

Az Yashir Final Report: Executive Summary

About this Document

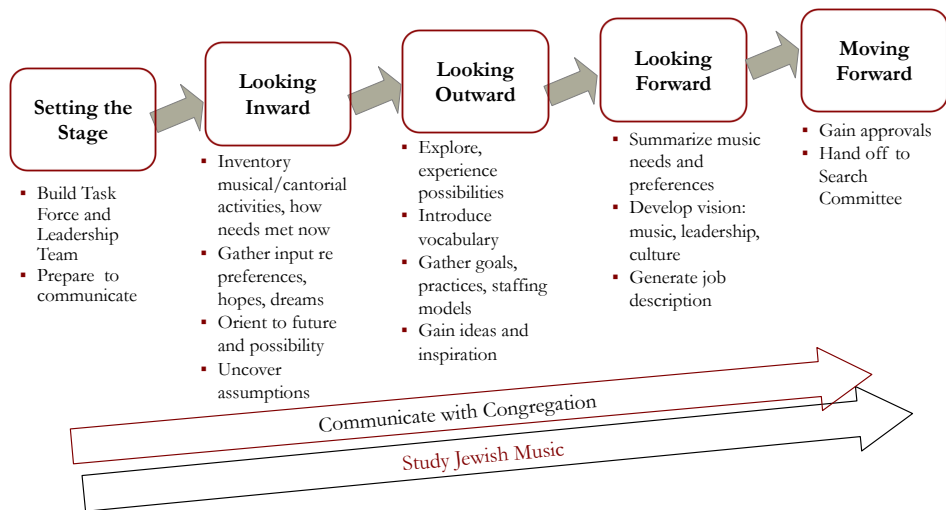
This document highlights key findings and conclusions from a year of work by Anshe Emet Synagogue’s *Az Yashir* Task Force, a group of 29 members and staff of the congregation, chaired by Dr. Ricardo Rosenkranz, staffed by Hazzan Liz Berke and Executive Director Boni Fine, and including Anshe Emet members from all corners of the diverse congregational membership. Dr. Rob Weinberg served as consultant and facilitator. Within the Task Force, a Leadership Team guided the project. It included those named above plus community members Cheryl Krugel-Lee, Barry Seeskin, and Ruth Rau. A complete account of Task Force activity, information gathering, and related findings is being compiled separately.

Az Yashir Process

The Task Force followed a similar process to that used by Anshe Emet’s La-Atid Task Force which worked in 2018 to re-imagine the congregation’s educational programs for children and families. One important difference is that only two months into the *Az Yashir* process, COVID-19 disrupted plans and required alterations in course. The Task Force members put forth exceptional effort to keep the process going, meeting via Zoom and completing significant work outside of/between full Task Force meetings. The *Az Yashir* Leadership Team met frequently to guide the process and members of the Leadership Team spearheaded significant tasks within the process.

Also, as a result of the COVID-19 disruption, components of the process—particularly Looking Inward and Looking Outward—that normally would have progressed in sequence ended up taking place in parallel. The graphic below depicts the original project Roadmap:

Az Yashir. Process Overview



The Looking Inward phase of the project included an inventory of musical and cantorial activities within Anshe Emet, interviews with musical personnel, a largely quantitative survey of Anshe Emet members, and a series of qualitative Community Conversations (i.e., focus groups). COVID restrictions somewhat curtailed what was possible in Looking Outward but a sub-team of the Task Force still managed to conduct 10 conversations with senior cantors throughout North America via Zoom.

A robust communication program accompanied the project, keeping members informed and engaged in the project.

Outputs and Outcomes

The two major outputs (or “deliverables”) of the process were a Job Profile of the next Hazzan’s job and a Vision for music, music leadership, and music culture of Anshe Emet. Two additional outputs that will be of particular use to a new Hazzan include: internal intelligence about musical preferences, needs, and priorities and external intelligence to inform thinking about staffing configuration; products respectively of the Looking Inward and Looking Outward phases of the project. The two major outputs—the Job Profile and Vision—accompany this Executive Summary.

