

UNIT 5

THE TIMES THEY ARE A-CHANGIN':  
PART 2 – INNOVATORS & INFLUENCERS

סיפורי מוסיקה  
STORIES OF MUSIC



Part 1 of this lesson focused on how music has changed over the past 60 years and three of the major forces that influenced that change: the introduction of the folk/rock tradition (ie. Debbie Friedman and summer camps); the impact of the 1967 Six Day War on the American Jewish community, leading to expanded ties to and interactions with Israel; and, the role of technology in the creation and distribution of music.

Part 2 of *The Times They Are A-Changin'* offers three representative case studies of individuals whose music takes up this legacy and today stand at the forefront of an increasingly diverse Jewish American music scene. Through the examination of the lives and musical contributions of Gerald Cohen, Basya Schechter, and the leaders of Nava Tehila (Ruth Gan Kagan, Daphna Rosenberg, Yoel Sykes), we introduce three different approaches to making new Jewish music. We also explore the influence they have had on the direction of American Jewish music innovation within three larger streams in Jewish music: western art music (classical), world music, and spirituality.

While the case studies are all very different, we will discover underlying commonalities such as the role of Jewish and music education (both formal and informal) in the innovation of Jewish music, the importance of text (and text study) in the development of new music, and the exploration of one's own spirituality.

We have designed this lesson to be delivered in one of two different ways - your choice. The first option is teacher directed; the other is primarily peer-to-peer teaching. Whether this lesson is taught as an activity for several small groups or in one large group, the goal should always be to find what makes each case study unique, and what ties them together. You have been provided with discussion questions and a list of themes that are meant to assist you and your students in identifying these throughlines in the lesson. You will find option one beginning on page x of this plan; option two begins on page y.

**Please note:** If you choose to deliver this lesson through the peer-to-peer approach, the students should be sent written and recorded materials ahead of time to maximize the time spent discussing, contextualizing the materials, as well as making the thematic connections between case studies. You'll find more information below, at the beginning of 'Option 2: peer-to-peer taught lesson'.

Finally, you will find two versions for each of the three case studies in Appendices C, a 'full' one and an 'abbreviated' one. We recommend that you use the 'full' one for your own background

preparation and the 'peer-led' option for this class. If you are delivering the class using the 'teacher-led' format, you may consider handing out the 'abbreviated' case studies to your students for their reference during the class.

### **Enduring Understandings**

- There is not one particular Jewish “sound” - the Jewish music being composed by today’s music innovators and composers reflects the variety of music being composed in the surrounding culture. It also demonstrates the influence of their interactions with diverse world music cultures as a result of their own travels.
- Musical innovations happen where communal boundaries intersect. Jews have often found themselves at the crossroads of communities, or have intentionally sought out those opportunities, leading to vibrant and diverse music.
- Musical innovation is often a response or reaction to the musical status quo.
- Openness to change and exposure to things different are often catalysts necessary for innovation.

**Essential Questions:** This lesson continues to build toward answers to the essential questions raised in part one. Namely:

- What historical/sociological factors have influenced the creation, distribution, and engagement with Jewish music at the beginning of the 21st century?
- What do the emergent trends and innovations of 21st century Jewish music say about 21st century Jews?
- How has technology changed the creation and distribution of Jewish music in the 21st century?
- What are the boundaries between liturgical and concert music? Have they changed?

## Resources

### 1. Materials

- Computer with either internet connection or on which the video and audio files for the lesson have been downloaded.
- Class Presentation for teacher led lesson
- Projector and screen for viewing of Class Presentation and video selections.
- Speakers (Bluetooth or wired for amplification of audio and video selections)
- Whiteboard/blackboard or something on which to record responses.
- Writing utensils / Paper
- Printouts of question worksheets
- Printouts of abridged case studies for quick reference for both students and teacher

### 2. Instructional notes

A. Some Principles of Adult Learning to consider (based on “What We Know About Adult Jewish Learning”, Diane Tickton Schuster and Lisa D. Grant):

- the motivation for participation often has more to do with connecting with / having an experience with friends that the subject matter.
- intrinsic motivation
- want to use their learning to deepen their understanding and seek connection of their life experiences to the content
- thrive in a ‘democratic atmosphere’ (discussion, experiential learning, collaborative inquiry)
- educated / sophisticated in many aspects of life, not so much in their Judaism.
- “life to Torah and then back to life again” (Rosenzweig)

B. This lesson, as well as those that follow, rely heavily on the following conceptual framework as a way to discuss and “define” Jewish music.

