

Praise for  
*A Guide to Songleading and Communal Singing*

“*A Guide to Songleading and Communal Singing* is **the** new guidebook for singers, songleaders, and lovers of community, and Ben Kramarz is the ultimate person to guide us on this wonderful and spiritual journey.”

— **Craig Taubman**, Composer, Performer, and Music Producer

“Group singing empowers participants, builds community and can help ‘Turn the World Around.’ Ben gives you step-by-step instructions on how to get there with wisdom and love. Whatever setting you are working in—a school, camp, faith community, or peace and justice group—**this wonderful book will help you to learn how to use singing to empower people, build community, and change lives.**”

— **Peter Blood & Annie Patterson**, editors of *Rise Up Singing: The Group Singing Songbook* and *Rise Again Songbook*

“So many of us assume that song leading is something that comes naturally or that one can simply intuit. Yet there is a way to lead people well and leading a group in singing is something that should lead one to strive toward excellence. Ben Kramarz’s book breaks down the art and technique of song leading with wisdom, sensitivity, and careful attention to detail. **It is a book that all songleaders should read and study!**”

— **Rev. Dr. Jonathan A. Malone**, Senior Pastor, First Baptist Church, East Greenwich, Rhode Island

“Ben Kramarz has done a major service to the Jewish community in writing this book. Drawing on extensive personal experience, as well as a masterful weaving of contemporary voices on songleading and communal singing, Kramarz manages to offer practical advice as well as philosophical framing of one of the core issues of strong Jewish communities (and faith communities in general): creating a strong, sustainable musical culture. **Lay people and practitioners: Read this book if you want to understand the latest in this growing and important field.**”

— **Rabbi Elie Kaunfer**, Executive Director of Mechon Hadar and author of *Empowered Judaism: What Independent Minyanim Can Teach Us about Building Vibrant Jewish Communities*

“Ben has left no stone unturned in this thorough, accessible, well-written guidebook. His careful consideration of all facets of songleading, from choosing repertoire to how to arrange the singing community, brings a straightforward approach to success in a complex vocation.

I found his appendices to be indispensable tools for helping new songleaders quickly develop a functional, effective repertoire, while also providing seasoned songleaders ideas to help renew their passion and further refine their craft. **This book will most definitely serve as an inspiration to anyone considering becoming a songleader as well as to seasoned veterans.**”

— **Jonathan Ferris**, Songleader and Elementary School Educator

“Ben Kramarz has traveled around the world, carefully observing and recording the words (and songs!) of a wide variety of great songleaders. He has taken the time to pull together many of the highlights from his extensive experience in a fun and inspiring book. Ben is a lovely songleader himself and a keen observer of the musical, spiritual, and communal processes at work in the world. While I lead singing all the time, I’ve found that his writing and his collection of quotes has helped to remind me of the bigger purpose of all of our work. **This book will help us all build singing communities throughout the world!**”

— **Joey Weisenberg**, Musician, Composer, and Teacher, author of *Building Singing Communities*

“Ben and I became friends through the work of leading singing and it was great to compare notes together. Since then Ben has done this work for many more years, studied it in grad school, read all kinds of books, and interviewed folks all over the country. I still feel like I’m comparing notes with him but in a much broader and deeper way. **Thank you Ben for taking the time to do this work which will benefit our entire field** and serve, at the very least, as an important reminder as to why we do this work. I am inspired to go back to my communities with renewed vigor!”

— **Isaac Zones**, Songleader and Music Educator

“As a teenager, I was once asked to teach other teens how to lead a group in song and I had no idea what to do. If I had *A Guide to Songleading and Communal Singing* then, I would have stayed up all night reading it!”

— **Dr. Benjamin Brinner**, Professor of Ethnomusicology, University of California, Berkeley

# **A Guide to Songleading and Communal Singing**

**Ben Kramarz**

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## Introduction: Why Sing Together?

*Once upon a time, wasn't singing a part of everyday life as much as talking, physical exercise, and religion? Our distant ancestors—wherever they were in this world—sang while pounding grain, paddling canoes, or walking long journeys. Can we begin to make our lives once more all of a piece? Finding the right songs and singing them over and over is a way to start.*

—Pete Seeger<sup>1</sup>

I believe from the depths of my heart that ...

Communal singing awakens the spark of holiness that burns within each one of us, uniting our souls in harmonious fire “for the sake of the unification of the divine name.”<sup>2</sup>

I believe from the depths of my heart that ...

