it gives students the opportunity to grow both through expression and making those connections to social-emotional growth and making connections to other curricular areas." Tamar also stressed the importance of having high expectations for musicianship skills and made sure that students had a strong foundation in reading music, understanding rhythm, and playing the keyboard, recorder, or other instruments for older students. It was not enough for Tamar to teach musicianship skills in a random way, but rather, Tamar strongly values having a sequential music curriculum. During our first interview, she described the amazing realization that Music and the Brain could provide a sequential curriculum for her school. She was relieved that she no longer had to worry about figuring out how to build skills over multiple years and that she could still have flexibility in her approach to teaching.

Her insistence on having a sequential curriculum brought to light that Tamar values teaching music in a way that is deliberate and organized. She also demonstrated her insistence on a sequential curriculum when designing her preschool curriculum to include skills that would later appear in the Music and the Brain curriculum. She described working backwards by first identifying the music concepts that her students should be familiar with by the time they start Music and the Brain in kindergarten, and

then creating lessons to build those skills that incorporate music that aligned with the Jewish calendar and music experiences that she thought were important.

While musicianship is very important to Tamar, she also noted that “To me, the goal was not to create professional musicians. The goal is to create kids who enjoy music, have the ability to create music, to connect with music, that music is a part of their lives.” This ties to Tamar’s belief that music has intrinsic and extrinsic benefits for students. She expressed music’s extrinsic and intrinsic benefits when describing how she engaged students even when she needed to design different curricula for fourth and fifth grade boys and girls, because Kol Isha disabled her from teaching her recorder curriculum to the boys:

For [the boys], the skills that they got were more about team building and how to play in an ensemble and much more social-emotional growth skills, but it wasn’t the same musicianship that the girls were getting. There’s value in both. Having this restriction allowed me to keep an open mind about what I was presenting to the students and about the value of different approaches.

Also, in a letter to other teachers to introduce the “Song of the Month” program, Tamar noted that group singing can unite people and have educational benefits like helping students with new languages, building reading skills, and aiding memorization, in addition to building confidence. All of these examples of benefits that Tamar mentioned illustrate the many reasons why she believes that music education is important.

Tamar also values exposing students to genres of music that connect them with the outside world such as World Music and classical music. She said that learning music from other cultures is important “whether or not it’s directly relevant to the Jewish experience, like, their Jewishness” because “If we want the world to appreciate our

Jewish culture, then we need to appreciate all different cultures in the world.” Beyond exposing students to other genres, Tamar also believes that it is important to connect music education to students lives:

And so no matter what, when I’m teaching music, no matter where I’m teaching, what type of music I’m teaching, it’s always important to me to make connections between the music content and the world. For students to understand why the music is important and relevant to their lives and why learning music is important and relevant to their lives. Sometimes that’s through cultural history or historical context, drawing connections between music and current events or calendar events, or connections with what students are learning in other areas and other classes.

This shows that Tamar believes that music does not exist in a vacuum and that there is more value when music is made personal or connected to other topics and subject areas.

Tamar’s connection to general music went beyond her former school and was evidenced by her relationship with the network of teachers she met through yearly Music and the Brain workshops. Her transition to her new position of developing curriculum and providing teacher support with Music and the Brain also evidences her aim to help other teachers bring sequential music education to their students. She explained that she is able to support teachers by visiting schools to observe classes, model lessons, and answer their questions. Her new role also allows her to ensure that the students at Goldberg Yeshiva continue to receive the quality music education that she fought for.

Jewish Music World

The data analysis also showed that Tamar values Jewish repertoire and believes that it is important for students to be familiar with Jewish music because they will encounter it outside of her classroom. She noted that students, including her own children, are enrolled at Goldberg Yeshiva because their parents want Jewish culture to

be part of their education. Tamar designed the “Song of the Month” program because she knew that as part of their lives as Jews, students would be exposed to music in a variety of settings, and she wanted them to be prepared to participate.

We had a song for each month and I partnered with one of the Judaic studies teachers. And we said we want to make sure that the kids have that knowledge base of songs that every Jewish kid should know so that when they go to camp or when they go to services, wherever it is that they’re going, 20 years from now, 10 years from now, they can join into every song. So we made a list of songs we think they should know, and every month we started teaching one.

In short, Tamar believes that knowledge of Jewish music enables students to understand the culture of and participate in the local and larger Jewish community. She also expressed the importance of making sure that the students could read the Hebrew words, showing her commitment to Jewish education in general.

The repertoire that Tamar felt was important for students to know came from her own Jewish background. She remarked that her Jewish identity “definitely impacted my choices of repertoire, songs that were important to my Jewish education and Jewish experience growing up.” She added that as a Jewish person and a parent of students at the school, “I really share a lot of that cultural perspective with the student body,” which enabled her to understand the kind of music that would be appropriate for the school. Tamar also attended a Jewish day school as a child, and she spoke fondly about her music experience. “Music was very much a part of the culture in that school. We sang all the time and it was cool to sing.” Her positive experience with learning Jewish repertoire at school motivated her to create a similar experience for her own students and incorporate some of the same repertoire.

Also, Tamar's mother was a Jewish educator who taught preschool and kindergarten and who currently works as an administrator. When Tamar was growing up, her mother would sing the Jewish songs from her class at home with her children. Tamar explained,

I really grew up hearing all of these songs and it very much directly impacted the way that I taught preschool music at Goldberg Yeshiva. I used a lot of adaptations of her songs for holidays and parshas, and I added my own extensions of ways to connect those songs with musical elements. So it's really interesting to kind of reflect on that and see just how much of her influence is there in what I did as a teacher also.

Overall, Tamar's Jewish identity strongly influenced her beliefs and values in regard to teaching Jewish repertoire. During our final interview, I asked about the differences between teaching music in a Jewish day school and another type of school and how Tamar's Jewish identity impacted her teaching. In that discussion, she emphasized how Judaism and her Jewish identity allowed her to make connections between the music that she was teaching and the students' lives. In the next section, "merging the two," I explore this idea further by discussing how Tamar's beliefs and values from the general and Jewish music worlds come together.

"Merging The Two"

I think it's important for teachers who are using a curriculum, and any curriculum, to always think about how they can be creative with incorporating the Jewish music repertoire without compromising the musical aspect of things. I think it's easy to say, "Okay, we're going to sing the Jewish music now and then we'll do our music curriculum." I think it's important to think about how you can really merge the two.

Toward the end of our second interview, I asked Tamar if she had anything to add that might be relevant to the topic of integration, and she provided the quote above.

Throughout the interviews, Tamar provided reasoning to back up the belief illustrated here, that “merging the two,” Jewish and general music, is important. When addressing new teachers who might find integrating Jewish music difficult at first, she said, “the possibilities are endless.” She added,

If you think about the curriculum as that framework for teaching the students the skills and the framework for introducing them to the repertoire that they should know, just as general music and music of the world, but always thinking about the Jewish music as music that also has rhythm and pitch that the students can play. And giving them the opportunity to play the music that’s culturally relevant to themselves and familiar to them is equally important as expanding their horizons and making sure they have access and exposure to the music of other cultures.

Thus, Tamar believes that Jewish music has cultural value and is an equal partner to the music to which she exposes her students through her general music curriculum. As addressed in previous sections, Tamar acknowledged the challenge but also the importance of providing a music education that is strong in both musicianship skills and Jewish repertoire. But as noted above, it is not enough to teach them separately, and she exemplified this belief by using Jewish repertoire with Music and the Brain and Link Up.

