

FINAL REPORT

on

EAST EUROPEAN JEWISH FOLKSONG IN ITS SOCIAL CONTEXT:
AN ANALYSIS OF THE SOCIAL SYSTEMATIZATION OF
FOLKSONG PERFORMANCE

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Background

This study provides information on and analyzes Yiddish folksong performance in its social context on the basis of field data never before gathered. In the past, the study of expressive behavior generally and Yiddish folksong in particular, has been text and tune oriented, and has emphasized the origin, distribution, and history of particular songs. In contrast, this study generates the data necessary for integrating song with the other components involved in its use (participants, settings, linguistic and musical codes, performance styles, norms of interaction and interpretation, standards of excellence, etc.) and reveals the social systematization of Yiddish song performance in its multicultural ethnographic context.

East European traditional song and music are especially productive for study because this ethnic minority was distributed continuously over a vast and culturally diverse geographic territory. Hence the singers were in contact with the traditions of a variety of coterritorial populations and incorporated into their repertoire whole songs and other aspects of the musical systems of their neighbors, who in turn, were influenced by Jewish singers and musicians. As a result, the East European Jewish singer presents especially rich opportunities for studying interethnic interaction over a large and diverse territory and the repercussions of this contact on the musical system of one widely distributed ethnic minority.

Our approach and method of gathering data are designed to maximize the opportunities for studying ethnic interaction in the musical sphere. However, because the Old World Jewish communities have been destroyed and the singers cannot be studied in situ, the only remaining living sources of information on East European Jewish song are informants born in Europe and living in North America today and to a lesser extent, in other parts of the world. Many of them are advanced in years; one of our finest subjects passed away last year.

This project may therefore also be seen as "urgent ethnomusicology" in its effort to salvage information which will be irretrievable as Old World singers die. This data was never before gathered because of the rudimentary state of Yiddish folksong studies and their text orientation. Furthermore, we found that since many of our singers had arrived in North America before World War I, while others had survived the Holocaust and arrived in America during the 1950's, they were excellent subjects for examining the role of singing in the Jewish immigrant community in New York and the process of change in the musical system when a traditional singer confronts a radically different cultural milieu.

Our primary objectives thus include:

- a) the systematic and in-depth gathering and processing of data for documenting and analyzing East European Jewish song in its social context;
- b) the analysis of the social systematization of traditional singing in East European Jewish society.

Project Activities

I. Training of Research Assistants

A major emphasis was the training of 15 fieldworkers, 2 Yiddish transcribers, and 2 music transcribers. This was accomplished by means of 3 advanced graduate seminars held at Columbia University and the Max Weinreich Center in New York City during spring 1973, summer 1974, and fall 1974. The aim was to train and engage research assistants who would be able to carry through in as many aspects of the collection, processing, and analysis of data as possible. By conducting the training in the form of graduate seminars, students were able to receive academic credit toward advanced degrees and incorporate work on the project into their academic program. One student developed a master's thesis

on the basis of data she gathered in connection with the project and several used project data for research papers in other courses. All the students were fluent in Yiddish; some were also competent in Hebrew and Russian. Several of these students were later hired to continue working on the project during the summers and to a lesser extent, in the course of the school year.

The training was designed to provide the assistants with the theoretical underpinnings of the project, familiarity with the general subject of Yiddish folksong and its study, and expertise in the specific procedures they would be using in this research project. This is the first time that such courses have ever been offered and a pool of fieldworkers created who are fluent in Yiddish, familiar with Yiddish traditional song, and trained in modern folkloristic and ethnomusicological research methods. Several of them have been engaged in other research projects as a result of their training and experience in connection with this one.

Course descriptions and class protocols are attached. Many of the classes and work sessions were tape-recorded.

II. Survey of the Scholarship and Archival Collections

The seminar held spring 1973 was devoted to examining the scholarship on cognitive anthropology, the ethnography of communication, and general and Jewish ethnomusicology; examining archival collections; locating informants; and designing and testing field guides. In the process we assembled a substantial file of studies of East European Jewish song and music which appeared in journals, many of them highly inaccessible or available only through interlibrary loan. This file will provide a basis for a Reader in Yiddish Ethnomusicology, to be published by the Max Weinreich Center as a text for future Yiddish ethnomusicology courses, and for future research and courses on this subject.