Singing together is an immensely powerful way to bring love into the world.

I grew up at Jewish summer camp. My father was the director of Camp Tawonga, a super-progressive, crunchy, hippie, outdoorsy camp up in the Sierra Mountains right outside of Yosemite National Park. For the first sixteen summers of my life I lived with several hundred young people in the woods, hiking, swimming, laughing, and crying together. Every day, our songleaders would take out their guitars and sing with us—after breakfast, after dinner, around the campfire, while we played ping-pong, down at the river. At camp, we never stopped singing!

The songs I learned at camp are a part of my soul. The older I've grown, the more I've recognized that my purpose in life is to share my soul with other people through these songs (and others).

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<sup>1</sup> *Pete Seeger: The Power of Song* [documentary]. Dir. Jim Brown. Weinstein Company. 2007.

<sup>2</sup> Siddur (Jewish prayer book). This is a central idea in Chasidic and Kabbalistic philosophy. When we do the work of God on Earth, we reveal and unify the sparks of holiness hidden in ourselves and in the world around us.



*My early years at Camp Tawonga*

My friend and colleague Jared Stein, music director at Camp Alonim in Brandeis, California, remarked that singing is “the dance of the soul”:

*When you sing it’s actually the deepest and most perfect expression of the soul. I believe it doesn’t matter what you’re singing. By participating in song you are expressing what’s deep inside of you that you may not be able to express with words.*

I fully agree with Jared. I have written this book to help communities and individuals share the love that’s inside of them in the hopes that we can make the world a more peaceful and loving place.

This book, therefore, is intended for Jews and Christians, Muslims and Hindus. I hope that it is read by Buddhists, Sikhs, Wiccans, atheists, and agnostics. Whether you are black, white, purple, or blue, young or old, clergy or layperson, musician or tone-deaf, if you want to build a better world through song, this book is for you.

### **My sources of inspiration**

I have been professionally leading people in song—“songleading”—since I was sixteen years old. I have sung with newborn babies and elderly

people in hospitals. I have held informal sing-alongs in my home and have worked as a professional music educator in preschools, synagogues, and camps. I have sung with drunken Englishmen in South American youth hostels and drunken Chasidic Jews in Brooklyn basements. Through these many years and varied venues, I have discovered common themes, developed strategies, and formulated opinions about how best to facilitate communal singing. It is these personal experiences that guide my voice as I navigate through and converse with the many other voices presented in this book.

The voices that speak in the following pages are those of my mentors and colleagues—the Jewish summer camp songleaders with whom I spent long summer days as a graduate student fieldworker talking, singing, and hanging out; Pete Seeger and the generation of American folk musicians he inspired; Shlomo Carlebach, Debbie Friedman, Jonathan Ferris, Isaac Zones, and the many other Jewish songleaders who continue to make communal singing a central component of American-Jewish life (especially mine); and Jacki Breger and Joey Weisenberg, who have both written fine instructional books about singing with children and singing in Jewish communal settings respectively. More than my own, it is their experiences, wisdom, and reflections that have enabled me to write this book. I am merely a humble redactor. Although I will present suggestions and prescribe certain practices that have worked well for me, I will strive to leave the voices of my forebears intact, putting them in dialogue with each other so that readers may discover their own songleading path as they navigate through these pages.

### **A brief history of American folksinging**

Before delving into the central subject of this book—how to best facilitate and participate in communal singing—a bit of contextualization is in order. I present here, therefore, a very brief history of folksinging in America and how the genre reached me. Several books have been written on the topic and I refer the interested reader to the following for a more extensive treatment: *Alan Lomax: The Man Who Recorded the World* by John Szwed; *Where Have All the Flowers Gone* by Pete Seeger; *The Music of Reform Youth* by Cantor Wally Schachet-Briskin; and *Pete Seeger: The Power of Song*, a documentary film on the life of Pete Seeger by director Jim Brown.



I grew up attending Jewish summer camps where singing was a central part of daily life. We sang songs that had been made popular in the 1960s and 1970s by artists such as Peter, Paul and Mary; Bob Dylan; Simon & Garfunkel; James Taylor; and Cat Stevens. These artists inspired modern Jewish songwriters Shlomo Carlebach, Debbie Friedman, and Jeff Klepper, whose songs we sang as well.