Tamar’s belief that music should be connected to students’ lives and to the outside world contributes to her valuing of integration. When I asked Tamar directly why “merging the two” is important, she said that because Judaism permeates students’ entire lives, including their school experience, it is important for them to understand how music connects to Judaism. Students encounter Jewish music in school outside of her class through prayer and assemblies, so providing them with the tools to understand and play the music “makes it that much more real to them.” She also described how students were excited to be able to play Jewish music for their parents and use their music skills to learn

to play Jewish music that they had heard in other contexts. Tamar noted that in a non-Jewish school, finding connections to music could be difficult. But in a day school, Judaism serves as an “avenue of shared connection” and relating music to Judaism makes music more meaningful. Tamar also endeavored to incorporate music that students requested, which was often Jewish music. This made it even easier to make connections. She said, “The goal was always to be able to get students to the level where they could play the music that they love, including popular Jewish repertoire.” In addition to teaching skills through the materials from *Music and the Brain* and *Link Up*, Tamar “introduced new skills through the repertoire that students wanted to play.”

Tamar’s Jewish identity also enabled her to make connections between Jewish and general music. She could more easily form relationships with her students because of their shared background, which helped her to deliver instruction more effectively. Merging Jewish and general music is not only foundational to Tamar’s beliefs as a professional music educator, but it also resonates with her personal beliefs as a Jew. In our third interview, she said,

I guess just my personal view of Judaism is that it permeates every aspect of my life. And that outlook really aligns with the way that I teach music. It’s just automatically connected to Judaism because it’s a part of my life.

Tamar’s Role: The Advocate/Connector

Tamar’s role had two facets based on her data. Like Shira, Tamar was “The Connector” of Jewish and general music, but she also served as “The Advocate” for a quality music education for her students, a role which she continues to this day. I begin with her role as the advocate because this was her first role at Goldberg Yeshiva.

When Tamar first applied for a teaching job at Goldberg Yeshiva, she offered to teach music, even though there was no music program at the school and the administrators wanted to hire her for a classroom position. She told them, “I’ve been teaching music for a while now. I’ve been doing this Music and the Brain program that I had with keyboards, and it’s a really good program. You should really hire me to teach music.” Even though they did not agree at that time, the administrators allowed her to teach music to students in grades pre-K to three for the half of the day that she was not teaching kindergarten general studies. This enabled her to demonstrate that music education was an essential addition to the school. She described the situation:

I think it was just kind of a lack of understanding of the potential for a quality music program. You know, what a music program could be because it’s not something that exists in most Jewish day schools and certainly wasn’t in the school. So there was very limited understanding about the potential and it took that first full year...for everyone to really understand what I was doing and probably two years for everyone to really come on board.

Even after her program was fully established as part of the school curriculum and culture, Tamar continued to advocate for music education. Because of the dual curriculum at Goldberg Yeshiva, Tamar found that she had to “advocate for [her] program and for the importance of having time with the students,” more so than at her previous public school. She described her advocacy as “educating more than just the students...it’s educating everyone else in the school community as well.” As her time at the school came to an end, Tamar was involved in choosing her successor to ensure that the music program continued. Even now, Tamar remains active, mentoring Kate and providing

accompaniment for performances. Tamar's advocacy since she started at Goldberg exemplifies her belief in the importance of music education.

While advocacy was a major part of Tamar's role at Goldberg Yeshiva, so too was connecting Jewish music to general music. During our second interview Tamar explained how music is "everywhere" at Goldberg and added that "The music education component is a little bit different. It's kind of making all of that real" by allowing students to better understand the music that they hear. The idea of "making it real" can also be thought of as integration. As noted in her beliefs and values about "merging the two," Tamar very much valued making connections between music and the students' lives as Jews. Her many examples of integration attest to her commitment to making these connections a regular part of her teaching. As she advocated for general music education for her students, she also introduced important Jewish repertoire and connected the two areas together. Currently in her role as advocate, Tamar continues to ensure that students make connections between music education and Jewish repertoire by working with Kate by suggesting Jewish repertoire and providing advice on how to teach it.

Kate

General Music World

Kate believes that her students deserve a quality general music education and uses her wealth of experience from her undergraduate and graduate studies and professional development, as well as her experience of writing the music curriculum for her previous school, to inform her general music teaching. She especially emphasized the idea of exposure; throughout the first two interviews, Kate stated that her goal was to expose

students to new genres, instruments, and cultures through music. According to Kate, exposure is especially important at Goldberg Yeshiva because students at a Jewish day school may not normally have that opportunity. Kate said her goals are for students to

have a better understanding of music in general and maybe how they can use it to explore themselves...To have a general understanding of music reading and to have a general understanding of cultures around them...Understand more diversity because a student in a Jewish day school may not understand what other cultures around them are like.

Kate prioritizes exposure and learning about other cultures in her music teaching, but also holds the belief that the processes of learning and making music to develop understanding are more important than a performance product. “The most important thing in our music curriculum is exposure, is understanding the music. The final product? Yes. Any school loves it when it looks and sounds wonderful, but...in my eyes. It’s not the ultimate goal.” To illustrate this point, she shared a humorous anecdote about some students in middle school band:

Some of the boys were saying to me, “Can’t you kick out so-and-so because he doesn’t sing on pitch?” And I was saying to my boss, I’m saying, “They’re actually asking me, like they think they’re going to get anywhere.” And he said, “They, what do they think it’s Broadway? Do they know it’s not a competition?”

This story serves not to paint Kate and her administrator as people who disregard performance quality, but rather to show that Kate believes that performance is not the only valuable part of music education.

Kate believes that teaching music reading helps with literacy and math and that it provides “a non-competitive outlet for students to feel good about themselves, to feel engaged, to feel interested in something that they can be a part of.” Thus, no matter how

students participate, Kate hopes that they can reap the many benefits of music education and believes that that is most important. These general music beliefs and values make up the foundation of Kate's music curriculum so that if she integrates Jewish music, her lessons reflect the goals and procedures she has developed.

Being Open to Jewish Music

Given that Kate is not Jewish and that this is her first time teaching music at a Jewish day school, she does not have any strong beliefs and values from the Jewish music world. However, through Kate's data, the theme of Kate *being open to Jewish music* and Jewish culture emerged. I asked Kate about her experience as a non-Jewish teacher at a Jewish day school and she said,

I think I came from the background that made the transition easier for me because...I kind of just have this belief that as citizens of our country, we have the fundamental right to believe in whatever religion we choose to. So with that, I was able to slowly fit into a culture I wasn't that familiar with, especially being an Orthodox Jewish school.

This belief in religious freedom allows Kate to not only to embrace her students and educate them as she would any other students, but it also contributes to her desire to incorporate Jewish music with integrity. Even though Kate mostly refrains from teaching music in Hebrew because she does not know the language, when asked to teach Jewish music by administrators, she graciously complied. For example, she provided piano accompaniment for programs and assemblies, and she introduced *Hatikvah* during my observations of her first and fifth grade classes at the request of the early childhood director at her school. Being open means that Kate is also willing to incorporate more

Jewish music in the future, therefore creating more opportunities to integrate Jewish and general music. Kate said of Jewish and general music,

I think little by little, the two are going to mesh more. At this point, I'm kind of on my own, except when I'm needed to accompany. So little by little, I...think I'll be more competent in Jewish music and then be able to highlight more Jewish music in my curriculum.