- **Sonic:** utilizes elements like scales, rhythms, and ornamentation that are generally considered to “sound Jewish” but not necessarily specific tunes, etc.

Leonard Bernstein used cantillation motifs in symphonic works; jazz musicians might vamp on a Sephardic folk song; klezmer musicians record traditional freylakhs or Hasidic melodies.

- **Meaning:** a musical piece has some kind of Jewish frame of reference but doesn't necessarily use traditional tunes or scales, etc.

Anything that uses a Jewish text, is sung in Hebrew, Yiddish, Ladino could fit here.

For example: Max Helfman's oratorio "The New Haggadah" is based on a poem about the Warsaw Ghetto Uprising. Or, it could be something totally abstract, like an instrumental piece the composer feels reflects a Jewish concept or a personal identity.

- **Context:** "Jewish music is music created by Jews."

This category is broad and not as easily defined. Essentially, we refer here to music by Jews or music in Jewish social/religious contexts.

For instance, songs by (Jewish composers) Debbie Friedman, Craig Taubman, Rick Recht, Beth Schaefer, are derived from long-standing Jewish values but do not always directly use a Jewish text. Nevertheless, both their origin and their use, over time, in Jewish camp and synagogue settings have cemented their place as Jewish songs.

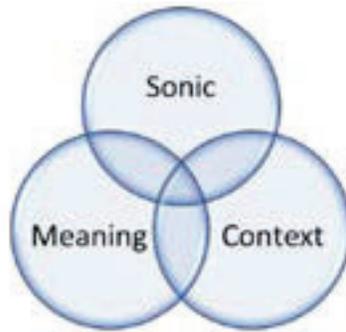
Questions arising out of this frame of reference include:

Does any music a Jew writes inevitably reflect some aspect of his or her Jewish identity even if there is no specific Jewish content? i.e. Berlin's "God Bless America", Bob Dylan, or most of the Tin Pan Alley and Broadway composers.

Can "non-Jewish" music played in Jewish contexts be Jewish music? ie. Max Bruch

Finally, it is important to emphasize that a lot of music can fit into multiple categories. This can serve as a reminder to students that music is not the "universal language" it's often framed as, but rather, that musical "meaning" is contextual and subjective.

(See the following Venn diagram, based on work by Milken Archive Curator, Jeff Janeczko)



### C. Principles of Case Study Lessons

- What do you want the students to learn from each study?
- What do they already know that applies to the case?
- What issues are raised by the case study?
- Time needed for discussion of the case
- What concepts are extracted from the case?
- What overarching concepts are extracted from the string of cases?

## Color Codes Used in the Lesson

This color is used to indicate suggested talking points for the instructor. Feel free to use the text as it is written in the lesson, or to paraphrase as you desire.

 These are questions to be asked of the students.

 Texts highlighted like this are points of information and/or suggestions for the instructor in teaching this lesson.

**OPTION 1: TEACHER-LED LESSON**

THE TIMES THEY ARE A-CHANGIN':  
INNOVATORS & INFLUENCERS

## The Lesson

### Slide 1

- Introduction
  - » Begin by welcoming everyone to the class (you might begin with a niggun or song). Have everyone introduce him/herself.
- Opening exercise
  - » Ask and list answers on a board:  
**Everyone think of a performer or composer that you believe to be innovative, and whose music you have a deep connection to.**
  - ❓ **What is it about the music that you find to be innovative? Instrumentation? Lyrics? etc.**
  - ❓ **Is there anything in particular about this artist and their work that keeps bringing you back to listen?**
  - ❓ **Anything in the content that you have a particular emotional connection to?**
  - ☰ **Go around the room, giving all students the opportunity to share what they came up with.**
- Case studies
  - ☰ **As you explore the questions below, consider the shared themes among all three case studies, using them as a framework through which you can better understand the case studies. These themes should help highlight concepts that are consistent across all of the case studies.**
  - » What is the importance of the sounds around us during formative periods of our lives?
  - » What is the role of Jewish and musical education in the creation of Jewish music?
  - » How does the desire to explore one's spirituality and the individuals' connection to God lead to musical innovation and creativity?
  - » What is the role of community in the creation of music?
  - » What is the role of exposure to multiple cultures in the creation of new music?
  - » What is the role of universalism in the creation of musical communities?