The birth of the folk genre (both its secular and Jewish offshoots) has been unanimously attributed to the great Pete Seeger (Of Blessed Memory). “Pete Seeger is probably singularly the most responsible person for making this a national identity,” said Mary Travers of Peter, Paul and Mary. “He really was the genesis of the folk revival,” added Peter Yarrow. “It was his spirit and his way of embracing folk music as a tool for justice and consciousness and caring that became the model for all of us.”<sup>3</sup> “If you want to learn how to songlead,” Jeff Klepper explained in a class at the Hava Nashira Jewish songleading conference<sup>4</sup> in 2013, “just listen and watch Pete Seeger and you’ll learn how to songlead.” While I, sadly, did not have the opportunity to experience Pete Seeger’s artistry in person, I was fortunate to have inherited his great legacy through the many, many songleaders and songwriters he inspired.

Naturally, Pete had his own sources of inspiration. In his musical autobiography, *Where Have All the Flowers Gone*, Pete attributed his early interest in folk music to his father, the revered ethnomusicologist Charles Seeger, who traveled throughout the United States collecting and performing folk music, wrote extensively about the importance of music in American society, and advocated the use of folksinging in schools as a way to educate children in values and ethics.<sup>5</sup>

Along with absorbing his father’s influence, Pete spent copious time with folklorist Alan Lomax and songwriter Woody Guthrie, sifting through the songs they had collected and written, discovering gems, and sharing them

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<sup>3</sup> *Power of Song*.

<sup>4</sup> The Hava Nashira conference was started by Jeff Klepper and Debbie Friedman (Of Blessed Memory) in the early 1990s. For the last two decades, it has been an important training ground for Jewish songleaders, primarily in Reform Jewish circles. Hava Nashira was a critically important component of my development as a songleader and I recorded many of the interviews quoted in this book there.

<sup>5</sup> Seeger, Pete. *Where Have All the Flowers Gone*. Bethlehem, PA: Sing Out, 1993.

with the American public. Of Alan Lomax, Pete said, “The 20<sup>th</sup> Century revival of interest in ‘American Folk Music’ is due more to the work of this man than any other person.”<sup>6</sup> Many of the songs I grew up singing at camp had been collected by Alan Lomax in the 1920s and ’30s, recorded by Pete Seeger in the 1940s and ’50s, made famous by Peter, Paul and Mary in the 1960s, and learned by my father at summer camp in the 1960s and ’70s before being passed on to my generation of campers in the 1980s and ’90s. Through a chain of transmission that included live performance, recordings, and songbooks, I received this beautiful American tradition of communal singing that, sadly, is becoming less and less common as we move further into the age of digital communication, smartphones, and virtual reality.

### The importance of singing together

*The singing of a folksong is intimately a part of its meaning and its reason for being. By singing, we come closer to experiencing the possible emotional dimensions and cultural meanings of a song, and we continue to deepen our own capacity to resonate to these important but often unexplained ingredients of our culture. Through the singing of a song we share more than verbal information. We provide a living voice for the concerns of others (who may be far distant in time or space) who have also sung the songs.<sup>7</sup>*

We live in an age of unprecedented access to information and electronic stimulation. Many of us spend countless hours each day in front of screens, bombarded with texts, videos, memes, emoticons, tweets, Facebook status posts, and emails. In this state of frenetic communication, we are constantly being distracted or pulled away by another ping, buzz, or boom. We “talk” to “people” but we do not *really* connect with anybody. We exist in a virtual world of avatars and text messages devoid of human affect.

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<sup>6</sup> Ibid., p. 50.

<sup>7</sup> Toelken, Barre. “Ballads and Folksongs.” *Folk Groups and Folklore Genres: An Introduction*, ed. Elliot Oring. Logan: Utah State University Press, 1986, pp. 147–74, quotation on p. 169.

## Chapter 1: Setting Your Intention

What makes a great songleader? Is it virtuoso guitar skills? A stunning voice? A beautiful face? Stellar dance moves? In every interview I conducted with camp songleaders, I asked this question. While their answers varied greatly, not a single songleader emphasized virtuoso musicianship, voice quality, or any of the other traits society generally praises in performers. Rather, they spoke about the importance of getting others to participate in the musical experience.