Additional outcomes envisioned for the project included:

- A new conversation about the role of music within the congregation:
 - Greater sense of voice and involvement
 - Broader sense of the range of musical possibilities and opportunities
 - A workable vocabulary for open discourse about Jewish music and its roles and reverberations through the life of Anshe Emet
- Increased readiness for a new *Hazzan*, a new era

Although we have no hard evidence of these more ephemeral outcomes, it is reasonable to assume they have been achieved to the extent possible given the constraints of synagogue life during a pandemic. One point, regarding a broader sense of the range of musical possibilities and opportunities, may have been more fully realized had plans for experimentation, special guests, and visits to other congregations and musical experience been realized. Even so, some congregants, including members of the Task Force, did take advantage of the opportunity that live streaming provided to experience a wide variety of synagogue worship and Jewish musical experiences across North America and across the globe.

Key Findings and Highlights

This section takes each *Az Yashir* data gathering effort in turn and highlights the key findings. The last part of this section shares overall conclusions. More in-depth presentation of the methods and findings appear in the full *Az Yashir* Task Force Final Report.

Inventory of Musical/Cantorial Activities

The seven members of the Inventory Sub-team, led by Cheryl Krugel-Lee, spent over 50 hours conducting interviews with 24 clergy, professional staff, and lay members during the Winter and Spring of 2020 (prior to Hazzan Mizrahi's retirement) regarding their involvement in musical activities. Highlights of their findings:

- Over the course of a year, Anshe Emet held 50 differing types of musical such as services, concerts, or classroom experiences
 - 76% of events can be categorized as Liturgical, 32% as Educational, and 14% as Musical Expression (Note: some events fall in multiple categories).
 - 36% of events happen on Shabbat, 12% on the High Holidays, 24% on other holidays, and 28% at other times
- Events are led by 31 different leaders.
 - 20% of events have lay leadership, 22% led by Hazzan Mizrahi, 40% by other clergy, and 32% by staff and hired personnel; many events have multiple leadership types.
 - The events led by staff are almost all programming for family/youth/religious school.
 - Of the 10 lay leaders, 8 are primarily Rose Crown Minyan attendees.
- Events target the following demographics:
 - Everyone (44%)
 - Families with young children (16%)
 - Youth: 3rd-7th grade (24%)
 - Young Adults (2%)
 - Adults (10%)
 - No events specifically targeted teens, but teens do collaborate on four liturgical/educational events for younger children.

Interviewee Perspectives

In addition to gathering the factual inventory, Sub-Team members also gathered opinion-based perspectives from the interviewees about what could be possible for music at Anshe Emet. Key themes emerging from those conversations are as follows:

- Opportunities exist for greater musical cohesiveness throughout Anshe Emet. Many parts of the community don't involve the Hazzan but could benefit from a hazzan's influence.
- Staff and clergy expressed a desire for central musical leadership in Jewish education at Anshe Emet, helping to align the youth musical choices, though they need not be identical in all settings. B'nai Mitzvah tutors would like the Hazzan to have a direct relationship with each B'nai Mitzvah student.
- AES has capacity and desire for more musical opportunities. Some ideas include a community band/orchestra, other instrumental groups, classes, and opportunities to sing non-liturgical music together.
- The congregation could benefit from a hazzan who is able to function in many different modes: songleader, pastoral caregiver, expert in *hazzanut*, teacher, encourager of lay leadership.
- Some interviewees feel that the congregation is stuck in a routine of traditional musical content and needs new musical literature for liturgy and new ways of creating music experiences at AES overall. Increased opportunities for musical professional development for staff and clergy could contribute to this renewal. In addition, holidays/observances such as *Simchat Torah* and *Selichot* need to be re-imagined.
- AES has done well in fostering a “synaplex” model¹ as it exists today. Given that different people want different styles of music in different settings. New leadership could do much more to nurture and expand the synaplex model and to empower more people in the community to make music.
- Instrumental music can play a role at services some of the time, but not all the time. We need to be sensitive to halachic issues and offer non-instrumental options. Those interviewed show openness to instruments on Friday night contributing to a lively Friday night experience--particularly if there are other options. Interviewees were less open to instruments on Saturday morning for adult services.