Kate expressed enthusiasm for the idea of incorporating more Jewish music into her teaching. She specifically shared her excitement about an idea to start a girls' choir with a teacher who programs activities for the school, which would involve more Jewish repertoire. Kate is also honest with her students and other teachers about her lack of knowledge about Jewish culture and the Hebrew language. She encourages her students to listen to recordings or ask another teacher or parent for help. As can be seen in her teaching, especially with middle school band, Kate does not allow her lack of knowledge to prevent her from teaching Jewish music as needed, and she is happy to rely on Tamar, other teachers, and even the students' parents to help fill in the gaps.

Kate's Role: The Facilitator

The data above revealed that Kate sees her role as "The Facilitator." Since Kate is not responsible for teaching Jewish music for the majority of the time, her main role is to provide a general music education for her students. Kate especially believes in the importance of exposing her students to different kinds of music and sees that as an important part of her role. She views it as her role to provide opportunities to learn general music and to share the social and emotional benefits of music education. Teaching at Goldberg has helped Kate understand that "kids are kids." She continued,

They all have some basic needs. They want to feel good about themselves. They want...almost always, they want to please the teacher. So regardless of the kind of music I'm introducing to them and my background they all want to feel some sort of love. And I think that's where the goal becomes easier for me.

Even though Kate mainly holds the role of facilitating the students' general music education, her openness to Judaism has allowed her to gradually incorporate more Jewish music into her teaching. She even envisions a future in which teaching Jewish music will become a larger part of her role. During our first interview, she said that she expected to start incorporating more Jewish music when things are "a little calmer" after COVID subsides. Also, as the general music expert in the building, she is able to help other teachers teach Jewish music by accompanying music for programs and providing music support for other teachers when needed.

Summary

Participants integrated general and Jewish music by using Jewish repertoire to teach music basics such as rhythm, solfege, movement, and instrument basics, and making deliberate curricular decisions about how to fit Jewish music into their general music curriculum more broadly. Participants described that the main challenges they faced included lack of time with their students and tensions between values and practical considerations. Participants were mostly supported by colleagues and administrators, but did not always have adequate support when it came to having time with their students. Participants made decisions about integration by building integrative lessons based on repertoire that they wanted or needed to teach with the repertoire-first approach, or building lessons based on concepts that they wanted to teach with the concept-first

approach. Teachers also engaged in critical reflection to determine how their lessons incorporated both Jewish music and general music to ensure multicentricity.

Teachers' beliefs and values were exemplified by the theme "feet in two different worlds." From the general music world, Shira believed in the importance of teaching a variety of engaging music activities and utilizing diverse repertoire to teach music skills. Her beliefs and values derive from and are amplified by her commitment to the Kodály Method and professional development. From the Jewish music world, Shira believed that teaching Jewish music connects students to their school community and the Jewish community at large. In "two worlds, one teacher," Shira emphasized the need to connect general music education to Jewish repertoire. Through her discussion of other Jewish day school music teachers, she revealed that she does not agree with the common practice of students only sitting and singing during music class and believes that adding general music elements can enhance the learning of Jewish repertoire. Based on the data, Shira viewed her role as a Jewish day school music teacher as "The Connector."

Tamar emphasized the importance of teaching musicianship skills in a sequential way as a belief from the general music world. She also valued benefits of music such as social-emotional growth and believed in the importance of connecting music to students' lives. From the Jewish music world, Tamar believed that students needed to be taught Jewish music that would prepare them to participate in Jewish life. Her choices of Jewish repertoire were reflective of her own experience as a student at a Jewish day school and as a child of a Jewish educator who taught music to preschool students. Tamar believed that it is essential to "merge the two," meaning to integrate Jewish and general music,

that Jewish music is no different than other music, and that integrating Jewish music is a way to connect students' Jewish lives to music education. Tamar saw her role as a Jewish day school music teacher as "The Advocate/Connector." The connector role emerged from her data about her beliefs and values, and her advocate role came from her effort to create the music program at Goldberg Yeshiva and her continued commitment to sustain it.

From the general music world, Kate believed in exposing her students to new genres and cultures through music as well as giving them opportunities to learn music skills that they may not otherwise have as students at a Jewish day school. She valued the process of learning music over creating a performance product. Though Kate did not hold beliefs and values from the Jewish music world, she shared that her openness to Jewish music and her beliefs about religious freedom will enable her to incorporate more Jewish music in the future. From these findings emerged Kate's role, "The Facilitator."

CHAPTER 6

DISCUSSION

In this chapter, I further discuss my findings as well as implications, limitations, and suggestions for further research. Since no apparent inquiry to date has examined the integration of Jewish and general music through a qualitative lens, many of the findings of this study are unique and do not relate to extant literature about music education in Jewish day schools. Connections to prior research are specified where they exist. Like in the previous chapter, I discuss the findings for each research question individually except for the fourth and fifth research questions, which are discussed together.

Research Question One: Teacher Integration of Jewish and General Music***Music Basics***

When I first embarked on this study and asked the question of how music teachers at Jewish day schools integrate general and Jewish music, the theme of “music basics” was the finding that I expected to uncover. I did not predict, however, how many unique variations within this theme the participants would share. The examples that I shared of rhythm, solfege, movement, and instrument basics, plus examples that I did not examine in-depth, indicate that the participants were able to teach many music skills and concepts using Jewish repertoire and that they used an array of strategies. Rhythm was the most frequently mentioned example by both Shira and Kate, likely because both of their curricula emphasize learning rhythm and rhythm notation and have sequences for doing so. This explanation does not take into account the fact that Tamar did not share any specific examples of using Jewish repertoire to teach rhythm. However, one can infer that

in her many examples of adding Jewish repertoire to the Music and the Brain curriculum, Tamar used Jewish music to teach rhythm because rhythm is part of the teaching procedures for the curriculum. Although Kate and Tamar shared examples of integrating Jewish music through their band program, I chose to exclude them from the findings because the focus of this study is general music.

Deliberate Curriculum Decisions

I did not expect to uncover the theme of “deliberate curriculum decisions,” but it revealed that the participants go beyond sporadic and disconnected integration in individual activities and try to connect Jewish music to their general music curriculum over the course of a whole lesson, unit, or year. This type of integration takes more thought and planning to ensure that the Jewish repertoire fits with the goals and sequence of the general music curriculum and that there is enough time to include everything that the teachers want to teach. Despite the added effort, the intentionality makes for a stronger connection between Jewish and general music.

Shira and Tamar both shared examples of teaching non-Jewish music and connecting it to Jewish holidays or themes, which was an approach to integration that I had not yet considered but that indicates that there are other ways to think about incorporating Judaism into a general music class. Because of the complexity of what is considered Jewish music, it is not so foreign to think that a song that is not directly Jewish in origin or content could be connected to Judaism by a thoughtful teacher. The examples that the participants shared and the ensuing thoughts led me to add integration of Jewish themes to my purpose statement and research questions.