Archival collections of Yiddish folksong examined at the YIVO Institute for Jewish Research include the tape recordings made by Ruth Rubin and Ben Stonehill, the record collection, and the files of Yiddish theater and popular sheet music. In addition, we combed through the questionnaire used by the Language and Culture Atlas of Ashkenazic Jewry for questions pertaining to music and song and made recordings of pertinent material from their tapes. In this way we secured many versions and variants of single songs from a wide geographical area. This allowed us to examine the nature and range of variation and the extent to which variation is regional in character.

The survey of published and archival materials was used to familiarize ourselves with the song repertoire and to establish 1) which kinds of songs had been recorded often; 2) which kinds of songs and geographical areas had been neglected; 3) the range of materials we could expect to find; 4) which songs had been widely distributed through records and sheet music; and 5) what we should elicit through the field guides.

III. Selecting Singers for Study

In the effort to settle upon those singers who would be suitable and cooperative for in-depth study, we contacted and recorded material from about 75 singers, 13 of whom we eventually studied in depth. Contacts were obtained by going through the pool of 500 informants utilized by the Language and Culture Atlas of Ashkenazic Jewry; the readers and correspondents to the Yiddish folksong page in the Sunday Forward newspaper; presenting radio programs about the project in Yiddish on WEVD and requesting informants; visiting and working through social workers and program directors at the Jewish ^{Associated} Services for the Aged and visiting and speaking at the various golden age clubs; speaking for and mingling with the guests at Camp

Boiberik, a Yiddish-speaking adult summer colony in the Catskills; and personal contacts.

IV. Tools, Procedures, and Methodology

A primary concern was that the gathering of data be systematic, in-depth, comparable across singers, and done in a way that would simplify later processing, storage, and retrieval. The amount of data we generated was massive and required that we simultaneously perform an archival function, which we did in the form of tape indexing and other finding tools.

The guides were designed to 1) provide a basis for conducting interviews; 2) help to structure observations of events in which the researchers participated (e.g. Hasidic weddings, celebrations of Purim and Passover); 3) facilitate processing and archiving the data; 4) provide an organized basis for conducting preliminary analysis of the material and presentation of findings. Members of the spring 1973 seminar participated in the drafting of preliminary interview and participant observation guides in English. After discussion and revision, we translated all interview guides into Yiddish, the vernacular of the singers and language in which all interviews were conducted.

Interview guides -- These guides were designed on the basis of groundwork which included examining any guides previously used by general ethnomusicologists (MacAllester, Merriam, and Nettl), folklorists (Goldstein), language acquisition scholars (Slobin), anthropologists involved in socialization (Hilger), Yiddish folkmusic scholars (Beregovski), and Yiddish folklorists (Anski). In addition we utilized Yiddish folksong collections to prepare finding lists and Stutchkoff's Thesaurus of the Yiddish Language to identify the varied terminology used for

talking about song and music. A portion of the protocol for this aspect of the work is attached and includes bibliography.

The interview guides are designed to document a) the individual song; b) the individual singer as a musical specialist; c) singing occasions; and d) special topics. The major guides are attached and include the following:

- a) The song documentation form consists of over 22 questions to be asked about any given song and is designed so that while the information is being recorded, the interviewer can also briefly indicate the answers.
- b) Guides to the life of the singer include (1) the personal history forms which contain basic information about the informant's birthplace, migrations, family, education, occupation, etc.; (2) a detailed guide to the musical biography of the singer, that is, those aspects of the biography that have special reference to the learning, use, and meaningfulness of song and singing in the singer's life and the musical milieu in which the singer developed; and (3) a special guide to the use of music in early childhood.
- c) Guides to the description of performance occasions were prepared for each major holiday; we attempted to interview about holidays at the time they occurred in the course of the year. Major guides were prepared for Sabbath, Passover, Purim, and some of the minor festivals.
- d) Guides were designed specifically for exploring taboos governing singing, especially the singing of women in the presence of men. In addition, we prepared one guide to elicit songs and information on singing associated with occupations.

Participant observation guides -- In addition to interviewing, we observed as many occasions as possible which approximated to some degree the kinds of

behaviors we were studying through interviews. We did this to discover what kinds of information we were probably not getting in interviews and as part of the more general fieldwork methods training of the research assistants. The data so gathered are interesting and useful in their own right and deserve analysis. We observed holiday and festival observances among various Hasidic courts and elsewhere. Guides for structuring observations were prepared specifically for Passover, Purim, Succoth and Simhat Torah. Purim guides were prepared by Jill Gellerman and Shifra Epstein in connection with their own research projects. Student field reports were subsequently made available to them for their own work.