## The Times They Are A-Changin': Innovators & Influencers

### For Gerald Cohen

- Art music has been a part of the Jewish world since the time of Salomone Rossi in the late Renaissance/early-Baroque period (1500s), and has been a part of Jewish worship for almost as long.
- What is “art music”?
  - » “Art music” is what most of us think of as “classical music”.
  - » We use this term because, technically, “classical” refers to a specific period of time; from the late 18th Century and into the early 19th century, incorporating composers such as Haydn, Mozart, and Beethoven.
  - » “Classical” has become a colloquial term that many people use to mean things like orchestral music, chamber music, etc.
  - » We will use the broader, and more academically accurate term “art music” in describing the work of our first featured musician and composer, Gerald Cohen.

 **Note:** If lessons are being taught in succession, you can reference Lesson 2- The Art of Prayer: Western Art Music as Synagogue Sound.

 **Where do we find examples of art music in our own Jewish lives?**

 **Possible Examples** (This should be tailored to the congregation): Solomon Sulzer’s “Sh’ma”, Louis Lewandowski’s “Halleluja”, also more modern examples such works by Samuel Adler, potentially High Holiday melodies

 **What distinguishes art music from other genres?**  
Some cantorial music is art music, some art music is cantorial.

 **What do you see as the relationship between cantorial and art music?**  
Gerald Cohen continues in this long tradition of exploring Jewish themes, texts, and prayer through the lense of art music.

- Introduce Gerald Cohen’s biographical information and case study with

Slide 2

Slide 3

students (Appendices 'C': Case Studies, Pg. 12)

- Listen to short clip of "Pitchu Li" as an auditory introduction to Gerald Cohen

Slide 4

 Listen and watch the video, noting important points such as the ensemble, instrumentation, style. Also note the composer is performing from the piano.

- Use the following discussion questions (listed below) as a discovery guide. Feel free to add your questions, and be certain to consider your follow-up questions ahead of time!
- Background and Early Influences
  - » Gerald's interview emphasized the importance of education, mentorship, and being surrounded by Jewish musical culture. This is highlighted by his reflections of his own upbringing and his role as a Jewish music pedagogue vis-a-vis HUC, JTS, HaZamir Teen Choir, etc.

 Note the childrens' choir in the video

-  What does this tell you about Gerald's relationship between Jewish education and music education? The relationship in general?

 Consider: Formal and informal education

-  How does this reflect traditional Jewish values?  
From early in his musical experiences, art music and Jewish culture were deeply intertwined, leaving little or no distinction between the two.
-  What does this say about the role of external cultural forces on one's artistic output?

- Inspiration

-  Is there anything interesting about the differences between Gerald's cantorial and art-music influences?
-  How do you see the interaction of Jewish music, including cantorial music, and art music in the examples of Gerald's that we have heard?

- Play Gerald Cohen's *Adonai Ro'i*
- Text – Adonai Ro'i (Psalm 23)  
Adonai is my shepherd, I shall not want.  
God gives me a repose in green meadows,

Slide 5

and guides me over calm waters.  
God will revive my spirit and direct me on the right  
path – for that is God’s way.  
Though I walk in the valley of the shadow of death,  
I fear no harm for You are at my side.  
Your staff and Your rod comfort me.  
You prepare a banquet for me in the presence of my foes;  
You anoint my head with oil,  
my cup overflows.  
Surely goodness and kindness  
shall be my portion all the days of my life,  
and I shall dwell in the house of Adonai forever.