Ronnie Gilbert of the Weavers<sup>1</sup> said of Pete Seeger: “His idea was to get the world singing, not to be *the* singer.”<sup>2</sup> Have you picked up a guitar and taught yourself a few chords? Perhaps you are an experienced musician with a large repertoire or maybe you just love to sing in the shower. Now you want to sing with other people around. What is your intention? Do you want your friends to quietly appreciate your original music or do you want them to join in? If you are seeking an audience to watch you play your instrument and sing, this is probably not the book for you. However, if, more than anything else, you want to get others singing, read on!

“A genuine love of singing, and singing with others,” writes Jacki Breger, “is the first and most important quality of being a good songleader. It’s best when that love is supported by, and combined with intuition, knowledge and skill.”<sup>3</sup>

You love to sing. Singing expresses your inner self in a way that nothing else can. Singing brings you such joy that you just want to sing all the time! But when you sing with other people around, do you want to hear your voice or theirs?

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<sup>1</sup> The Weavers were the first major American folksinging group to become popular with the mainstream radio-listening audience. Comprised of Pete Seeger, Ronnie Gilbert, Lee Hays, and Fred Hellerman, they came to prominence in the 1950s through their performances of American folk songs including “Goodnight Irene,” “On Top of Old Smokey,” and “Sloop John B.”

<sup>2</sup> *Power of Song*.

<sup>3</sup> Breger, Jacki. *Singing Together: How to Teach Songs and Lead Singing in Camps and Schools*. Monterey, CA: Healthy Living, 2013, p. 93.

**As a songleader, your intention must be to get other people singing, or at least involved with the music.**

“Thou shalt not fill the room with your ego (let the group [not you] be the star),” contemporary Jewish music composer Dan Nichols and Cantor Rosalie Boxt presented as one of their “Ten Commandments of Songleading” at Hava Nashira<sup>4</sup> in 2012. Recognizing that your role is to be a leader rather than a performer is critical to your success as a facilitator of communal singing. One of the biggest mistakes that young songleaders make is to view songleading as their opportunity to be the center of attention. Often this leads to an inflation of ego and, subsequently, a transmission of negative energy. **As a songleader, your ultimate intention should be to make yourself invisible.** If you can go to the back of the room, stop singing, and just let the community experience each other, that is the greatest success you can achieve. “My role is to support people in this group experience,” Isaac Zones explains. “If they are getting into the songs enough, they become the leaders and I’m following them.”



*Isaac Zones leading a song session at Camp Tawonga*

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<sup>4</sup> See footnote 4 in the introduction.

*add new songs to your repertoire, it is equally important to keep a core of old songs active.*<sup>8</sup>

Which songs comprise the canon of music in your community? What are the songs that you think everybody should know? Take a minute to jot down three to five song titles:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

Here are some essential songs Pete Seeger or Peter, Paul and Mary might list for the American folk music community:

“This Land Is Your Land” (Woody Guthrie)

“The Hammer Song” (Pete Seeger and Lee Hays)

“We Shall Overcome” (multiple authors)

“Where Have All the Flowers Gone?” (Pete Seeger)

And here is my list for the Reform Jewish community:

“Not by Might” (Debbie Friedman)

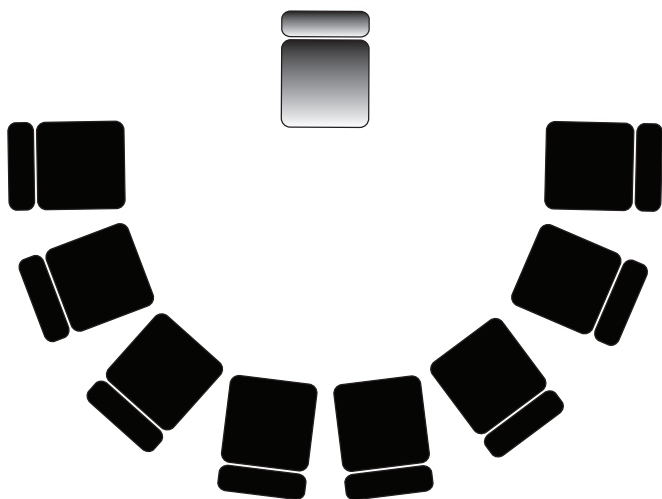
“B’tzelem Elohim” (Dan Nichols)

“Miriam’s Song” (Debbie Friedman)