In summary, the common themes that emerged include a desire for musical cohesiveness at Anshe Emet, more musical leadership in educational activities, and that new leadership should nurture and broaden the rich musical environment that already exists at Anshe Emet.

¹ A term originated by STAR: Synagogues Transformation and Renewal as a play on the words “synagogue” and “Cineplex” with multiple venues operating simultaneously.

Survey of Congregational Members

Purpose

The *Az Yashir* Task Force carried out a survey of synagogue members in order to gather the broadest possible input from the congregation. The team that designed the survey instrument aimed to:

- Inform both clarity and conviction for an overall musical vision for Anshe Emet;
- Identify the qualities a new Hazzan would ideally possess, and
- Reveal areas on which a new Hazzan would need to focus, once on-board, to help realize the musical vision.

Response Rate

The online survey was open to participants from April 3 – May 6, 2020, placing the survey execution early in the COVID-19 pandemic. 574 congregants “opened” the survey, with 477 completing it for an 83% rate of completion. The initial survey invitation went to 1,977 email addresses, yielding an overall response rate of 24%, far greater than response rates on previous Anshe Emet congregational surveys. Detailed discussion of response rate by age groups and High Holy Day service choice can be found in the full report; although the survey response may not be technically representative of the entire congregational membership, it can be said to reasonably reflect the preferences and reactions of the most engaged members of the congregation.

Key Findings

The survey section of the full report, as well as presentation decks prepared for the *Az Yashir* Task Force and for the Anshe Emet Board, present rich and detailed analysis of demographic differences in response in nine core areas that the survey addressed. The following represent highlights of key findings based on the Task Force and Leadership Team's interpretation of the results:

1. Anshe Emet's diverse constituencies express diverse interests and expectations:
 - Older congregants prefer traditional and familiar musical liturgy. They seem to thrive on connecting with others and are interested in education programs.
 - The Anshe Emet community includes a subset of younger congregants who participate in lay-led services commonly known as The Rose Crown Minyan. They are more religiously traditional and strongly value lay-led services. They are, however, eager to engage with a New Hazzan through learning opportunities.
 - Newer members are mostly open to change, having had direct exposure to other practices elsewhere.
 - Shabbat regulars are more open to occasional variation and novelty, whereas interests of those who rarely or never attend Shabbat services are more familiarity-bound.

2. The congregation is primed for a newer perspective on musical liturgy, albeit not radically new:
 - There is an expectation to maintain excellence
 - There is a desire to move in the direction of a more participatory style of prayer and musical style
 - There is a desire to reassess services through a new lens of personal emotional participation.
 - There is a desire to preserve traditions and value a classically trained cantorial voice, while prioritizing the inclusion of more "easy-to-sing" melodies
 - Limited demand for musical accompaniment with voices or instruments. When introduced, success will likely depend on quality, involving others, that it facilitates rather than takes over, and that it is applied in selective spots that beautify and delight.

3. Congregants are ready for a Hazzan as a change agent
 - Substantial appreciation for a Hazzan overseeing a musical vision
 - Diversity within the congregation allows openness to a variety of visions. This moment presents a great opportunity to build excitement for more than one vision.
 - The Hazzan is expected to be *actively involved* in just about everything-- services, music education, pastoral counseling, but most of all carrying out a musical vision, including, but not limited to connecting with youths

4. The congregation seeks a Hazzan that is:
 - Musically talented
 - A leader and talented educator/coach
 - Ready and able to operate strategically and skilled at inspiring others
 - Interested in being a fully collaborative partner in serving a diverse congregation, as needs become apparent
 - Has a successful track record in creating and implementing programming
 - Has already mastered multiple aspects of management.