- **Gerald’s process is often driven by a text, whether Biblical or from a prayer**

❓ **How does this text driven process relate to Jewish values and study?**

❓ **What observations can you make about the relationship between music and text?**

❓ **How is the musical setting of the text a midrash on the text itself?**

- **Discuss**

❓ **Does art music have a place in your current Jewish music life? If so, how? In services? High Holidays? Concerts of Jewish art music? Your own personal listening pleasure?**

❓ **What role do you see this type of music best being suited to and why? Concert/Recital Hall? Synagogue?**

❓ **Interview Quote to Discuss: What does this summarizing quote reveal about Gerald Cohen, his process, ideals, etc.?**

“Music for me is a deeply spiritual art, one of the most powerful ways to express as an artist and to experience as a listener the ineffable, those things that can’t be expressed in words: Awe, wonder, deep love, deep joy, deep grief, gratitude for existence, God as the pulsing essence of the universe.”

Slide 6

### ***For Nava Tehila***

- Introduction and Segue

As the case study of Gerald Cohen illustrated, music is often an avenue toward a different, or higher, form of spiritual expression. Similarly, our second case study represents another form that this spiritual expression can take. We'll be exploring the music of Nava Tehila, a Jerusalem based renewal organization that creates musical prayer spaces.

- Introduce Renewal Judaism

- » Take the students through the description, offered by *ALEPH*: Alliance for Jewish Renewal (Appendices 'B', Page 10)

Slide 7

**?** What (if anything) stands out as unique or different about the way *ALEPH* describes itself?

As we move through the case study of Nava Tehila, consider how these ideas and principles relate to the foundation and growth of Nava Tehila and their body of repertoire, style of worship, etc.

- Introduce *Nava Tehila* (Appendices 'C': Case Studies, Pg. 23) case study information:

Slide 8

- Play "Oseh Shalom" by *Nava Tehila*

Slide 9

- Play "L'cha Dodi" by *Nava Tehila*

Slide 10

**☰** Use the following discussion questions (listed below) as a discovery guide. Feel free to add your own questions, and be certain to consider your follow-up questions ahead of time!

- Background and early influences

As a group/organization, Nava Tehila is the Israeli reaction to the religious status quo, built on the ideal that all individuals can find a spiritual connection to God and Judaism through music.

**?** What are the values at the core of Nava Tehila as an organization?

**?** How do you think the formative experiences of the founding members helped establish these values (i.e. universalism, inclusion, etc.)?

- Inspiration

**?** Sometimes changes in Jewish music take place because of musical necessity, and sometimes they take place because of a religious or spiritual need. To what degree do you think Nava Tehila developed out of a musical need vs. religious need? Why?

- Text
  - ? What makes Nava Tehila’s musical treatment of text different from that of other composers?
  - ? What is the role of chanting single lines of text?
  - ? Renewal Judaism focuses on inclusion and connection to the community. How does their music reflect that?
  - ? Nava Tehila was founded on the desire to take people on a spiritual journey where every individual can have their own connection to God through a communal experience. What musical tools are used to create these connections between the community members? Between the singers and God?
  - ? Many rabbis and cantors (over 100!) have been a part of the “Levites” group at Nava Tehila services. What effect do you think this has had on Jewish music and worship in the US?

#### Discuss

- ? What, if any, influences do you see of Renewal Judaism, and the music associated, in your own Jewish experiences?
- ? How have renewal values/ideas (and music) become a part of the Jewish mainstream?
- ? Interview Quote to Discuss: What does this summarizing quote by Daphna Rosenberg reveal about Nava Tehila, their process, ideals, etc .?
 

“I bring something very simple that connects people to their heart. I look to connect people to themselves, and to other people, and to God, and to other traditions and religions. I am not a musician. The music is an instrument to bring connection. Music is not a goal for me. I am a community artist.”

Slide 11

#### *For Basya Schechter*

- Segue
 

Our last case study looks at the music of Basya Schechter, whose exploration of Jewishness through music is not dissimilar from Gerald Cohen or Nava Tehila. Like Gerald, Basya creates complex music that explores Jewish themes and texts, however, Basya’s music is filtered through the lens of world music; like Nava Tehila, Basya embraces the concept of Universalism and ideas behind Renewal Judaism in

an effort to connect more spiritually to God, the music, and the community.

☰ Can anyone here give a simple definition of “world music”?