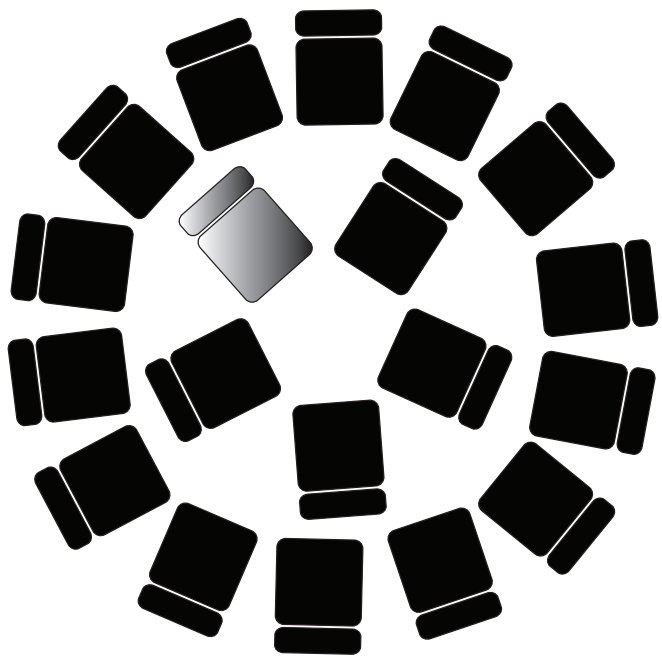
“Shalom Rav” (Jeff Klepper and Dan Frelander)

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<sup>8</sup> Breger, *Singing Together*, p. 10.



*Basic semi-circle*



*Concentric circles*

When do you move from singing known songs to teaching a new song? You'll have to use your listening and awareness skills. Is the community ready to patiently repeat after you to learn a new melody and new words or do they need more warm-up time? If nobody was involved in the first song, sing another familiar song. While there will be situations wherein you have to start with a new song simply because you have no idea what people will know, start, whenever possible, with one or two popular songs that the community will be excited to sing. Lee Freedman suggests the following session order for placing new songs within the context of well-known songs:

- a) *Begin with 1 (or 2) song(s) that is (are) familiar to the group, usually rather upbeat song(s).*
- b) *If there are new songs to be taught, teach them here.*
- c) *Do 1 (or 2) fast song(s) after teaching that is (are) familiar.*
- d) *End with a quiet song to settle the group down for announcements or the subsequent program.<sup>5</sup>*

Depending on the time of the session, the character of the group, and your stated intentions, adjust the order as needed. In general, sandwich new songs between old songs and teach no more than two new songs (ideally just one) in a single session.

### **Start with the big picture**

*Sing the whole melody through, start to finish. People need to hear the entire melody in context, as a whole. When you sing it the first time, sing with confidence, and make it beautiful, so people can begin to forge a relationship with the melody.<sup>6</sup>*

If you have an urge to get people involved right away, that is amazing! That means you have internalized your intention to get others participating to the point that you don't even feel comfortable just hearing your own voice. When you begin to teach, however, you are actually going to have to engage your ego a little bit. For less than two minutes, you are going to be a performer.

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<sup>5</sup> Freedman, *Guide to Songleading*.

<sup>6</sup> Weisenberg, *Building Singing Communities*, p. 40.

Instruct the community to **just listen** while you sing the melody. You don't have to perform the whole song prior to teaching it, but I strongly advise that you sing the entirety of a particular section before you break it down into digestible chunks for the group. Ruth Crawford Seeger reminds us, "The first singing should give the spirit of the song, an impression of the song as a whole rather than an analysis of it."<sup>7</sup> Isaac Zones adds, "I like to see the whole picture before I dive into a part."

### **Break it down**

After you have sung the section of the song you are teaching (I recommend starting with the chorus or the hook), break it down into chunks. Sing the first line and have the community sing it back to you. If they don't sing it properly, sing it again and instruct them to repeat it. Listen carefully to where they might be struggling. If it is at a particular part of the melody, sing just that part again, emphasizing how it should sound. You can even use your hands to demonstrate whether the melody is going up, going down, or staying on the same note (more on singing with your body in Chapter 7).

Ideally, when they repeat a section back to you, you should not be singing with them. However, if they don't sing it well, you can repeat it with them quietly or mouth the words. Keep in mind that as long as you act as a crutch by placing your voice prominently at the center of the mix, they will not attain ownership of the song. Continually challenge them to sing it on their own! When they sing beautifully, smile and tell them how good they sound.

If the song is in a different language and they are not pronouncing the words correctly, slowly articulate the words without the melody and have them repeat each word. You can even break the words down into individual syllables.