Methods of processing the data -- A variety of methods were used to facilitate the orderly storage and efficient retrieval of the data. Where possible, field guides also served as a guide to the content of the interview since answers could be filled in directly on the guides. Also, guides helped to standardize the format in which the information was presented and made finding material and making comparisons easier.

Special forms and procedures were designed as follows:

a) Tape identification forms were filled out for each recorded tape and served in part as a collectors log, since it included information regarding the circumstances of the interview.

b) A tape summary index was prepared for each recorded tape and a numbering system devised for the tapes, the songs of each informant, and the contents of each tape.

c) Specific procedures were developed for the transcription of verbal and musical material. This aspect of the work presented special problems because of the several languages involved, the handling of dialect, orthography, transliteration, translation, and glosses. In the case of the musical transcriptions the problems were compounded by the fact that the transcribing of a tune is itself an act of analysis. Our work sessions on the procedures of tune transcription

are of special value and the resulting musical transcriptions present exciting analytical possibilities.

All archival procedures and finding tools were prepared in English.

Guides to preliminary analysis and presentation of findings -- We worked out specific procedures for selecting songs from a given singer's repertoire for close analysis, preparing headnotes to these songs, and analyzing them in terms of form and content. Similarly, the preparation of the case studies of individual singers was standardized.

V. Data Gathered

The above description of field guides indicates the content of the interviews, all of which were taperecorded. Of the approximately 75 singers recorded, 13 were interviewed in depth (10-28 hours of taped interviews^{45/100/}). In several cases, singers who were not studied in depth, proved very useful for covering specific areas not easily documented: for example, one male provided excellent imitations of the intoned sermons of the traditional preacher; another recalled the Purim parodies in detail.

Of the approximately 240 hours which were taped recorded, 184 have been indexed, and 92 transcribed. Transcriptions consist of about 3,000 typed pages. Over 2,000 songs were recorded and documented. In addition, we made about 3 hours of video-tape of two singers, with the help of the audio-visual laboratory of the University of Pennsylvania. Field notes were made in connection both with interviews and with the participant observation of Hasidic and other events. In addition, we were fortunate in obtaining records and tapes that had been made of two of our singers twenty-five years ago; this provides extraordinary time depth for examining stability and change in their performance of given songs. In the case of one singer the recordings were made immediately upon her arrival in America,

and thus most closely approximate her Old World style. We also collected sheet music, song booklets, handwritten notebooks containing songs, music programs of various organizations, records, and photographs of the singers and their families.

VI. Analysis

Case studies of seven key informants were prepared and are being revised. They are organized as follows: 1) biography of the singer as a musical specialist; 2) musical concepts, attitudes, and aesthetic; 3) transmission, learning, and acquisition; 4) performance settings and occasions; 5) repertoire, and to some extent preliminary analysis of tunes and texts. Musical analysis continues with the collaboration of Dr. Mark Slobin, an ethnomusicologist at Wesleyan University. E. G. Mlotek is assisting with the preparation of annotative headnotes to individual songs. The findings will be presented in several parts and will include: the case studies, songs accompanied by headnotes, annotations, and musical analysis, methodology, and integrative analysis.

Results

The results of this project include:

1. A large archive of data on East European^{Jewish} song in its social context. This collection includes 240 hours of tape recordings of 75 singers; 3 hours of videotape; 3,000 pages of transcription; 2,000 recorded and documented songs; in-depth interviewing of 13 singers; photographs and other memorabilia from the singers. We indexed 184 hours of tapes and transcribed 92 hours. Indices and other finding tools serve as a catalogue to this archive and make the data readily available for further research and analysis.

2. A collection of resource material for future research and teaching in the form of:

- a. bibliography of East European Jewish song and music;
- b. file of otherwise inaccessible studies of East European Jewish song from journals and other sources;
- c. collection of song booklets, programs, handwritten collections of songs, sheet music, etc.

3. Methodological tools in the forms of:

- a. numerous extended field guides for interviews and participant observation of musical behavior in East European Jewish society;
- b. tools for processing tape-recorded materials;
- c. guidelines for transcription and indexing of tapes.

4. Preliminary analysis of the material in the form of case studies of 7 singers and musicological analysis of selected tunes.