Community Conversations

Another sub-team of the *Az Yashir* Task Force conducted a set of eight Community Conversations (similar to focus groups) to augment the survey results with some qualitative questions and to explore areas from the survey results that warranted clarification. With help from the Communications sub-team, led by Ruth Rau, the recruitment effort targeted families with school-aged and B'nai Mitzvah-aged children as well as Jews By Choice. Other groups were heterogeneous. A total of 38 people participated in the eight small group discussions. The facilitators met to analyze the qualitative data, using a method called Affinity Grouping. Highlights of the learnings regarding each major topic explored across groups are as follows:

Importance of a Really Extraordinary Voice

- For many, the importance of an extraordinary voice is fundamental to the next Hazzan given the congregation's history. And, it must be accompanied by a Jewish soul that creates inspiration, participatory connectedness, and empowers the congregation to sing.
- The voice will be "extraordinary" when, in addition to a Jewish soul there is technical mastery, talent, and an approachable personality.

Ways of Relating to the Next Hazzan

The three realms of mastery required for our new Hazzan should be:

- Deep knowledge and technical mastery of Jewish liturgy, Jewish musical history, musicology, and musical expertise;
- Mastery in ability to connect with congregants, work well in a team structure, and manage tasks and individuals to success; and
- Mastery of a musical vocal talent aimed at creating inspiration, a sense of connectedness, and inclusiveness.

Priority Roles of the Hazzan

- The Hazzan is expected to play varied roles in the congregation, all with deep impact. Top priority is given to the *Bima* as a prayer leader;
- Equally important is the role of clergy partner and member of the clergy team;
- It's equally important that a new hazzan be effective in creating bonds and connecting with people, particularly with the youth; and
- Given the many aspects of music in the congregation, the Hazzan is seen as the lead implementer of the musical vision of AES and thus, leader of a multidisciplinary team.

Hazzan's Role in Children's Education

- Children's services, religious school curricula, B'nei Mitzvah preparation, and high school involvement create many opportunities for the Hazzan to engage with children and adolescents at Anshe Emet;
- The Hazzan should play a major role in the education of AES youth by overseeing the musical vision of the congregation as it relates to education; and
- The Hazzan should be involved with every aspect of children's education through leadership and active participation in the various programs and activities.

Musical Programming and Musical Culture

- There is a deep desire for the congregation to regularly provide musical programming for its membership. The Kaplan concerts have created a template for excellence in performance;
- There is a broad range of musical programming that the congregation hopes to experience—from traditional Jewish music to contemporary Israeli music, to educational opportunities in Jewish musical culture; and
- The Hazzan is expected to play a significant role as a visionary leader and executive producer.

Looking Outward

The Looking Outward sub-team of the *Az Yashir* Taskforce, led by Hazzan Liz Berke, interviewed 10 cantors, each for about an hour, via Zoom to gain a variety of perspectives from veteran cantors. These conversations were not job interviews, but rather “informational interviews” regarding topics such as the range of liturgical music practices, cantorial roles, musical programs, music staffing complements and configurations, and their perspectives on the future of the cantorate. Among these conversations, the sub-team spoke with Cantor Jeremy Lipton, Head of Placement for the Cantors Assembly, and Cantor Nancy Abramson, Director of the H. L. Miller Cantorial School at The Jewish Theological Seminary.

The following are highlights of the learnings from these conversations:

- **Teaching new melodies:** Cantors use a variety of approaches to teach new melodies to their congregations including teaching new tunes to a core group or “davening team,” introducing tunes at a concert, making and distributing a recording, and teaching a melody first as a nigun. Cantors teach the music of a variety of contemporary composers and some compose their own melodies as well.
- **Engaging congregants musically:** Cantors commonly engage congregants in the musical life of the congregation as instrumentalists, singers, or as lay daveners. Adult volunteer or youth choirs may participate in High Holy Day or Shabbat services; other congregations engage adults or teens in bands. Some cantors teach congregants to lead the congregation in prayer.