As you progress through the song, continue to listen carefully to the group to determine whether they are getting each part. Different songs will require different size chunks to teach. For simple melodies, the group may easily repeat two whole lines back to you with no mistakes, or just pick it up

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<sup>7</sup> Seeger, *American Folk Songs*, p. 35.



## Chapter 9: Singing With Children

Reflecting on the early stages of Pete Seeger's career, his biographer David King Dunaway recounted that because of his suspected involvement in Communist causes in the late 1940s and early '50s,

*The FBI basically pursued Pete Seeger to the point where he couldn't get a job. The only people that he could sing for were kids because they never thought there'd be a problem with Pete Seeger singing for six-year-olds. Little did they know. . . . Out of that came not a subversive movement but instead, an American Folk Music revival that I think we have to give the FBI credit for helping to establish.<sup>1</sup>*

Although I have written this book as a guide to communal singing for all ages, I believe it is especially important to sing with children. They are the future (and the present). The children with whom Pete Seeger sang in his early years became the champions of righteous causes in the following decades, still spreading peace and justice through song up to this very day. Who knows what the children with whom you sing tomorrow might accomplish ten or twenty years from now? For this reason, I have dedicated this chapter specifically to singing with children. In it, we will look at the differences between songleading for children and adults and discuss strategies for engaging every age group.

### **Singing with adults versus children: Similarities and differences**

As we move from childhood to adulthood, we gain greater control over our bodies. Whereas grade school teachers expend significant amounts of energy on classroom management, channeling wild childhood vigor toward learning and away from clowning around, college professors simply lecture while adult students (theoretically) sit quietly in their seats.

While you might be tempted to think that adults are more likely to follow your instructions and sing simply because you ask them to sing, the truth is that like children, in order to get them involved, you need to use as

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<sup>1</sup> *Power of Song.*

sembles can learn to communicate these subtle changes between each other within a performance, most amateur songleaders will need to know their cues and transitions beforehand. For songleading with others, Dan Nichols and Rosalie Boxt advise:

*THOU SHALT PRACTICE ALL TRANSITIONS COMPLETELY. (Most musical and time eating mistakes are made during transitions from one song to the next or from one part of the worship service to the next. Lots of teams spend their time practicing the body of the song over and over and never get on common ground about how to make the transitions.)<sup>4</sup>*

Always be on the lookout for community members with songleader potential and encourage them to help you engage the community. While some may only join you once or twice, others will want to play and sing with you every session. Those who do are on track to becoming the future music leaders of your community.

### **Training songleaders**

Once you have identified your songleading disciples and they have begun to play along with you informally, start to transition to active training.

Camp Newman has an intensive summer program for cultivating teenage songleaders. In addition to working with experienced songleaders like Sarah Edelstein for multiple hours a day, teenagers in the program also get to work closely with songleading experts Steve Krause and Dan Nichols. While you may not have access to “experts” in the field, you have the skills and resources to build your own songleader education program!

Start by slowly transferring leadership of songs to your disciples when you lead song sessions together. In the beginning, take the lead on most songs and let your trainees take the lead on one or two. As they get more experienced, hand the reins over to them for more and more songs. Eventually, there will come a time when they need to lead by themselves. Perhaps you have the day off or are not feeling well. Although they may be nervous initially about

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<sup>4</sup> Nichols, Dan, and Rosalie Boxt, “10 Commandments of Songleading,” Commandment 8.

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## Song Lists by Theme

What follows is a list of songs organized by theme. Use these lists as a guide to help you choose songs to teach and sing for different occasions. For each song, the title, composer, and popular performer are listed, along with songbooks in which they appear. Blank spaces indicate that the information is either unknown or unavailable. For convenience of use, many songs appear in more than one category.