5. Training of research personnel: 15 fieldworkers; 2 Yiddish transcribers; and 2 music transcribers.

6. Developing a pool of living research resources in the form of cooperative informants who have already been and will continue to be used in the classroom, for public presentations, colloquia, and other occasions.

7. Providing the basis for courses currently being offered in Yiddish folklore, ethnography, and ethnomusicology at Columbia University, City University of New York, University of Pennsylvania, Wesleyan University, and the Max Weinreich Center for Advanced Jewish Studies.

The nature of these results is partially discussed in connection with the description of project activities above and is further illuminated by the accompanying sample materials. A few further observations on the significance of the results follow:

The archive of East European Jewish song in its social context formed by means of this project documents for the first time the social milieu of song in this society. From this material we see what traditional East European Jewish singers actually sing, the range and variety of their repertoire, how they learn to sing, what songs and singing mean to them, and how song performance is organized and functions within their life and community. In addition, we were able to record the same songs from a given singer more than once and in some cases several times over an extended period of time, thus providing valuable material for the study of stability and change. Our data is unique in the Yiddish folk-song scholarship because of a) its focus on the individual singer and in-depth study of her or his 'musical biography' and b) in its concern with the careful and detailed documentation of each song in the repertoire.

In addition to providing in-depth treatment of singers and songs, the collection provides broad coverage of geographic areas; each major Jewish cultural region is represented by singers stemming from White Russia, Ukraine, Bukovina, Central Poland, Galicia, and elsewhere. This material thus provides excellent research opportunities for studying this particular community as an ethnic minority which settled continuously over a vast geographic territory and came into contact with a variety of co-territorial cultures. As such the data is well-suited to studies of culture contact, ethnicity, and the sociolinguistics of expressive behavior in the musical sphere.

Breadth of coverage is also reflected in the age-range of the singers (late 40's to late 80's) and those instances where we were able to interview more than one generation. The singers were drawn from a variety of social spheres, and include people from a) large urban centers and isolated rural

settlements; b) Hasidic, non-Hasidic orthodox, as well as non-observant circles; c) varying educational background including traditional religious and modern secular institutions; d) a variety of political and ideological sectors; e) different economic levels. These differences are expressed in the song repertoire, singing styles, and role and meaning of song for the singer and his social circle.

There are specific areas documented by our data which are of special value:

a) songs never before recorded, some of them from the oldest strata of the Yiddish folk song repertoire; b) particular areas of expressive behavior scantily or only impressionistically documented in the literature -- for example, detailed accounts of Purim celebrations including the Purim rov (rabbi); Purim folk dramas and parodies; traditional preachers and wedding jesters; learning tunes used in the kheyder (religious primary school); street singers and broadside ballads; songs and singing in modern social contexts in Eastern Europe (secular schools, political parties and social movements, youth groups, literary and musical circles, etc.); in the ghettos and camps during the Holocaust period; and in the Jewish immigrant communities in New York City as early as 1910; accounts of the transmission of songs from America to Europe in the case of one singer who spent three years in New York between 1910 and 1913, returned to Europe, and finally settled in New York in the 1950's. As a result, our specific approach and our analysis to date do not begin to exhaust the possible avenues for research inherent in our data. It is our hope that this material will be used for theses, dissertations, and other research efforts.

This collection is further enhanced by the ways in which the material was gathered and indexed. The use of tape and video recordings ensure an accurate record while the field guides provide systematic and comparable coverage. The

trained field workers were able to conduct all interviews in Yiddish, the vernacular of the singers. The transcriptions of language and music are also informed by carefully worked out principles. Indexing procedures assure that this vast mass of material can be easily used.

A major result of this project is thus the collection, preservation, and cataloguing of data, largely ignored previously, on traditional singing, songs, and singers, in East European Jewish society during the first half of the twentieth century in Europe, during the Holocaust, and in the early days of settlement in North America. Given the urgent character of this research on the last living links with Old World Jewish communities, the collection is of special value.

The project is of potential value to the field of folklore and ethnomusicology in general, especially with reference to:

- 1) our methods of gathering data ^{and} analyzing song and singing as a systematic domain of expressive behavior;
 - 2) the integration of musical and cultural data and concerns in the analysis;
 - 3) the comprehensive and detailed portrait of one community of traditional singers, their milieu, repertoire, and music performance system, and the opportunity this portrait provides for comparative and interethnic studies;
 - 4) the theoretical implications of the musical transcriptions and analysis.
- For instance, we printed special large sheets of stave paper to enable us to transcribe an entire melodic unit on one line and to arrange each repeated singing of that unit on each stave below. This facilitates comparison of the singing of stanzas within a song or across songs and allows us to pinpoint the precise points of variation.