- **Musical staffing:** Musical staffing level is largely correlated with congregational size; in smaller congregations the Hazzan does everything music-related, in larger congregations the Hazzan oversees all musical activities and supervises a staff which may include such roles as a Music Director, an Associate or Assistant Cantor, a Ritual Director or B'nai Mitzvah Coordinator, a cadre of B'nai Mitzvah tutors, songleader(s), Religious School and Early Childhood music teachers, and an administrative assistant. It appears to be common practice for the cantor to establish oversight over these roles in order to bring musical coherence to the entire musical life of the congregation.
- **Meeting diverse needs, interests:** Cantors (and their congregations) meet varied musical preferences for prayer service music in a variety of ways including multiple simultaneous services or offering various service styles over the course of a month. Others hold services geared to particular demographics (e.g., young adults or young families), alternatives services to the main b'nai mitzvah service, or themed services e.g. with new melodies, musical instruments, or a focus on healing. Cantors also seek to meet congregant needs by varying the musical mood throughout the course of a service, such as choosing quieter tunes around the Mourner's Kaddish. Finally, cantors emphasized the importance of building relationships with congregants as a foundation for understanding their diverse musical interests and preferences.
- **Leadership and managerial skills:** Cantors typically must exhibit leadership in creating and/or championing a vision and aligning musical activities to it, in creating varied worship experiences and communicating intent for musical choices, in delicately introducing new melodies to the congregation, in partnering with lay leaders as committee liaison, and in partnering with other clergy and senior staff. Cantors exercise managerial skill in planning with and supervising staff, producing concerts and other music events, organizing and leading choir(s) or band(s) or shpiels, engaging and coordinating musicians, and in managing their own time and calendar.
- **Working relationships with rabbis and other senior professionals:** Cantors who are satisfied with their current positions are viewed as full clergy partners with the rabbi(s) and other senior professionals (such as Director of Education or Executive Director). They share in the work, be it pastoral, lifecycle, teaching, or worship. Clergy partners plan collaboratively, keep one another informed, seek one another's input and support proactively, and co-own key processes such as B'nai Mitzvah. They complement one another's relationships with congregants, recognizing some congregants form stronger relationships with one clergy member than another.
- **Cantorial growth and focus:** Beyond core elements of the cantorial role, cantors vary their areas of focus based on skills and interests and as they grow in their roles. Some cantors may emphasize organizing bands or choral groups, others may focus on composing and/or recording their own melodies, still others may concentrate on pastoral responsibilities, interfaith work, or forging relationships with local clergy or musical groups. Some cantors focus on creating musical opportunities for young people, others accentuate adult learning, and so on. One cantor the team interviewed developed a long-term relationship with the Abayudaya Jewish community of Uganda. Naturally, these interests and foci are likely to evolve over the length of a cantor's tenure.

The Looking Outward section of the full *Az Yashir* report includes additional learnings from the interviews on topics such as the future of Hazzanut—the art and the role—as well as best practices in successfully transitioning into a new cantorial role.

Task Force Deliverables/Outputs

Taking all of these inputs and learnings into account, the *Az Yashir* Task Force engaged in a set of visioning exercises designed to synthesize the learnings and articulate both a Vision for Music at Anshe Emet and a Job Profile for the next Hazzan. A Visioning sub-team took those inputs and drafted those two documents, which then went through a series of revisions based on discussion with the Leadership Team and the full Task Force.

Current drafts (as of 2/1/2021) appear in Appendices A and B.

Additional Recommendations

The Vision and Job Profile documents are intended first and foremost to guide the work of the Cantorial Search Committee. Beyond that, these documents, along with the full *Az Yashir* Task Force report, in all its detail, should serve as a critical resource for the next Anshe Emet Hazzan, providing the Hazzan with unprecedented insight into the hopes, dreams, and preferences of this diverse congregation.

In addition, information gathered by the Task Force—particularly through Looking Outward conversations with cantors across North America—strongly suggest that once a new Hazzan has been engaged, Anshe Emet should plan to establish a Transition Team to assist in all aspects of the ensuring that the Hazzan makes a successful transition into the role. Such a team will focus not only on the logistics of the transition but also on helping the Hazzan build relationships, learn the culture and existing music of the congregation, understand the nuances of congregational operations and of the thinking behind the Vision and Job Profile, and to adapt to a new role in a new organization including overcoming the inevitable hiccups in that process.