Slide 12

- Term of convenience: world music was a category developed in the 1980’s to sell records that didn’t fit into the traditional category of “western music” or music with European roots.
- Today, we are more specific about styles and or influences. World music can mean anything. When we can, we should always try to specify where music is coming from, e.g. Argentinian tango music.. As we have learned, the term Jewish music is equally vague!
- Paul Simon’s “Diamonds on the soles of her shoes” is a fascinating example of the combination of world music and pop music

- Play a clip of Diamonds on the Soles of Her Shoes (Paul Simon)

Slide 13

❓ Are there other examples of world music being used in popular music?

- Discuss how these artists (Paul Simon or any other musicians named by the class) employ world music in their own work? What world music elements are they using? Instrumentation? Language? Harmony?

- Introduce Basya Schechter (Appendices ‘C’: Case Studies, Pg. 36) case study information

Slide 14

☰ Use the following discussion questions (listed below) as a discovery guide. Feel free to add your questions, and be certain to consider your follow-up questions ahead of time!

- Play “L’cha Dodi/Darshan”

Slide 15

- Background and early influences

❓ Basya describes the various sonic elements that surrounded her during her upbringing, what effect do you think this had on her creative trajectory?

❓ Can you hear any of these early influences in the songs provided?

❓ What stands out as unique in Basya’s musical upbringing?

❓ Are there particular cultural intersections in her upbringing that you find interesting?

❓ Much of the work that Basya does, is through the lens of Renewal Judaism. How does this relate to Basya’s music?

❓ In Basya’s view, what is the relationship between music, Jewish

services, and Jewish spirituality (or connection to God)?

- Inspiration
- Significant to Basya's musical progression and development, is the role of travel, and her interest in mixing musical cultures.
- ? What were some of the key places that Basya visited, and how did they become part of her musical aesthetic?

☰ Things to consider: Instruments used, the melodic material (melodies), rhythmic beats, language, etc.

- Play "Or, Raza", following along with the text in the video

» Text

Basya's process is often driven by an inspiring text, whether it is something she just learned, or something from grade school.

- ? How does this text driven process relate to Jewish values and study?
- ? What observations can you make about the relationship between music and text?
- ? How is the musical setting of the text a midrash on the text itself?
- Discuss your personal observations
- ? Can you see influences of Basya (or more broadly the role of world music) in your own Jewish music experiences?
- ? Interview Quote to Discuss: What does this summarizing quote reveal about the Basya Schechter, her process, ideals, etc.?

"I traveled all through Africa by myself. I spent time in a cultural center in Harari, and I studied a little marimba there by ear, nothing formal. It was a place that people told me there Paul Simon had gone to. So I ran into places that Paul Simon had also been to, looking for new influences.

And I think that's where I figured out that I could write my own music that was already inspired by Jewish music, but my Jewish heritage and sort of the classic rock that I was growing up with in my late high school, college and singer songwriter; and then also using cultural influences from other cultures, like Africa... that's where it began."

Slide 16

Slide 17

- Concluding Questions

- ① What do these artists share in common?
- ① How do they differ from each other?
  - ① How are their backgrounds similar / dissimilar?
  - ① What motivates their creation of new music?
  - ① How are the audiences they write for similar or different from one another?
  - ① Where does their inspiration come from?
  - ① What is their approach to liturgy?
- ① Is there a particular artist that you resonate with? Why?
- ① How does the work of these artists reflect the trends we identified in Part 1 of this lesson? In addition to the trends highlighted in Part 1 of this lesson, what other trends contributed to the creation of music shared in these case studies?

**OPTION 2: PEER-TO-PEER TAUGHT LESSON**  
THE TIMES THEY ARE A-CHANGIN':  
INNOVATORS & INFLUENCERS

## The Lesson

**\*\*Note:** In order for this lesson to be successful, participants in the class should prepare ahead of time. If you know the attendees, you may also want to divide the class into three groups and assign a particular case study to each group. As you will see, the ‘full’ case studies are somewhat long, but offer a lot of wonderful information. (You will also find an ‘abbreviated’ case study which will not provide enough information for the groups for this peer-taught lesson.) While we would be happy for people to read each of the case studies, we suspect that may be too much to ask your students. (You may always share the case studies with them after class.)