All three participants in my study engaged in integration both with music basics and through deliberate curricular decisions. When I discussed my findings for the first research question with Tamar, she noted that this is reflective of her teaching experience and that “everyone kind of has to use both strategies when planning for their year.” It seems that one cannot engage in deliberate curriculum decisions without also integrating with music basics in individual activities because making decisions about integration at a broader level implies that there will be individual instances of integration. It would be possible to integrate using music basics alone, but when those individual activities are not designed to fit within the broader music curriculum, they may feel separate from general music and any connection to general music skills that students learn through Jewish repertoire may feel coincidental. Thus, a truly integrated music curriculum in a Jewish day school includes both methods that participants reported. It is also noteworthy that all the participants were able to integrate general and Jewish music in their curricula, even though they used different curricula and music education Methods. This shows that the possibility of integration is not limited to one type of music curriculum.

Connection to Extant Studies

Extant studies on music education in Jewish day schools do not appear to address the question of whether or how music teachers integrate Jewish and general music. However, the curriculum units that Stutzmann (2010) created based on the responses to her questionnaire evidenced similarities to the examples of integration that participants in my study shared. Stutzmann stated that the purpose of her curriculum was “to develop musical knowledge and skills based on the National Standards of Arts in Music

Education utilizing various activities and a broad range of Jewish and American musical literature” (p. 29). Although she did not refer to the concept of integration at all in her study, this purpose statement aligns with the definition of integration that I provided. Examples of integration through music basics in her lessons included asking students to identify Kodály rhythm syllables in different Jewish songs, such as *Shalom Alechem*, or using other Jewish songs, such as *S’vivon*, to create dances or other movement activities. These lessons very much resemble the lessons that participants described or shared with me in their observations or lesson plans. Additionally, one could argue that Stutzmann also engaged in deliberate curriculum decisions, even though these lessons were intended to be supplemental for teachers other than herself, because she designed the lessons to follow a spiral progression of music skills and engaged in curriculum mapping to create a long-term plan. The participants in her study that were able to test the curriculum units gave positive feedback for the lessons, which suggested that Jewish day school music teachers desired and valued an integrative approach.

During data collection, I asked participants to estimate the percentages of Jewish and secular repertoire that they teach. This question was directly inspired by Edelman (1982), Holt-Bodner (1989), and Stutzmann (2010), who asked participants to report percentages of different types of repertoire in their curricula. All three researchers found that the Jewish day school music teachers in their studies devoted a disproportionate amount of time to Jewish repertoire, and they all recommended that music teachers include more diverse repertoire in their curricula. Initially, I believed that the ratio of Jewish to secular repertoire would help me better understand how participants integrated

Jewish and general music. But during analysis, participants' responses to this question did not seem to fit with other findings about how participants integrated. I came to realize that percentages of types of repertoire do not in and of themselves indicate integration. As Edelman (1982) stated, a high percentage of Jewish repertoire "would not be a major problem if other elements of the curriculum were better explored" (p. 140). In other words, if teachers integrate Jewish music with other general music activities and skills, the program would be of higher quality. If for example, as Shira reported, a music teacher split their time 50-50 between Jewish and secular repertoire, there are two possible scenarios: there could be no integration of general music skills with Jewish repertoire at all, or, like Shira, the teacher could include general music activities with the Jewish repertoire. Therefore, I decided not to report participant responses on this topic in the findings because they do not provide enough information about whether or how the participants integrated.

Similarly, I asked participants if they refer to national or state music standards when planning lessons, which was inspired by Stutzmann (2010), who asked her participants if they used the National Standards for Arts Education as a guideline. Just over half of her participants used the standards, and Stutzmann recommended that more teachers use the standards to improve their programs and create more unity between Jewish day school music programs. Again, I thought that the use of standards would reveal participants' commitment to general music and point to the likelihood that they would integrate general music concepts with Jewish music. However, it would be possible to only use standards with general music repertoire, and my question did not

address whether they used standards with Jewish music. Ultimately, all three participants reference the standards occasionally and believe that they could justify the alignment of their lessons, but they do not usually create lessons specifically to teach the standards because it is not required of them to do so. The examples of integration in the findings section could align with standards, but the question of whether participants followed standards, in general, did not have a direct connection to whether or how they integrated. In both the case of standards and percentages of Jewish and secular repertoire, the authors of the other studies asked the questions with a different purpose in mind, namely that of understanding general characteristics of Jewish day school music programs. Since my study is specifically about integration, questions and findings from the other studies did not transfer.

Research Question Two: Challenges

Time

Findings revealed that the Jewish day school environment presents some unique challenges to music teachers. The challenge of time is present for any music teacher, but that challenge is compounded by the dual curriculum, days off for holidays, and preparations for performances at special events. Researchers in other music education settings have also acknowledged the challenge of losing instructional time while preparing for performances. In McGaugh's (2021) study of public school general music teachers' singing voice assessment, teachers reported the challenge of "concert preparations that overshadowed other priorities," which hindered their ability to implement instruction or assessment (p. 63). However, with the number of Jewish

holidays during the school year and performances at lifecycle events, such as *Siddur* (prayer book) and Chumash ceremonies, the number of potential performances in Jewish day schools each year is likely greater than at other schools. Stutzmann (2010) reported that many Jewish day school music teachers had to opt out of testing her curriculum unit for the express reason that they were overwhelmed with performances for holidays or lifecycle events and did not feel like they had the time to incorporate other lessons. However, this information was only incidental and not reported as a direct finding. Interestingly, when I asked Tamar if part of her teaching responsibilities included preparing students for programs, she explicitly said that she avoided spending class time on preparing students for performances because she knew that it would take a significant amount of time away from her teaching. Edelman (1982), Holt-Bodner (1989), and Stutzmann (2010) did not ask participants in their studies whether time was a challenge, although they all recommended that more time be allotted for music instruction in Jewish day schools based on their findings about length and frequency of music classes.

Tensions Between Values and Practical Considerations

Tensions between values and practical considerations shed light on how influential values are to the success of music instruction. I did not expect this finding, yet it makes sense that values and practical considerations would not always align. Each of the types of challenges within this theme is worthy of discussion, so I will explore each one in depth.

Method Compatibility

For the sub-theme of “method compatibility,” participants noticed that the tools or procedures from their general music curriculum or Method were not fully effective for teaching Jewish repertoire. For Shira and Kate, their challenges centered around teaching repertoire in minor tonality. This lack of compatibility highlights the limitations of general music curricula and Methods in the United States, which often reflect a focus on Western European musical values and repertoire (Abril & Kelly-McHale, 2016; Johnson Jr., 2004), when it comes to incorporating repertoire outside of that culture. Additionally, there is a strong presence of Christianity in general music education, like through the history of singing Christian hymns in schools (Abril, 2013), the centering of Christmas-related repertoire for winter “holiday” concerts (Drummond, 2014), and the presence of Christian songs as standards in general music curricula and resources, such as “Michael Row the Boat Ashore” from the American Folk Song Collection at Holy Names University’s Kodály Center (Holy Names University, n.d.). So although the participants in this study more often had success with integrating Jewish music into their general music Methods and curricula, integration will not always work perfectly because those Methods and curricula were not designed for Jewish music or music from other “non-Anglo-Christian-European-English-speaking cultural communities” (Abril & Kelly-McHale, 2016).

The shortcomings of general music curricula and Methods with respect to teaching Jewish repertoire and strategies to overcome those challenges have not been addressed by researchers, yet it is especially important given that music teachers are

responsible for creating their own curricula. Using a Method or curriculum that is incompatible with Jewish music puts the onus on the music teacher to make the necessary adjustments when teaching Jewish repertoire. Likewise, music teachers in any school setting who want to expand their repertoire and incorporate non-Western European music may similarly find it more challenging to incorporate that repertoire using certain Methods and curricula and will also have to make their own adjustments.