The Task Force strongly recommends that appropriate funding be secured to ensure the successful execution of the recommended vision. Funding will be required to attract and hire a world caliber Hazzan, and a masterful musical team. Funding will be required to achieve the many expectations in the development of musical liturgy, educational efforts and musical programming. To this effect, the *Az Yashir* Task force recommends that fundraising towards these endeavors begin as soon as possible.

Concluding Notes

Music will play a central role in the future of the Anshe Emet Synagogue. At a time when the congregation has initiated a forward looking, comprehensive strategic plan, the musical vision elucidated through the Az Yashir process will play a vital role in preserving and expanding membership within the congregation. The Az Yashir Task Force has yielded a very clear understanding of the many elements inherent with this vision.

First and foremost, achieving a musical vision will necessitate the successful hiring of a Hazzan who will lead a revitalized music team with excellence, empathy, and enthusiasm. The new Hazzan will be a strategic collaborator who will work with staff and clergy to execute the congregational vision with mastery and joy.

The search committee installed to find the new Hazzan must honor the job profile included in the Az Yashir deliverables. This document is to be a rubric aimed at hiring the ideal Hazzan for Anshe Emet.

Once hired, the new Hazzan must find in the clergy, staff, officers, and Board of Directors eager partners to implement the congregational music vision.

Anshe Emet is a community with multiple constituencies, each holding a different voice within the congregational choir. Allowing every voice to be fully expressed and achieving a balance will yield success for years to come. Acknowledging the needs of the diversity of voices will be central in the effort to maintain and grow the congregational membership.

The Az Yashir process has demonstrated that all the constituencies within the congregation can find commonality and shared purpose. This effort has been ennobled by very dedicated volunteers who have selflessly participated within the context of a pandemic year. In spite of external hardship, Az Yashir has looked back, looked inward, looked outward, and looked forward, finding a beautiful musical vision that will transform Anshe Emet for years to come.

Appendix A: AES Vision for Music

Core Belief

Music lies at the core of Jewish life at Anshe Emet Synagogue. It elevates, deepens, and expands the spirituality of our prayer. It enlivens Jewish learning at all ages and stages of our lives. Music forges lasting bonds as we celebrate each other through self-expression. Anshe Emet's musical life is broad and vivid.

Music and Prayer

We believe that music and singing deepen the experience of Jewish prayer, transporting our souls to a higher level of spirituality and intimacy. We envision prayer services that welcome and include everyone; offering a variety of formats—traditional, family-oriented, or lay-led—in which our congregants can choose to pray. We will carry forward traditional liturgical melodies, Hazzanut, nusach, niggunim, and prayer experiences and introduce modern musical ideas. A meaningful prayer experience at Anshe Emet includes both exceptional cantorial leadership and accessible communal singing that forges an emotional connection. With an overall musical vision across prayer services, AES congregants can feel comfortable participating in any service.

Music and Jewish Education

We believe music is a key component of Jewish education—as part of our history and culture, and as a tool to facilitate learning. Music is embedded within the values and content of the The Beverly Goldstick ז"ל Curriculum for 21st Century Learning, which is the new and innovative curriculum that is the cornerstone of the Joseph and Belle Braun Anshe Emet Religious School. We will create a myriad of meaningful opportunities for musical Jewish learning and Jewish music appreciation. From birth to advanced years, music will play a central role to create connections to our tradition.

Musical Self-Expression

We believe that music is an exceptionally powerful vehicle for self-expression, connecting us to our past and reflecting contemporary Jewish culture. Musical self-expression celebrates the diversity within Anshe Emet and the broader Jewish community, fostering comradery, understanding, acceptance, and friendship. We envision our Anshe Emet community enhanced by professional musical performances that deepen our understanding of Jewish music and culture—both past and present, from near and far. And we envision Anshe Emet enhanced by the volunteer musical performances of congregants that highlight their talents and deepen the connections among us. Anshe Emet will create myriad and diverse opportunities to create and enjoy musical self-expression.