### Key to songbooks:

RUS: Rise Up Singing

RA: Rise Again

Taw: Camp Tawonga Songbook

CS: Complete Shireinu

Blank: Song does not appear in any of the above songbooks

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**America**

<b>Title</b>	<b>Composer</b>	<b>Songbook(s)</b>	<b>Performer</b>
<b>America</b>	Paul Simon	Taw, RUS	<i>Simon &amp; Garfunkel</i>
<b>America the Beautiful</b>	Katharine Lee Bates and Samuel A. Ward	RUS	<i>Many performers</i>
<b>American Pie</b>	Don McClean	Taw, RA	<i>Don McClean</i>
<b>City of New Orleans</b>	Steve Goodman	Taw, RUS	<i>Arlo Guthrie</i>
<b>Clementine</b>	Traditional	RUS	<i>Sweptaways</i>
<b>House of the Rising Sun</b>	Traditional	Taw, RUS	<i>Animals</i>
<b>Ol' Texas</b>	Traditional	RUS	
<b>Rocky Top</b>	Boudleaux Bryant and Felice Bryant	RA	<i>Osborne Brothers</i>
<b>Shenandoah</b>	Traditional	RUS	<i>Peter Hollens</i>
<b>Take Me Out to the Ballgame</b>	Jack Norworth and Albert von Tilzer	RUS	<i>Many performers</i>
<b>This Land Is Your Land</b>	Woody Guthrie	Taw, RUS	<i>Weavers</i>
<b>When I First Came to This Land</b>	Oscar Brand	RUS	<i>Pete Seeger</i>

**Ballads**

<b>Title</b>	<b>Composer</b>	<b>Songbook(s)</b>	<b>Performer</b>
<b>Bad Bad Leroy Brown</b>	Jim Croce	RA	<i>Jim Croce</i>
<b>Barbara Allen</b>	Child Ballad #4	RUS	<i>Pete Seeger</i>
<b>Golden Vanity, The</b>	Child Ballad #286	RUS	<i>Peter Paul and Mary</i>
<b>Mr. Bojangles</b>	Jerry Jeff Walker	RUS	<i>Many performers</i>
<b>Scarborough Fair</b>	Child Ballad #2 Simon & Garfunkel version	Taw, RUS	<i>Simon &amp; Garfunkel</i>
<b>Streets of Laredo</b>	Traditional	RUS	<i>Many performers</i>

**Bible**

<b>Title</b>	<b>Composer</b>	<b>Songbook(s)</b>	<b>Performer</b>
<b>Devorah's Song</b>	Debbie Friedman		<i>Debbie Friedman</i>
<b>Esah Einai</b>	Shlomo Carlebach	CS	<i>Shlomo Carlebach</i>

<b>Go Down Moses</b>	Traditional	Taw, RUS	<i>Louis Armstrong</i>
<b>Hinei Mah Tov</b>	Traditional	Taw, RUS, CS	
<b>Ivdu Et Hashem</b>	Traditional	CS	
<b>Joseph's Coat</b>	Tim Rice and Andrew Lloyd Webber		<i>Joseph and the Amazing Technicolor Dreamcoat</i>
<b>Joshua Fought the Battle of Jericho</b>	Traditional	RUS	<i>Mahalia Jackson</i>
<b>L'chi Lach</b>	Debbie Friedman	Taw, RA	<i>Debbie Friedman</i>
<b>Lo Yisa Goy</b>	Traditional	Taw, RUS, CS	
<b>Miriam's Song</b>	Debbie Friedman	Taw, CS	<i>Debbie Friedman</i>
<b>Not By Might</b>	Debbie Friedman	Taw, CS	<i>Debbie Friedman</i>
<b>O Mary Don't You Weep</b>	Many authors	RUS	<i>Pete Seeger</i>
<b>Olam Chesed Yibaneh</b>	Menachem Creditor		<i>Menachem Creditor</i>
<b>Ozi V'Zimrat Yah</b>	Shefa Gold	RA	
<b>Passing Through</b>	Dick Blakeslee	RUS	<i>Pete Seeger</i>
<b>Pharaoh Pharaoh</b>	Based on "Louie, Louie" by Richard Berry, adapted by Mah Tovu	Taw, RA, CS	
<b>Rise and Shine</b>	Traditional	Taw, RUS	
<b>Rivers of Babylon</b>	The Melodians	Taw, RUS	<i>Melodians</i>
<b>Turn, Turn, Turn</b>	Pete Seeger	Taw, RUS	<i>Byrds</i>
<b>Unicorn, The</b>	Shel Silverstein	RA	<i>Irish Rovers</i>
<b>Wade in the Water</b>	Traditional	RUS	<i>Ella Jenkins</i>
<b>Water in the Well</b>	Debbie Friedman		<i>Debbie Friedman</i>

## Country

Title	Composer	Songbook(s)	Performer
<b>Angel from Montgomery</b>	John Prine	Taw, RUS	<i>John Prine</i>
<b>Crawdad Song</b>	Traditional	Taw, RUS	<i>Foggy Mountain Boys</i>
<b>Gambler, The</b>	Don Schlitz	RA	<i>Kenny Rogers</i>
<b>I Walk the Line</b>	Johnny Cash	RA	<i>Johnny Cash</i>
<b>Jolene</b>	Dolly Parton	RA	<i>Dolly Parton</i>