However, music educators, curriculum designers, and scholars in the field have made efforts to accommodate more diverse repertoire. For example, *Music and the Brain* includes a variety of world music in their piano books, and *World Music Pedagogy* was designed specifically to accommodate diverse multicultural repertoire (Campbell, 2016). But the appropriateness of placing music into a method outside of its cultural context is an important consideration when incorporating multicultural repertoire. Is it always appropriate to integrate Western music concepts into non-Western musics? In an article about incorporating Native American music, Sarrazin (1995) wrote that extracting Western music concepts from music of other cultures can remove aspects of the cultural context. Furthermore, it can take attention away from music concepts that come from that culture or impose Western music ideals on music that is perceived differently by people from that culture. Additionally, people from many cultures, including Native Americans and Jews, use music for specific purposes, such as religious rituals, and not just for listening (Sarrazin, 1995), so teaching the music just to learn concepts without also delving into the music's cultural importance and function may be inappropriate. It is also important to acknowledge that not all cultures teach music via notation, so not only

should the process of teaching change to reflect the culture of the repertoire (Abril, 2013), but the same music concepts may not be relevant to highlight in repertoire that is taught orally. On some occasions, it may not be appropriate to notate the music, or even to sing it in school at all.

Kol Isha

Kol Isha is a dramatic example of Jewish values and laws presenting a challenge to music teachers. Tamar and Kate described that they had to rethink and redesign aspects of their music classes to ensure that the older boys at their school could receive music instruction without hearing the teachers sing. It is important to note that Kol Isha is not practiced by all Jews, or even by all Orthodox Jews, and thus it is not a challenge in every Jewish day school. When I explained the situation at Goldberg Yeshiva to Shira during the member check, she expressed that not only is fourth grade “really early” to separate boys and girls for Kol Isha, but that she knows of other Orthodox schools that do not adhere to Kol Isha at all. In fact, Tamar does not practice it herself and did not experience it in her own Jewish day school education. However, administrators at Goldberg Yeshiva must navigate a spectrum of Orthodox observance, so this policy is a way to ensure that the most observant families feel comfortable sending their kids to that school. In light of this information, one can conclude that this finding, while fascinating, may not be reflective of many Jewish day school environments.

Integrity In Both General and Jewish Music

Even though the participants in this study were able to integrate general and Jewish music with relative ease, Tamar’s statement that it can be a challenge to keep the

integrity of both Jewish music and general music instruction illuminates the complexity of integration. In the area of Jewish music, teachers must consider the language of the lyrics, the cultural and religious context of the piece, and the purpose for learning it, such as performance or use at home during holiday celebrations. In the area of general music, teachers must consider the different skills and activities that they want to incorporate and the types of repertoire to which they wish to expose their students. One could easily focus one's music teaching on Jewish or general music alone because there is ample material to cover for both. It would be especially easy for teachers who use a pre-written curriculum such as *Music and the Brain*, like Tamar and Kate, to only focus on general music because the lessons are already laid out. To intentionally incorporate both areas and make connections between the two takes time, thought, and planning. This challenge is not insurmountable, as shown through the examples of the participants in this study, and is a necessary aspect of ensuring thorough and thoughtful integration.

Support

Despite the lack of consensus and varying degrees of participant experience, the issue of support was important to include because of the interesting insights that the participants provided. I was initially surprised at the findings from the first two interviews that participants felt that their administrators and colleagues were supportive of their music programs. In my own experience and in anecdotal experiences of other Jewish music educators that I know, administrators and teachers at Jewish institutions do not always see the value in teaching music and do not provide adequate support as a result. It was wonderful to hear how supported the participants felt, but since their data

did not match with my own experience, I asked the participants again during the member check whether support was a challenge for them. When Tamar and Kate reported that they experienced some issues of support in relation to time, my concerns that the data did not reflect the experiences of other teachers were assuaged. With this new information, it was more difficult to conclude whether support was a challenge. I decided to report my findings despite conflicting data because, as Shira put it, there are “different kinds of support,” and music teachers at Jewish day schools may experience different kinds of support to varying degrees at different times during their career. Also, it was fascinating that the support challenges that were reported related to one of the biggest challenges that all participants reported, lack of time. This sheds light on how pervasive the challenge of time can be and how time connects with other challenges.

Research Question Three: Decisions About Integration

For the question of how teachers make decisions about integration, I decided not to include Method or curriculum as a theme because ultimately it served more as a foundation for the data that answered this question and was often implied rather than stated explicitly. Participants were consistent in their use of their chosen Method or curriculum when they made decisions about integration and showed their commitment to their general music philosophy. For the most part, all the participants gravitated toward the “repertoire-first approach.” This is likely for practical reasons due to the amount of repertoire outside of a general music curriculum that teachers must incorporate in a Jewish day school for purposes such as holidays and performances. Shira was the only participant who explicitly talked about using the “concept-first approach.” When I

mentioned this during her member check, Shira said that she suspected that this is because of her prior teaching experience in secular schools. However, both other participants have prior experience teaching in secular schools, so I believe that Shira's use of the concept-first approach comes from the specific instruction that she received during her Kodály training. Neither of the other participants had the same degree of Kodály training as Shira. The theme of "multicentricity" illustrated that participants find it important to evaluate their teaching to make sure they are truly integrating Jewish and general music without sacrificing either. Unlike the other two approaches, multicentricity seems to be less of a starting point for creating lessons and more of a mindset or a second step to check one's work.

Research Questions Four and Five: Beliefs, Values, and Roles

Findings about beliefs and values from the general music world for all participants illuminated that they have similarly strong beliefs about providing high-quality music education to their students. They all believe in the importance of exposure to different genres of music, teaching a variety of music skills, and focusing on the process of making music and the benefits of music education over performance products. The general music beliefs and values of the participants remain consistent with the findings of Holt-Bodner (1989) and Stutzmann (2010), who found that the majority of music teachers at Jewish day schools in their studies thought that one of the purposes of music is to "develop musical knowledge and skills utilizing a broad range of musical literature." Participants also agreed with the majority of teachers in Stutzmann's (2010) study, who said that one purpose of music education is to teach music from other

cultures. Since Kate did not hold beliefs and values from the Jewish music world and Shira and Tamar had more similarities in their beliefs, values, and roles overall, I explore connections between Shira and Tamar's findings in depth.

Shira and Tamar had similar backgrounds in that they both grew up as Jews with exposure to Jewish music and they both have extensive secular music education training. As a result, the origins of their beliefs and values and the resulting beliefs and values are similarly exemplified by the idea of "feet in two different worlds." Both teachers have strong beliefs from each of the different worlds, and both teachers feel strongly about combining those two different worlds. Initially, for the Jewish music world, it seemed that Shira was more focused on making connections to Jewish music within her school, whereas Tamar was more focused on the implications for students' lives as part of the Jewish community outside of school. However, during the member check conversation with Shira, she expressed the same sentiment that teaching Jewish music connects students to the Jewish community. Tamar spent more time talking about how her Jewish identity influenced her choices of repertoire and her choices to connect that repertoire to general music. However, Shira's Jewish identity was clearly also important to her, even if she did not state it as often or as explicitly. In comparison to the extant literature, Shira and Tamar's beliefs align with Holt-Bodner's (1989) finding that most teachers believed that one purpose of music education in Jewish day schools is to teach Jewish values, tradition, and history. However, Stutzmann (2010) reported that most teachers disagreed that it is the primary purpose of music.