Appendix B: Hazzan Job Profile

Overview

Anshe Emet Synagogue seeks a Hazzan who will be a **visionary and strategic leader** and an **integral member of the clergy team** creating lasting, empowering, effective relationships with congregants of all ages and colleagues; a **talented and accessible *Shaliah tzibbur*** who—with musical and vocal excellence—elevates congregational prayer, generating joy, inspiration, inclusion, and an invitation for everyone to lean in and participate; a **supportive manager/leader** who will assemble, mentor, and oversee a team of music professionals to interpret, enhance, and fulfill a cohesive musical vision for the entire synagogue, using music to build community within and among the various constituencies of the congregation; and a **life-long learner** and resource who incessantly seeks to enhance their liturgical, musical, and pedagogic capability, displaying a strong desire to educate, promoting knowledge and understanding.

This “3D Job Profile” describes what Anshe Emet Synagogue’s Hazzan will:

- **DO:** the full range of responsibilities associated with the job, including reporting relationships and scope indicators;
- **DISPLAY:** the necessary competencies (i.e. applied knowledge, skills, and abilities), behaviors, as well as characteristics or attributes and objective qualifications that a successful candidate must exhibit in order to enter into and succeed in the position; and
- **DELIVER:** the outcomes, accomplishments, or results that the Hazzan is expected to achieve or fulfill to be considered “successful” or “effective” in the job.

Do

The Hazzan’s responsibilities span four broad areas of work:

Professional Relationships

1. **Partner fully with other Anshe Emet clergy**, sharing in ritual, pastoral, lifecycle, and educational responsibilities; collaborating with other clergy to enliven and diversify the music of weekly, festival, and High Holidays prayer as well as congregational programs and events; and creating lasting, inspiring, and nurturing relationships with the diverse congregational community.
2. **Serve as a member of the Senior Leadership Team**, reporting to the Senior Rabbi, and participating in its strategic decision-making regarding all aspects of congregational life.
3. **Design, build, and lead a Music Team** including supervising professionals to engage and empower congregants of all ages through music. The Hazzan will orchestrate this team’s efforts and marshal appropriate human, financial, and physical resources to align with the vision and integrate coherently across ages, settings, and observances. As supervisor, the Hazzan will create a supportive and vibrant work environment,

mentoring members of the Music Team, facilitating their professional growth, and fostering excellence.

4. **Collaborate with the Education, Programming, and Communications staff** to engage and empower congregants musically and fulfill the congregation's music vision throughout the operations of the synagogue; **catalyze relationships and build strategic partnerships** locally, nationally, and internationally to advance the mission of Anshe Emet and multiply its impact and its congregants' engagement beyond the walls of the synagogue.
5. **Engage actively with the Cantorial and Jewish Music fields** through active involvement in the Cantors Assembly and opportunities for professional growth, thereby keeping abreast of trends and developments in the field and bringing the cutting edge of Jewish music to Anshe Emet.

Worship

1. **Serve as the lead musical *Shaliah tzibbur*** for Anshe Emet's High Holy Day, Shabbat, and festival services and observances by employing an intentional mix—in each setting and occasion—of classical *Hazzanut*, straight davening, and familiar and contemporary melodies, as well as choral and/or instrumental accompaniment when appropriate.
2. **Promote, expand, and support the “Synaplex” model** working with other clergy and lay leaders to create and support a range of prayer experiences that engage, inspire, and uplift this diverse congregation spiritually, treating the Jewish musical liturgy as an ever-evolving garden, deeply rooted in memory, and yet filled with opportunities for growth, diversity, and development. Become a supportive and empowering liturgical music resource to all sub-communities within the Anshe Emet community.

Education and Youth

1. **Oversee the B'nai Mitzvah program** including ongoing preparation and tutoring, building a one-on-one relationship with each student prior to their B'nai Mitzvah, as well as taking leadership in re-imagining the B'nai Mitzvah process and event for the 21st century.
2. **Maintain a presence in Religious School curriculum development, and develop strong ties with Religious School leadership**, helping to craft a cohesive musical plan that connects the Religious School with the rest of the synagogue. Collaborate with the Education Team to develop musical events and opportunities for the congregation's youth.
3. **Work hand in hand with the Education Team and Youth Services Leadership** to reassess and redevelop a thoughtful Tefillah Curriculum, spanning both Religious School and Shabbat worship opportunities
4. **Support teens in developing musical opportunities and programs**, learning what teens seek musically and helping them to make it happen. Oversee efforts of Music

Team members to help teens develop their *davening* and *leyning* skills as leaders and/or participants.