To help students prepare, please send each student three sets of documents: the ‘Group Activity Worksheet’ and ‘Playlist’, both found in Appendices ‘A’; and, one ‘full’ case study (or all three if you so choose) found in Appendices ‘C’. The goal should be for you, the teacher, to contextualize what the students learned at home, and help them synthesize the information through the lens of the enduring understandings, essential questions, and main themes.

## Overview

As we have learned from our previous lessons, there is no one direction that Jewish music is currently heading. Necessarily, there is a genre or style of Jewish music for everyone; this is one of the qualities that makes Jewish culture accessible to every generation. Today we will explore three distinct streams in the Jewish music world through some of the individuals that best reflect them, seeing how Jewish music continues to push boundaries, resulting in new musical styles.

As you explore these questions, consider the shared themes among all three, using them as a framework through which you can better understand the case studies. These themes should help highlight concepts that are consistent across all three case studies:

- ❓ What is the importance of the sounds around us during formative periods of our lives?
- ❓ What is the role of Jewish and musical education?
- ❓ How does the desire to explore one’s spirituality and the individuals’ connection to God lead to musical innovation and creativity?
- ❓ What is the role of community in the creation of music?
- ❓ What is the role of exposure to multiple cultures in the creation of new music?
- ❓ What is the role of universalism in the creation of musical communities?

- Introduction
1. Briefly introduce class participants to the three musical innovators that they will be “meeting” over the course of this lesson: Gerald Cohen, Nava Tehila, and Basya Schechter.
  2. Explain the structure of the class. Each group will have time to meet as a group to discuss how to best present the information they learned about their composer/s ahead of time to the class.

Direct them to focus on the following questions in crafting their presentations:

- ❓ **What were the influences, experiences, opportunities that were formative in his/her/their musical journey?**
- ❓ **What is his/her/their contribution to the contemporary Jewish music scene?”**

Instruct them to select 2-3 pieces of the artists’ music that they believe best reflects the musicians. The groups will then present their artists to the rest of the class.

3. Allot 20–30 minutes for the groups to discuss their case studies.
4. Reconvene the class and invite the groups to present their artists.

 **Allot 45 minutes (minimum) for presentations.**

- A. Gerald Cohen
- B. Nava Tehila
- C. Basya Schechter

## Prompting Questions for Group Activity

### *For Gerald Cohen*

#### Background and Early Influences

- Gerald’s interview emphasized the importance of education, mentorship, and being surrounded by Jewish musical culture. This is highlighted by his reflections of his own upbringing and his role as a Jewish music pedagogue vis-a-vis HUC, JTS, HaZamir Teen Choir, etc.
  - » What does this tell you about the relationship between Jewish education and music education?
  - » How does this reflect traditional Jewish values?
- From early in his musical experiences, art music and Jewish culture were deeply intertwined, leaving little or no distinction between the two.
  - » What does this say about the role of external cultural forces on one’s artistic output?

## Inspiration

- Is there anything interesting about the differences between Gerald's cantorial and art music influences?
- Text
  - » Gerald's process is often driven by a text, whether Biblical or from a prayer.
    - How does this text driven process relate to Jewish values and study?
    - What observations can you make about the relationship between music and text?
    - How is the musical setting of the text a midrash on the text itself?

## Personal Observations

- Does art music have a place in your current Jewish music life?
  - » If so, how? In services? High Holidays? Concerts of Jewish art music?
- What role do you see this type of music best being suited to and why?
  - » Concert/Recital Hall?
  - » Synagogue?
- Interview Quote to Discuss: What does this summarizing quote reveal about Gerald Cohen, his process, ideals, etc.?
  - » "Music for me is a deeply spiritual art, one of the most powerful ways to express as an artist and to experience as a listener the ineffable, those things that can't be expressed in words: Awe, wonder, deep love, deep joy, deep grief, gratitude for existence, God as the pulsing essence of the universe."

## **For Nava Tehila**

### Background and Early Influences

- As a group/organization, Nava Tehila is the Israeli reaction to the religious status quo, built on the ideal that all individuals can find a spiritual connection to God and Judaism through music.
  - » How does this manifest itself in the music?
- What are the values at the core of Nava Tehila as an organization, and how do you think the formative experiences of the founding members helped establish them (i.e. universalism, inclusion, etc.)?