When it came to beliefs and values about connecting the two worlds, Tamar focused more on making connections to students' lives as Jews, while Shira expressed her beliefs by sharing her opinions about the state of music education at other day schools. Shira was adamant that music teachers at other Jewish day schools should include more general music overall, and especially integrate it with Jewish music. She "got on her soapbox" about this issue multiple times during our interviews. During the member check when I brought up her discussion of shortcomings in other Jewish day school music programs, Shira asked if I was allowed to share my opinion on the matter. I will reiterate what I said to her, which is that I would not be conducting a study on integration if I did not believe that Jewish day schools should include Jewish and general music together. It is disheartening that many Jewish day school music programs are lacking some of the core components of a quality general music education overall and that they are not connecting general music to the Jewish music that they teach. Like Edelman (1982), Holt-Bodner (1989), and Stutzmann (2010) reported in their studies many years ago, it seems that some music teachers still devote the majority of their curricula to singing Jewish music. Given that the information from Shira is anecdotal, it is not possible to say to what extent the state of music education in Jewish day schools has stayed the same or improved, but it is notable that Shira has the same concerns as the other researchers. Even though the participants have excellent general music programs, it seems that there is still room for improvement in other Jewish day schools.

Given the similarities between Shira and Tamar in background and beliefs and values, especially about bringing together the general and Jewish music worlds, it makes

sense that both would see their role as “The Connector.” Tamar was unique in that advocacy was also a large part of her role. Her need for advocacy reveals that not all administrators at Jewish day schools understand the importance of music education. Tamar’s advocacy not only enabled her to create an excellent music program, but it also paved the way for Kate not to have to advocate as strongly for the importance of music. Neither of the other participants discussed having to advocate as much for their programs, although they certainly could have done so if need be.

Kate provided less data to report because she is not Jewish and was new to teaching at a Jewish day school. However, she had important insights to contribute to the study, not just in her examples of integration, but also through her honest sharing of her beliefs and values and even shortcomings. It is not uncommon for non-Jewish persons to teach at Jewish day schools (e.g., Tracey, 2021), so even though Kate was less represented in the findings than the other participants, both in this section and in this paper overall, it is important to investigate how she navigates teaching Jewish music as part of her position. Additionally, since Kate does not have a Jewish music background, which would include aural learning associated with the “sitting and singing” approach to teaching, it is likely that integration is the only approach that she would take when teaching Jewish music, especially because of her strong general music values. Kate contributed the name of her role, “The Facilitator,” which exemplifies her role as a general music instructor, while also leaving room for the opportunity to adopt some of “The Connector” role in the future.

Implications

A goal of this study was to share findings that would be transferable to other Jewish day school music programs, especially for music teachers who are looking for ideas and inspiration for integrating general and Jewish music. The most helpful findings for this purpose are from the first and third research questions. Findings about how Jewish day school music teachers integrate bring attention to the many ways to integrate general and Jewish music and provide examples that teachers may be able to apply to their lessons. Findings about how music teachers make decisions about integration provide useful information about the process of planning integrative lessons. Music educators at other Jewish institutions who wish to integrate general music into their Jewish music teaching may also find these findings helpful. So, too, might music teachers at other faith-based schools who wish to integrate music from their own religion into their general music curricula.

Music educators in all settings who are interested in culturally responsive teaching and are looking for ways to incorporate music from many cultures may also benefit from the findings of this study. Culturally responsive teaching (CRT), according to Gay (2018), is “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (p. 36). CRT involves validating different cultural backgrounds, connecting school experiences to students’ home lives, engaging in different teaching approaches, and incorporating multicultural materials and information. According to Lind and McKoy (2016), in music education, CRT involves not only

incorporating types of music from a variety of cultures and genres, but also “looking at different ways of promoting musicality” (p. 30). My findings about integration of Jewish and general music most closely connect with the idea of incorporating multicultural materials or music and may give insight into a possible approach to teaching non-Western European repertoire. Examples of integration and how participants made decisions about integration may give other teachers inspiration for how to incorporate Jewish music or music from other cultures. The fact that the participants of this study were able to provide so many examples of successful integration demonstrates that music educators are not limited to traditional Western European repertoire when it comes to teaching music concepts. However, teachers should keep in mind the findings and discussion about the sub-theme of method compatibility to ensure that they are incorporating Jewish or other repertoire in an appropriate and purposeful way.

It is important to state that multicultural content is only a small facet of CRT. Since this study is focused on integration and not on CRT, the examples provided in the findings focus heavily on teaching music concepts and not on connecting the repertoire to student experiences. As Abril (2013) said, “Teachers should also work to include the specific experiences of students in the class rather than teaching concepts and skills in a cultural vacuum” (p. 8). In this study, Tamar spoke directly about her belief that integration is important because it helps connect music instruction to students’ Jewish lives outside of school. Examples of Tamar making connections to students’ lives included connecting secular, English songs like “The Chicken Song” to Jewish customs and trying to select Jewish repertoire that would be sung in other Jewish settings or that

students requested. Shira did not provide as many specific examples of connecting her teaching to students' lives outside of school. This may be because it is assumed that Jewish music that is taught at a Jewish day school will be connected to students' Jewish lives, especially given Shira and Tamar's efforts to include repertoire that students will encounter in Jewish contexts outside of school. Teachers might consider modeling their practices after Tamar and using the literature on CRT to realize a more holistic culturally responsive teaching practice.

Also, as Gay (2002) wrote, "culturally responsive teaching deals as much with using multicultural instructional strategies as with adding multicultural content to the curriculum" (p. 107). My discussion of integration does not delve into different ways to present information, the creation of an inclusive classroom environment, and other instructional practices that are integral to CRT. Still, I believe that CRT relates to the integration of Jewish and general repertoire in Jewish day schools because the inclusion of Jewish repertoire validates students' cultural background and connects school learning to home experiences. Integration also ensures that Jewish music is connected to general music learning and not compartmentalized in a way that implies that Jewish music is less important or irrelevant to music instruction.

Although hints of integration of Jewish and general music were present in Kreinen (1956) and Stutzmann's (2010) lesson plans, this is the first study to examine that topic specifically. The findings of this study showed that integration is possible and that music teachers at Jewish Day schools invest time and energy into integration, making it a significant part of their teaching practice. This study also provides an update on the

state of music education in Jewish day schools. Stutzmann's (2010) study took place over a decade ago as of the writing of this paper, so this study provides a glimpse into more contemporary issues regarding music education in Jewish day schools. Additionally, this study contributes to understanding about issues that are pertinent to music educators at faith-based schools because, prior to this study, there was a lack of literature in this area.