Impact

I. New data base

The project provides a new kind of data base for the study of East European Jewish song and singing, a growing area of interest, as reflected by new courses in this area, student research projects, theses, and dissertations. With this in mind, we have arranged with Dr. Dieter Christensen, Chairman of the ethnomusicology program at Columbia University, to deposit copies of the tapes and tape indices in the Ethnomusicology Archive at Columbia University, where there are interested graduate students and excellent listening facilities. A similar arrangement is currently being worked out with the ethnomusicology program at Wesleyan University where Dr. Mark Slobin offers a Yiddish Folk Music course based in part on the project data. In this way, ethnomusicologists in other areas will have an opportunity to study this material; East European Jewish song material will be able to figure more fully in cross-cultural studies of folksong performance; and our methods of study will be utilized and refined by others working in the field.

II. Pool of trained personnel

As a result of this project there are now 15 trained fieldworkers, 2 music transcribers, and 2 Yiddish transcribers who are using their training and skills in their own research and in other research projects:

1. The Oral History of Holocaust Survivors project at the American Jewish Committee has utilized some of our interviewers;
2. Jill Gellerman, who is video-taping Hasidic dance, attended one of our courses, is interested in our approach and has utilized student field reports and one of our music transcribers;

3. Dr. Diane Roskies, an educational psychologist, is working on traditional primary education among East European Jews and will utilize our interviews on early childhood, socialization, and song used to teach the alphabet, counting, and the Hebrew-Aramaic language;
4. Janet Elias is completing a masters thesis on East European Jewish instrumental musicians at Bar Ilan University in Israel, and has found our general approach as well as our survey of the Yiddish music literature and archive holdings useful;
5. Dr. Gertrude Dubrovsky, who is forming an archive of material pertaining to the Farmingdale community, has found our methods of processing the material useful and has adopted our personal history forms, tape identification and tape index procedures.
6. Etienne Phipps, a graduate student at the University of Pennsylvania, is using our study as a model for a similar ethnographic study of Sephardic Jewish singers and will thus produce valuable comparative material for studying intracultural variation across different Jewish groups;
7. Shifra Epstein is writing a dissertation on contemporary Purim celebrations and is using our field reports and interviews regarding Purim;
8. Sonia Friedman, at Teachers College, Columbia University, is completing a masters thesis on a social network of Yiddish singers at a senior citizens club based on data she gathered in connection with the project;
9. In her column on Yiddish folksong in the Sunday Forward newspaper, E. G. Mlotek has published songs we recorded which had not been previously reported at all or in as full a form. She utilizes our song material for her own comparative and historical studies of individual Yiddish songs.
10. Dr. Mark Slobin is utilizing project data in his investigations into the musical aspects of Yiddish song.

III. Resources for teaching

This project made it possible to offer three advanced seminars in Yiddish ethnomusicology at Columbia University and the Max Weinreich Center for Advanced Jewish Studies, and to continue to offer such courses. In addition, Dr. Mark Slobin initiated a Yiddish folkmusic course at Wesleyan University, and has made full use of our documentary field recordings for his classes. Barbara Kirshenblatt-Gimblett has often utilized the project singers in Yiddish folklore courses taught at the University of Pennsylvania and Columbia University. Rosaline Schwartz has also utilized our singers in the classroom, when teaching Yiddish folklore and literature at the City University of New York.

Several of our research assistants, students and colleagues have drawn on our collection for making demonstration tapes for class presentations, and our videotapes are available for the same purpose. Our survey of the literature will provide the basis for a Reader in Yiddish Ethnomusicology and bibliography of Yiddish song and music scholarship. Students presently assisting Barbara Kirshenblatt-Gimblett in the teaching of these courses will, in time, be qualified to teach in this area themselves.

IV. Resources for public programs

Colloquia and Conferences: Two annual Yiddish Folklore Presentations held at Columbia University during the spring of 1974 and 1975 featured our traditional singers for a general audience. The 1975 presentation drew over 400 people. Our fieldwork will also provide a basis for selecting performers to represent the American Jewish community at the Smithsonian's Festival of American Folklife during the summer of 1976. At the Yiddish Studies Colloquium sponsored by the Max Weinreich Center and Columbia University (spring 1974) project singers and research assistants were utilized in sessions designed to demonstrate how effec-

tively informants can be used in the classroom to enrich the teaching of language, literature, and culture. We presented one of the singers and the research assistant who had worked with him in two special programs for University of Pennsylvania students and faculty. Fortunately, we are able to videotape those performers we bring to the University of Pennsylvania and hope to continue to do so. Our sound recordings have already been used for radio programs (WBAI and WEVD) and we hope to make the videotape available for public broadcast and classroom use.

