

### Music / Songleading *Specialty Track 1*

<b>AUTHOR(S):</b>	Noam Katz
<b>SUMMARY:</b>	Singing together has been scientifically proven to make people happier -- camp is all the proof you need! Over three sessions, you will learn how to craft meaningful MUSICAL moments at camp, gain new repertoire, and build the skills to strengthen your singing communities at home. Instruments welcome, but no previous songleading or musical experience is necessary.
<b>TOPIC(S):</b>	Music & Rhythm; Leadership; Community Building
<b>LEARNING OBJECTIVE:</b>	Participants will gain knowledge about how to effectively teach new music, build a song session, use an array of verbal and non-verbal cues, and gain new camp repertoire.
<b>AUDIENCE:</b>	35-40 participants
<b>TIMING:</b>	90 minutes
<b>APPENDICES:</b>	Cornerstone 2018 Songleading Track (Appendix #1); CS Chord Companion (Appendix #2); How NOT to Teach a Song (Appendix #3)
<b>MATERIALS NEEDED:</b>	Shoobox with lid and mirror inside, butcher paper, markers, guitar, musicstand, drums/percussion, computer speakers
<b>SET-UP DETAILS:</b>	Indoor space large enough for circle of chairs, and small group work (including space for instruments)

#### SESSION TIMELINE & OUTLINE:

1. Intentional Drum Circle (15 mins.)
2. Introductions – Impactful musical moments @ camp (5 mins.)
3. Why songlead? Ben Folds interview (10 mins.)
4. What's In Your Guitar Case? (10 mins.)
5. Song Teaching: Dos & Don'ts (25 mins.)
6. Repertoire (15 mins.)
7. Mirror in a Box (10 mins.)

### 1. Intentional Drum Circle (15 mins.)

Participants walk; drums/percussion are already pre-set on chairs. Play/drum together to build sense of community through music and rhythm. Facilitator gives cues when to start, stop, play louder/softer. If time, play “Call-and-Response” or “Funky in the Middle” games to engage.

- **Why do you think we began a Songleading track with a drum circle? What might these activities have in common?** (*music/rhythm, build community with shared sense of purpose, FUN!, relaxing, establishes the roles of facilitator and group, etc.*)

### 2. Introductions (5 mins)

Go around the circle. Everyone introduces their names, camps, songleading experience (if any) and ONE impactful musical moment in their lives - *doesn't have to be Jewish or at camp.*

### 3. Why Songlead? Ben Folds interview (10 mins.)

- **What role does music play at camp?**
- **What are the benefits of having a skilled songleader (as opposed to spontaneous group singing)?** *Important for ruach at camp, education, holy moments/worship, transmitters of Hebrew text, facilitator to bring out the best in the group, etc.*
- **Why do YOU want to do it?**

Listen to Ben Folds' NPR interview from 2001.

- **What attitudes/techniques does he use to transform his solo “living room” concerts into opportunities for group singing?**
- **What are the differences between performance and songleading? Similarities?**

### 4. What's In Your Guitar Case? (10 mins.)

Facilitator asks, “What are the basic skills and values needed to be an effective songleader?”

Have someone draw a large guitar case on piece of butcher paper. Then everyone takes markers writes words or draws symbols to answer the question.

Facilitator adds: *Da lifnei mi atah omeid lifnei atah omeid* – Know before whom you stand...before you stand!

If time permits, do index card activity in chevruta (as outlined on second-to-last page of Appendix #1)

### 5. Song Teaching: Do's & Don'ts (25 mins.)

Distribute slips from Appendix #3: “How NOT to Teach a Song”.

Play until most participants have had a turn.

Teach a song (from Appendix #2).

- **What worked well for you in learning that song?**
- **What could have been improved?**

Review elements of good song teaching on pages 1-3 of Appendix #1. Include mention of:

- Prepare words and chords *ahead* of time
- Know the meaning or context (esp. if it's in Hebrew!)
- Introduce with enthusiasm (the “sell”)
- Start with the hook/chorus
- Teach melody without the words (or, occasionally, rhythm of words without melody)
- RAM: “Repeat after me” / Chunking
- Review, review, review (lines, sections, tricky parts)
- Troubleshooting
- 24-hour rule: “the Stickiness factor”

If time, ask for any volunteers to teach a short song (or small part of one).

### 6. Repertoire (15 mins.)

Teach new camp repertoire from Appendix #2 and/or slides.

### 7. Mirror in a Box (10 mins.)

Pass around a shoebox with a mirror hidden inside (participants do not know it is there). Ask each participant to look inside and say 2 things that are very visible in the box and 1 thing that is inside, but much more difficult to see. (e.g. “I can easily see confidence and a sense of humor, but it is more difficult to see humility.”) Because this is a very introspective exercise, it is encouraged that the facilitator(s) go first to set a tone. Some will be too uncomfortable to take it seriously (i.e. “I see two ears and a nose”) but don't scold or get frustrated. Use it as a learning opportunity in your follow-up questions:

- Were you surprised by what was inside the shoebox?
- What was most difficult about this activity for you? Why?
- What do you think was the point of this exercise? What does it have to do with songleading?

If time remains, end with drumming to bookend the workshop.