Limitations

This study had a number of limitations. Any study with only three participants necessarily excludes perspectives. The purpose of this inquiry necessitated select participant characteristics, such as extensive music education training and teaching experience in general music. As Shira noted, and as Edelman (1982), Holt-Bodner (1989), and Stutzmann (2010) reported, music teacher certification may vary in different educational settings. The most recent data from Stutzmann (2010) revealed that one third of the day school music teachers surveyed were not certified. With lower teacher certification rates, it is difficult to know how much of a priority integration of general and Jewish music would be. Thus, I intentionally selected participants who had music education training, making the data not representative of many Jewish day school music teachers. Furthermore, I only selected participants who integrate Jewish and general music at least some of the time to gain a deeper understanding from experienced practitioners. There are no apparent data available about how common integration is in Jewish day school music classrooms, but it is reasonable to assume that integration is not the norm in all day school music classes based on the participants' description of other Jewish day school music programs. This study excludes the perspectives of music

teachers who do not integrate at all or are new to integration. I also excluded participants who are new to teaching because I believed that they would be too overwhelmed by the challenges of navigating a new profession with a new curriculum to focus on their processes for integration.

Since the participants came from only two types of Jewish day schools, differing practices at other types of Jewish day schools, such as Conservative, Reform, or Modern Orthodox Jewish day schools, are not reflected in the findings. The challenge of Kol Isha especially shows that the findings may not be representative of all school types.

Additionally, participants all taught general music at the lower school level and data was only reported for preschool through fifth grade, so integration with older students or in ensemble music classes, such as orchestra or choir, was not explored. COVID restrictions prevented me from interviewing participants or observing classes in person, which may have made for richer data. Because of these restrictions, participants also had to make alterations to their teaching practices. In a year without the pandemic, the observations especially would have looked very different.

Suggestions for Further Research

Since this is one of only four research studies about music education in Jewish day schools, and the only study on integration of general and Jewish music, there is a need for further study in this field. Research on how music teachers in Jewish day schools integrate general music with Jewish music and themes could be expanded to include music teachers from other school types, high school music teachers, and band, choir, and orchestra teachers. The development of a survey like those of Edelman (1982), Holt-

Bodner (1989), and Stutzmann (2010) with questions specifically relating to how Jewish day school music teachers integrate Jewish and general music would allow for a broader sample and more generalizable data.

Additionally, a study in which teachers who are not used to integrating general and Jewish music apply the techniques of the participants in this study would help determine if the findings of this study are applicable to other Jewish day schools. Like Stutzmann (2010) who tested out her curriculum units, collecting feedback from teachers about the techniques could uncover even more insights about integration in practice. A study on the benefits and limitations of using different music education Methods or curricula to teach Jewish music may help Jewish day school music educators find a Method or curriculum that works for them. This kind of study could contribute to an effort to create a standard Jewish day school music curriculum and textbook as Holt-Bodner (1989) and Stutzmann (2010) recommended.

Surprisingly, very little research has been done on music education in faith-based schools, despite their prevalence in the United States. Any study examining issues that specifically pertain to music educators in faith-based schools would help provide a much-needed update to the existing literature and in some cases, would add completely new topics to scholarship. Studies about how faith-based school music teachers integrate music from their religions into their general music curricula would add to integration research by providing different perspectives.

Summary and Conclusion

The purpose of this qualitative multiple case study was to examine how music teachers at Jewish day schools integrated both general music skills and repertoire with Jewish repertoire and themes in their curriculum. The three extant studies on music education by Edelman (1982), Holt-Bodner (1989), and Stutzmann (2010) take a quantitative, descriptive approach to examining the state of music education in Jewish day schools. A current, qualitative study that focuses on integration of general and Jewish music was needed. Data for this study were collected through interviews, observations, and artifacts from three general music teachers who taught at the lower school level of two different Jewish day schools: Shira, who taught preschool through fifth grade at a pluralistic school, Tamar who created the music program at a preschool through eighth grade Orthodox Jewish day school, and Kate, Tamar's successor.

I organized the findings of the study by the five research questions. Participants integrated general and Jewish music through music basics and deliberate curricular decisions. Challenges that participants faced included time, tensions between values and practical considerations, and on some occasions, support. Participants made decisions about integration by taking the repertoire-first or concept-first approach, and then checking to make sure that their lessons were multicentric. The overarching theme for participants' beliefs and values was "feet in two different worlds." Shira's strong beliefs and values from the general music world, Jewish music world, and the combination of the two in "two worlds, one teacher," indicated that she viewed her role in her school as "The Connector." Similarly, Tamar's beliefs and values came from the general and Jewish

music worlds and “merging the two,” and she saw her role as “The Advocate/Connector.” Kate derived her beliefs and values only from the general music world because she is not Jewish and does not have prior experience teaching music in a Jewish day school. However, she is open to Jewish music, and will likely incorporate more in the future. She understood her role as “The Facilitator.” The findings from this study provide insights that may help other Jewish day school music teachers, as well as music teachers at other Jewish institutions, other faith-based schools, and even teachers at secular schools who wish to incorporate more diverse repertoire. It is my hope that this study aids and encourages future research on music education in Jewish day schools.

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APPENDIX A

IRB APPROVAL



Research Integrity & Compliance
 Student Faculty Center
 3340 N. Broad Street, Suite 304
 Philadelphia PA 19140

Institutional Review Board
 Phone: (215) 707-3390
 Fax: (215) 707-9100
 e-mail: irb@temple.edu



Approval for a Project Involving Human Subjects Research that is Approved as Exempt

Date: 15-Mar-2021

Protocol Number: 28018
 PI: PARKER, ELIZABETH
 Review Type: EXEMPT
 Approved On: 15-Mar-2021
 Risk: Minimal risk
 Committee: A1
 Sponsor: NO EXTERNAL SPONSOR
 Project Title: Integrating General and Jewish Music in Elementary Jewish Day School
 Music Curricula

The IRB approved the protocol 28018.

The study was approved under Exempt review. The IRB determined that the research **does not require a continuing review**, consequently there is not an IRB approval period.

As this research was approved as Exempt, the IRB will not stamp the consent or assent form(s).

Note that all applicable Institutional approvals must also be secured before study implementation. These approvals include, but are not limited to, Medical Radiation Committee ("MRC"); Radiation Safety Committee ("RSC"); Institutional Biosafety Committee ("IBC"); and Temple University Survey Coordinating Committee ("TUSCC"). Please visit these Committees' websites for further information.

Finally, in conducting this research, you are obligated to submit the following:

- **Modifications** - Any changes to the research that may change the Exempt status of this study must be reviewed and approved by the IRB prior to implementation. Examples of such changes are: including new, sensitive questions to a survey or interview, changing data collection such that de-identified data will now be identifiable, including an intervention in the methods, changing variables to be collected from medical charts, decreasing confidentiality measures, including minors or adults lacking capacity to consent as subjects when previously only adults with capacity to consent were to be enrolled, no longer collecting signed HIPAA Authorization, etc. Please reach out to the IRB Staff with any questions about if a change to the study warrants a Modification.
- **Reportable New Information** - Using the Reportable New Information e-form, report new information items such as those described in HRP-071 Policy - Prompt Reporting Requirements to the IRB **within 5 days**.
- **Closure report** - Using a closure e-form, submit when the study is permanently closed to enrollment; all subjects have completed all protocol related interventions and interactions; collection of private identifiable information is complete; and analysis of private identifiable information is complete.