V. A humanizing experience

This project was a humanizing experience for all those who participated. It involved long and close relationships between researchers and informants, brought students into first hand contact with the last living links to Old World Jewish communities; and, in training them to work with live subjects, made it impossible for any of us to lose sight of the essential human element in our research. One of our singers even composed a song in honor of the wedding of her interviewer and proudly performed it for the assembled guests. The experience of playing a central role in transmitting and preserving knowledge about their songs and culture was important for the singers too. They derived satisfaction from their contact with young people who expressed such interest in them, the opportunity to share and preserve their life experience and knowledge, and the chance to play an important role in research and education.

Concern with the aesthetic and affective dimensions of this important expressive domain and our attempt to analyze songs and singing in the context of the singer's personal life and broader social milieu has contributed to our success in integrating social scientific and humanistic concerns and methods.

StatusI. Continuation of present project

The data necessary for our analysis have been gathered, processed, catalogued, and partially analyzed. As unique opportunities arise to record articulate singers on subjects as yet rarely documented, we continue to interview them. Our major concern now, however, is to revise preliminary case studies, complete the analysis, and publish our findings in book form. Towards this end, Dr. Mark Slobin, who is on sabbatical during the fall of 1975 from Wesleyan University, is working with Barbara Kirshenblatt-Gimblett on the analysis of tunes and the completion of a case study, and with E. G. Mlotek on the annotation of selected songs. During the spring of 1976, Barbara Kirshenblatt-Gimblett will conduct an advanced seminar in Yiddish folklore in which students will be able to continue with the analysis of project data. We plan to apply to the National Endowment for the Humanities for funds to complete the analysis and prepare the manuscript for publication.

II. Related undertakings

We plan to apply to The Folk Arts Section of the National Endowment on the Arts and the New York State Council on the Arts for funds for three projects:

- 1) a series of records based on our collection to include records devoted to a single singer; a type of song (kheyder and children; historical and topical ballads; wedding jester and preacher songs and parodies; etc.); samplers of singers and songs representing the broadest range of styles and genres; and records of versions and variants of selected songs to indicate the nature of variation within the tradition.

2) a series of videotapes of our singers and of instrumentalists in an informal interview format. These videotapes of the singer and his songs are intended to preserve the record for future research into the kinesic aspects of song performance and to share our findings with a broader audience of students and laymen, through the use of these videotapes in the classroom and on public networks. This videotaping will hopefully be coordinated with Barbara Kirshenblatt-Gimblett's work in selecting and presenting Jewish performers at the Smithsonian's Festival of American Folklife.

3) a series of special programs and events utilizing traditional performers and presenting them to a general audience, along the lines of the Yiddish Folklore Presentations held in 1974 and 1975.

In time, we plan to apply to the National Endowment for the Humanities for funds to do a study comparable to the present one on Jewish instrumental musicians. Preliminary interviewing has indicated an especially rich area for study which is in danger of never receiving attention because of the advanced age and paucity of surviving Old World Jewish instrumentalists.

Anticipated dissemination of results

Because of the vastness of the data gathered, the scope of the study, and our desire to do justice to the in-depth studies of individual performers, we have found it practical to publish the findings in parts. The first major publication will be an in-depth case study and analysis of Lifshe Shaechter Widman, who stems from the Bukovina and was our oldest singer. This study should be ready for publication by January 1976.

Projected are the revision and publication of case studies of the other singers interviewed in depth and a separate monograph concerning methods, providing all fieldguides and tools, and integrating the findings. Two other case

studies should be ready for publication by June and August 1976 respectively.

The production of records and videotapes are contingent upon funding. We are trying to carry these two projects on from June 1976 through the following year. The Reader in Yiddish Ethnomusicology and the Bibliography of Yiddish Folklore, which will include song and music, are both based on this project. They are nearing completion and should appear by September 1976.

Note:

The coworker, Beatrice Silverman Weinreich, participated in all phases of the project. She focused on the preparation of fieldguides.