5. **Create opportunities for Adult Learning** including encouraging adult congregants to develop their *davening/leyning* skills and understanding, both as participants and leaders, offering opportunities to better understand Jewish liturgy, music, and texts, and to enhance spiritual connection.

Congregational Programming

1. **Be a resource for and presence at sub-community programs**, building relationships and developing musical programming for sub-communities such as YAD and young families.
2. **Foster, empower, facilitate, and oversee resources for existing and new music-making opportunities** for congregants to flourish musically such as *Shireinu* and *Z'mirot* at weekly Shabbat Kiddush, while honoring the autonomy that existing groups currently enjoy.
3. **Plan and oversee implementation of non-worship musical events** such as holiday and non-holiday programming, classes, Kaplan Concert, and other concerts and musical programming of various styles and size throughout the year attracting a variety of audiences.

Display

To fulfill their responsibilities and deliver results, the Hazzan will display their passion and creativity in interpreting and implementing a musical vision, serving as a clergy partner and a part of the AES leadership team, and connecting with congregants and colleagues alike.

Necessary experience

- Cantorial Investiture by an established (accredited?) Cantorial School
- Substantial prior experience as a synagogue Cantor
- Significant previous synagogue supervisory experience
- Establishing and executing musical priorities within budget constraints

Musical expression

- Skill at encouraging participation in congregational singing, creating an atmosphere of emotional connectedness and inclusion.
- Thoughtfulness about when to use melismatic *Hazzanut*, conventional *nusach*, as well as contemporary melodies.
- Thorough knowledge of cantorial repertoire and Jewish music - past, present, and evolving trends; global; Israeli; sacred and secular
- Openness to develop musical programming to suit different needs within the congregation
- Engagement and excitement for developing and collaborating on appropriate musical programming for and with youth

Interpersonal and Managerial Orientation and Temperament

- Approachable and accessible to congregants and colleagues
- Skill at forging authentic relationships with people of all ages
- A collaborative leadership style in working with clergy, professionals, and lay partners.
- Demonstrated managerial and organizational skills to design, build, and lead a highly effective musical team and related resources
- Demonstrated proficiency working with groups of various ages
- Experience/proficiency as an educator, adjusting approach/style/content to teach with genuine enthusiasm and depth in ways that meet a variety of learners (e.g. children, teens, adults at various life stages, different interests, occasions) where they are, reconfiguring systems and practices to hold learners at the center of the learning process.
- Readiness and agility to serve as an innovator and change agent, balancing tradition and innovation, community amid diversity, leadership and followership, and being both proactive and reflective.
- Possessing understanding of own strengths and weaknesses and how to complement weaknesses with strengths of other team members
- Interpersonal skills and flexibility to thrive in and support a large, complex, and diverse “synaplex” congregational environment
- Sensitivity to congregational spiritual needs
- A desire and receptivity to meet with lay, staff and clergy leaders to advance understanding about the congregation

Deliver

Successfully applying the skills and abilities listed above to the responsibilities listed above, will enable the Hazzan to deliver the following results:

- A vibrant congregational musical life that promotes congregational engagement, connection, empowerment, vitality, and inspiration through music.
- Increased participation in and satisfaction with all worship services.
- Musical and worship experiences that facilitate: a community of people who feel more connected to each other; heightened spirituality, connection with G-d, and a feeling of being part of something larger; and a feeling of connection with the Jewish past and Jews around the world.
- A well-coordinated and effective Music Team that collectively addresses the varied musical interests, preferences, and needs of this diverse congregation and works together to design and implement coherent and intentional actions and programs that embellish, enhance, and fulfill the congregation’s vision for music.
- A mix of familiar and new melodies, both within and outside of services, for both adults and youth
- Opportunities to observe and participate in the Jewish non-visual arts (vocal, instrumental, dance, and/or musical theatre), depending on congregational desire.
- Reputation in the Jewish community for musical innovation and excellence