Oh Susanna	Stephen Foster	RUS	<i>Tom Roush (Including controversial verses)</i>
Ol' Texas	Traditional	RUS	
Ring of Fire	Merle Kilgore and June Carter	RA	<i>Johnny Cash</i>
Rocky Top	Boudleaux Bryant and Felice Bryant	RA	<i>Osborne Brothers</i>
Sweet Baby James	James Taylor	Taw, RUS	<i>James Taylor</i>

## Disney

Title	Composer	Songbook(s)	Performer
A Whole New World	Alan Menken and Tim Rice	RA	<i>Aladdin</i>
Bare Necessities, The	Terry Gilkyson	RA	<i>Jungle Book</i>
Beauty and the Beast (Tale as Old as Time)	Alan Menken and Howard Ashman	RA	<i>Beauty and the Beast</i>
Can You Feel the Love Tonight	Elton John and Tim Rice		<i>Lion King</i>
Circle of Life	Elton John and Tim Rice		<i>Lion King</i>
Colors of the Wind	Alan Menken and Stephen Schwartz		<i>Pocahontas</i>
I'll Make a Man Out of You	Matthew Wilder and David Zippel		<i>Mulan</i>
Under the Sea	Alan Menken and Howard Ashman	RA	<i>Little Mermaid</i>
Whistle While You Work	Frank Churchill and Larry Morey	RA	<i>Snow White</i>
You've Got a Friend in Me	Randy Newman	RA	<i>Toy Story</i>

## Diversity

Title	Composer	Songbook(s)	Performer
All Mixed Up	Pete Seeger	Taw	<i>Pete Seeger</i>



<b>Free to Be You and Me</b>	Stephen Lawrence and Bruce Hart	Taw, RUS	<i>New Seekers</i>
<b>He's Got the Whole World</b>	Traditional	RUS	<i>Many performers</i>
<b>One Love</b>	Bob Marley	RA	<i>Bob Marley</i>
<b>People Are People</b>	Martin Gore		<i>Depeche Mode</i>
<b>Streets of London</b>	Ralph McTell	RUS	<i>Tony Rice</i>

## Faith and Spirituality

<b>Title</b>	<b>Composer</b>	<b>Songbook(s)</b>	<b>Performer</b>
<b>Adama Veshamayim</b>	Gabriel Meyer		<i>Segol</i>
<b>Amazing Grace</b>	John Newton	RUS	<i>Many performers</i>
<b>Bina's Nigun</b>	Joey Weisenberg		<i>Joey Weisenberg</i>
<b>Bringing in the Sheaves</b>	Knowles Shaw and George A. Minor	RUS	<i>Many performers</i>
<b>Down to the River to Pray</b>	Traditional	Taw, RA	<i>Alison Krauss</i>
<b>Elijah Rock</b>	Traditional	Taw	<i>Mahalia Jackson</i>
<b>Every Time I Feel the Spirit</b>	Traditional	RUS	<i>Bill and Gloria Gaither</i>
<b>Hallelujah</b>	Leonard Cohen	Taw, RA	<i>Jeff Buckley</i>
<b>He's Got the Whole World</b>	Traditional	RUS	<i>Many performers</i>
<b>I'll Fly Away</b>	Albert E. Blumley	RUS	<i>Alison Krauss and Gillian Welch</i>
<b>Ivdu Et Hashem</b>	Moshe Shur	CS	
<b>Joshua Fought the Battle of Jericho</b>	Traditional	RUS	<i>Mahalia Jackson</i>
<b>Lonesome Valley</b>	Traditional	RUS	<i>Pete Seeger</i>
<b>Michael Row</b>	Traditional	RUS	<i>Pete Seeger</i>
<b>O Mary Don't You Weep</b>	Many authors	RUS	<i>Pete Seeger</i>
<b>Old Time Religion</b>	Traditional	RUS	<i>Willie Nelson</i>
<b>Oseh Shalom</b>	Nava Tehila		<i>Nava Tehila</i>
<b>Ozi V'Zimrat Yah</b>	Shefa Gold	RA	
<b>Redemption Song</b>	Bob Marley	Taw, RA	<i>Bob Marley</i>