### Inspiration

- Sometimes changes in Jewish music take place because of musical necessity, and sometimes they take place because of a religious or spiritual need.
  - » To what degree do you think *Nava Tehila* developed out of a musical need vs. religious need? Why?

- Text
  - » What makes *Nava Tehila*'s musical treatment of text different from that of other composers?
  - » What is the role of chanting single lines of text?
- Renewal Judaism focuses on inclusion and connection to the community, how does their music reflect that?
- *Nava Tehila* was founded on the desire to take people on a spiritual journey where every individual can have their own connection to God through a communal experience.
  - » What musical tools are used to create these connections between the community members?
  - » Between the singers and God?
- Many rabbis and cantors (over 100!) have been a part of the "Levites" group at *Nava Tehila* services.
  - » What effect do you think this has had on Jewish music and worship in the US?

#### Personal Observations

- What, if any, influences do you see of Renewal Judaism, and the music associated, in your own Jewish experiences?
  - » How have renewal values/ideas (and music) become a part of the Jewish mainstream?
- Interview Quote to Discuss: What does this summarizing quote by Daphna Rosenberg reveal about *Nava Tehila*, their process, ideals, etc.?
  - » "I bring something very simple that connects people to their heart. I look to connect people to themselves and to other people and to God and to other traditions and religions. I am not a musician. The music is an instrument to bring connection. Music is not a goal for me. I am a community artist."

### **For Basya Schechter**

#### Background and Early Influences

- Basya describes the various sonic elements that surrounded her during her upbringing, what effect do you think this had on her creative trajectory?
  - » Can you hear any of these early influences in the songs provided?
- What stands out as unique in Basya's musical upbringing?
- Are there particular cultural intersections in her upbringing that you find interesting?
- Much of the work that Basya does is through the lens of Renewal Judaism
  - » What is Renewal Judaism and what are some of the ideas and values that define it?
  - » How does this relate to Basya's music?
- In Basya's view, what is the relationship between music, Jewish services, and Jewish spirituality?

(or connection to God)?

#### Inspiration

- Significant to Basya's musical progression and development, is the role of travel, and her interest in mixing musical cultures.
  - » What were some of the key places that Basya visited, and how did they become part of her musical aesthetic?
    - Things to consider: Instruments used, the melodic material (melodies), rhythmic beats, language, etc.
- Text
  - » Basya's process is often driven by an inspiring text, whether it is something she just learned, or something from grade school.
    - How does this text driven process relate to Jewish values and study?
    - What observations can you make about the relationship between music and text?
    - How is the musical setting of the text a midrash on the text itself?

#### Personal Observations

- Can you see influences of Basya (or more broadly the role of World music) in your own Jewish music experiences?
- Do the concepts explored here resonate with other musicians (Jewish or not) that you know?
  - » I.e. The Beatles, Paul Simon, etc.
- Interview Quote to Discuss: What does this summarizing quote reveal about Basya Schechter, her process, ideals, etc.?
  - » "I traveled all through Africa by myself. I spent time in a cultural center in Harari, and I studied a little marimba there by ear, nothing formal. It was a place that people told me there Paul Simon had gone to. So I ran into places that Paul Simon had also been to, looking for new influences.
  - » And I think that's where I figured out that I could write my own music that was already inspired by Jewish music, but my Jewish heritage and sort of the classic rock that I was growing up with in my late high school, college and singer songwriter; and then also using cultural influences from other cultures, like Africa... that's where it began."

## Synthesis Questions

- ① What do these artists share in common?
- ② How do they differ from each other?
  - ③ How are their backgrounds similar / dissimilar?
  - ③ What motivates their creation of new music?
  - ③ Where does their inspiration come from?
  - ③ How are the audiences they write for similar or different from one another?
  - ③ What is their approach to liturgy?
- ③ Is there a particular artist that you resonate with? Why?
- ③ How does the work of these artists reflect the trends we identified in part 1 of this lesson? In addition to the trends highlighted in Part 1 of this lesson, what other trends contributed to the creation of music shared in these case studies?