APPENDIX B

FIRST INTERVIEW PROTOCOL

1. Tell me about yourself.
2. Tell me about your school.
3. Tell me about the history of the music program at your school.
 - a. What was the program like when you first got to the school and how did you change it?
4. Describe the elements of your current curriculum.
 - a. What are the goals of your school's music curriculum?
 - b. What music skills do you endeavor to teach your students?
 - c. What kinds of repertoire do you teach and where do you find it?
 - d. What resources do you use to build your curriculum?
 - e. What are the important music assessments or performances that happen during the year?
 - f. What musical opportunities exist for students at your school?
 - g. Do you know about and/or use the National Core Arts Standards for Music? If not, do you use any other standards?
 - h. What does an average music class look like?
 - i. What considerations go into curriculum decisions? How do you make curriculum decisions?
5. How does the music program reflect the overall place or importance of Judaic studies at your school? Of secular studies?
6. What do you estimate are the percentages of Jewish and general repertoire and goals in your curriculum? Are they ever combined?
7. What challenges do you face when trying to teach the curriculum that you planned?
8. Who are the key players in deciding curricular elements and goals at your school? What do they think about the music program?
9. How do other teachers, parents, and administrators view the music program? What expectations do they have?
10. To what extent do other teachers incorporate music into their classes? Do you coordinate with them?
11. What is the philosophy of music education at your school?
12. What role does music play at your school?
13. Is music valued at your school?
14. How does music at your school compare to music at other Jewish day schools?
15. To what degree is there connection, collaboration, and resource sharing between music educators at different Jewish day schools?

APPENDIX C

SECOND INTERVIEW PROTOCOLS

Shira

1. What is the philosophy of music education at your school?
2. What role does music play at your school?
3. Is music valued at your school?
4. How does music at your school compare to music at other Jewish day schools?
5. To what degree is there connection, collaboration, and resource sharing between music educators at different Jewish day schools?
6. I know that you went to the Prizma PD a few weeks ago. Have you been to other professional development sessions for music teachers at Jewish day schools? If so, what kinds of things do they talk about?
7. Based on our last interview and the lesson plans and audio that you provided me, I noticed that you often use Jewish music for rhythm and movement activities. I know that you are unable to do singing activities due to Covid, but do you ever or have you ever in the past used Jewish music to teach other concepts such as solfege?
8. In our first interview, you mentioned your purple folder in which you list songs that fit specific musical concepts. Do you have Jewish music listed in that folder? What kinds of concepts are included?
9. When you use Jewish music in your lessons, do you try to find a Jewish piece that fits the concept or do you choose the piece first and try to find a concept that fits?
10. Were the lesson plans you shared with me intended for asynchronous learning?
11. Can you explain what the in-person lessons were like? How did movement work for them? When I heard you singing what you singing live or was it a recording?
12. In our conversations, you've seemed really passionate about integration. Why are you so passionate about it? Why do you think integration is so important?
13. Is there anything that we haven't talked about that you think is relevant to the integration of general and Jewish music?

Tamar

1. What challenges did you face when trying to teach the curriculum that you planned?
2. The current music teacher mentioned the challenge of not being able to sing in front of the older boys because of Kol Isha. How did you navigate this when you were a teacher there? Did you find this challenging?
 1. Are there any singing-specific goals in your curriculum that make this particularly challenging?
3. What is the philosophy of music education at your school?
4. What role does music play at your school?

5. Is music valued at your school?
6. You implied during our last interview that you yourself went to a Jewish day school. If so, what was your music experience like?
7. How does music at your school compare to music at other Jewish day schools?
 1. Do you know of any other day schools that use Music and the Brain?
8. How did you go about teaching the songs for Shir Hachodesh? Was it taught more like a sing-along or did you bring in more general music aspects to the lesson?
 1. Would you be able to share the list of songs for Shir Hachodesh?
9. In what grade did middle school band start? What about choir?
10. Based on my conversations with you and Kate, it seems like the Music and the Brain curriculum really focuses on rhythm. Can you talk about how the curriculum addresses other aspects of music such as pitch? How did you teach these things using Music and the Brain, especially with Jewish repertoire?
11. Does Music and the Brain borrow from any other music education methods? The rhythm syllables sound a lot like the syllables for Kodály. Does it use solfege?
12. Do you still have lesson plans and documents that explain your curriculum and objectives that you would be able to share?
13. Is there anything that we haven't talked about that you think is relevant to integration of general and Jewish music?

Kate

1. About the observations:
 - a. With the first graders, you had them clapping rhythms and playing boomwhackers along to the recording of Hatikvah. Is it an activity that you do with other repertoire? How did you continue working on that song with that age group?
 - b. For the fifth grade girls, you said that you were doing things a little bit differently than you usually do. What did you mean by this? Is it normal for students to only work on one measure of a piece or was that just something that you did because Hatikvah is challenging?
2. What if anything do you do to support Jewish assemblies such as the Siddur play?
3. How do you think your music education background influences your approach to integrating Jewish repertoire? I notice you don't use a sing-along approach common among songleaders and other Jewish music educators—is that a conscious choice?
4. How does the music curriculum differ between boys and girls once they are separated in fourth grade?
5. Based on my conversations with you and Tamar, it seems like the Music and the Brain curriculum really focuses on rhythm. Can you talk about how the curriculum addresses other aspects of music such as pitch? How did you teach these things using Music and the Brain?
6. In what grade did middle school band start? What about choir?

7. How does the music program reflect the overall place or importance of Judaic studies at your school? Of secular studies?
8. What challenges do you face when trying to teach the curriculum that you planned?
9. Who are the key players in deciding curricular elements and goals at your school? What do they think about the music program?
10. How do other teachers, parents, and administrators view the music program? What expectations do they have? Is music valued at your school?
11. What is the philosophy of music education at your school?
12. What role does music play at your school?
13. How does music at your school compare to music at other Jewish day schools? Do you have any connections to music educators at other Jewish day schools?
14. Is there anything that we haven't talked about that you think is relevant to the integration of general and Jewish music?

APPENDIX D

THIRD INTERVIEW PROTOCOLS

Shira

- How is being a music teacher at a Jewish day school different than being a music teacher at a different type of school?
- How does your Jewish identity impact your music teaching?
- In one of our early conversations that isn't on the record, you talked about your role when you worked at an Orthodox Jewish day school. Can you explain what you did with the music program at that school?
- Are there any other examples of integrating Jewish and general music that have happened since we last spoke that you are particularly proud of?

Tamar

- How is being a music teacher at a Jewish day school different than being a music teacher at a different type of school?
- How did your Jewish identity impact your music teaching?

Kate

- How is being a music teacher at a Jewish day school different than being a music teacher at a different type of school?
- How does your identity as a non-Jewish person impact your music teaching?
- Are there any other examples of integrating Jewish and general music that have happened since we last spoke that you are particularly proud of?

APPENDIX E

DATA COLLECTION TIMELINE

- March 15, 2021: IRB Approval, Sent Consent Form to Participants
- March 22, 2021: First Interview with Shira
- March 26, 2021: First Interview with Tamar
- March 29, 2021: First Interview with Kate
- April 14, 2021: Observed Kate's First Grade Class
- April 19, 2021: Received Artifacts from Shira
- May 4, 2021: Observed Kate's Fifth Grade Girls Class
- May 11, 2021: Second Interview with Tamar
- May 12, 2021: Observed Kate's Fifth Grade Boys Class, Received Observation Audio
For Kindergarten and Second-Fourth Grade from Shira
- May 28, 2021: Second Interviews with Kate and Shira
- June 14, 2021: Received Artifacts from Kate
- July 22, 2021: Received Artifacts from Tamar
- November 11, 2021: Third Interview and Member Check with Tamar
- November 12, 2021: Third Interviews and Member Checks with Kate and Shira