

### Pillars of Jewish Song: Day 2 (Shlomo Carlebach) [Specialty Track 1]

|                            |   |
|----------------------------|---|
| <b>AUTHOR(S):</b>          | Anat Halevy Hochberg  |
| <b>SUMMARY:</b>            | In a joyful tisch, we will sing songs and niggunim by Shlomo Carlebach and others, study relevant Jewish texts, and discuss and practice songleading methods. - <i>Submitted by Anat Hochberg</i> |
| <b>TOPIC(S):</b>           | Jewish music, niggunim  |
| <b>LEARNING OBJECTIVE:</b> | Participants will experience a guided singing circle, learn about Shlomo Carlebach's musical legacy in the Jewish music world, and develop skills as song leaders.                                |
| <b>AUDIENCE:</b>           | 8-20 songleaders and camp musicians.  |
| <b>TIMING:</b>             | 90 minutes  |
| <b>APPENDICES:</b>         | Hochberg-Specialty2-Handout   |
| <b>MATERIALS NEEDED:</b>   | Speaker<br>Candles  |
| <b>SET-UP DETAILS:</b>     | Ideal space for this session is indoor and cozy, with some candles set up, Chairs in concentric circles, with the inner circle being small - 4-5 chairs.  |

#### SESSION TIMELINE & OUTLINE:

- 0:00-0:05 – Welcome & name go-around
- 0:05-0:15 – Question reflection time
- 0:15-0:20 – Opening song and discussion
- 0:20-0:45 – Jewish music ancestry
- 0:45-0:70 – Shlomo Carlebach biography & legacy discussion
- 0:65-0:70 — Modern counterparts
- 0:70-0:80 – Parking Lot
- 0:80-0:90 – Closing Circle

\*\*\*This session is meant to feel like a tisch - with singing punctuated by bits of learning, Torah, and other content. The order of the modules and content used is flexible, and can be adjusted to match the feeling in the room. \*\*\*

0:00 – 0:05 – Welcome & name go-around: say your name, pronouns, a highlight from your time at Cornerstone

0:05-0:15 – Question reflection time

- Participants go around the room answering the following questions on flip chart paper posted around the room. Questions:
  - What is your experience with Carlebach?

0:15-0:20 – Opening song and discussion

- Sing Carlebach's melody "Elekha" (<https://www.youtube.com/watch?v=10gDHJLLSac>) - first as a nigun, then add words.
- Pause to talk through meaning of words - what does it mean to call to God?
- Sing the niggun with many repetitions - as many as 10-20.
- Discussion - what did you notice about singing the song together, and the songleading techniques used? How does it feel to sing the same niggun so many times? How does it feel to sing a niggun with no words?
- There is an internal transformation that can happen when we stay in the same niggun for a long time.
- This niggun, with its feelings of yearning, is often used during the third meal of Shabbat -- feeling our sadness for the departure of Shabbat.

0:20-0:45 – Jewish music ancestry - King David & Psalms & a niggun

- Take time to pair share - what role does music play in your life? What role does music play in Jewish life? Why is music important in Judaism?
- Read "King David and the Frog" (see appendix) - King David had an outpouring of praise texts and melodies which have been captured in the Book of Psalms, which continues to be our central book of poetry & musical inspiration in Jewish life - there are 150 Psalms!
- Let this discussion lead into a joyful niggun - for example, "Ki Va Mo'ed" (Carlebach) or "Bina's Niggun" (Joey Weisenberg).

0:45-0:70 – Shlomo Carlebach biography & legacy discussion

- Crowdsource information about Shlomo Carlebach's biography. If not mentioned, introduce information about his continuation of Hasidic legacy of joyful singing and dancing, and the widespread adoption of his melodies and nusach (musical mode) for Kabbalat Shabbat.
- Engage in discussion about Carlebach's violations against women. How does this impact how we see Carlebach today? Can we separate the artist from their art? Is it responsible to?
- Have participants hold their fingers up to a candle or another source - to see the light on their fingers, and the shadows cast by their fingers, on their palms (just like we do in Havdallah). In every tradition and in every person and in every organization, there are light parts and dark parts - and it is upon us to look at both.

0:65-0:70 —Modern counterparts

- Sing a niggun by Joey Weisenberg.
- Who else do you see doing work with niggunim today?

0:70-0:80 – Parking lot

- This block gives participants a chance to raise questions they would like to explore further, based on what we have looked at. It can also be a time to address hopes or questions generated in the opening flipchart activity that have not yet been addressed.

0:80-0:90 Closing circle:

- Go around with one thing you appreciate and one thing you are taking away from the session.