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# **PASS IT ON!**

The Journal of the **Children's Music Network**®

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ISSUE #66

Fall 2010



**2010 Magic Penny  
Award Recipient**

**Ruthie Buell**

**There are No  
Shortcuts**

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  - New CMN Board Members ■ Songwriting in the Classroom ■
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# About The Children's Music Network

## Who We Are

CMN is an international organization with members and regional chapters in the United States and Canada, and connections with people throughout the world.

Our membership, diverse in age and ethnicity, includes

- music and classroom teachers • full-time and part-time performers • songwriters • youth advocates • librarians
- day care providers • song leaders and choral directors
- music therapists • educational consultants and trainers
- radio and TV program staff • therapists and social workers
- clergy • medical care providers • families

CMN was founded in the late 1980s by a small group of educators, performers, social workers, librarians, parents, and others who believed in the transformative power of music in children's lives—in their homes, schools, and communities.

## What We Do

We seek to be a positive catalyst for education and community-building through music. We inspire and re-energize each other for our work supporting the creation and circulation of life-affirming, multicultural musical forms by, for and with young people. We meet and stay in touch to share songs, skills, resources, and ideas about empowering ways adults and young people can communicate through music. And we have fun in the process.

## Our Principles

We recognize children's music as a powerful means of encouraging cooperation, celebrating diversity, enhancing self-esteem, teaching peace and promoting nonviolence, growing environmental awareness and responsibility, and advocating for social justice.

## The Board of Directors

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With deep appreciation, we acknowledge

Sarah Pirtle (1987-89)  
Andrea Stone (1990-93)  
Joanne Hammil (1994-97)

for their tireless work and dedication to the growth and cohesion of CMN.



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## **PASS IT ON!**

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**From the Editor**

**The Good News is...**

by Hassaun Ali Jones-Bey

**M**y first major task on being hired as editor of *PIO!* was to gradually get the publication of the magazine back on schedule. The good news is that this issue is only one month late, much closer than all of the previous ones, and there's no reason to believe that subsequent issues won't come out on time. Ideally this was to be the one that made it on time, but things were a bit delayed by an unexpected experience on my part. A dramatic loss of visual acuity gifted me with the opportunity to learn what it must like to be the "slow reader" in class, who turns out to have a vision deficit. The details of my unfolding situation would read like one more litany of what's wrong with the health care system. So there's no need to include them here. The good news is that my vision has improved dramatically and there's no reason doubt, as with *PIO!*, that it will continue to improve with time.

The newest good news in this issue of *PIO!* is audio with the songs. Now instead of just reading the music, you can also listen to either mp3 or midi files that have been uploaded to the CMN website. So from this issue forward, the audio files that you send in with your song submissions will not just make life easier for the songs editor, but for the whole readership. As you can imagine this is just a foretaste of the possibilities for an online magazine. Color photography and lots of it, which began a couple of issues ago, in the first online-trial issue, continues along with much more flexibility for presenting information in more appropriate and accessible ways. Further possibilities might eventually include interactive content, and extending audio and perhaps video content throughout the magazine. More to come on this as the CMN Board considers the pros and cons of this online magazine experiment. Did I say cons? Yes I did. As someone who turned the page on Facebook and refuses to consider Twitter, even I, the editor of this online magazine, don't claim that putting something online automatically makes it better. Still, the good news is that avenues with exciting possibilities are being explored.

The sad news is that this issue is the last one with Caroline Presnell as CMN National Coordinator. Admittedly, the sadness is partly selfish. I'm losing a patient, wise and meticulous mentor. So the next time I edit this magazine, it will be without my safety net. Of course the rest of the CMN membership will have many more reasons to feel sad and to miss Caroline than I. But the good news about this particular sadness is that to the degree each of us has been touched by this truly wonderful person, part of her will always be with us, even as our life paths diverge into new adventures. Thank you Caroline and best wishes. 



# There are No Shortcuts

## Interview with 2010 Magic Penny Awardee

### Uncle Ruthie Buell

conducted by Leslie Zak



**B**orn in Chicago in 1930, Ruth Becker Buell, AKA “Uncle Ruthie” and, sometimes, “Miss Cuca,” is a pioneering artist-educator, songwriter and recording artist, a storyteller, a published poet, journalist, and actor—a woman whose integrated life and long career have made unique contributions to children’s music and education.

Ruthie is the creator and ongoing host-producer of the longest-running children’s program, for more than fifty years, in American radio. The benchmark *Halfway down the Stairs* is broadcast weekly on Pacifica Radio’s flagship station KPFK-FM in Los Angeles, and syndicated nationally and streamed online. On air she is “Uncle Ruthie,” a cherished institution, communicating via the arts with more than three generations of young listeners.

*Halfway Down the Stairs*, as the A.A. Milne poem says, “...isn’t really anywhere, it’s somewhere else instead,” is a collage of multicultural and multilingual songs and stories, and explores subjects most other kids’ radio ignores, such as gay and lesbian families, child abuse, even politics. A loving, and therefore anti-spanking, anti-fighting and antiwar theme resonates throughout many of her shows. Many CMN members, including previous Magic Penny honorees Marcia Berman, Bob Blue, and Suni Paz have been featured on the folk-centered show, both on disc and in-studio.

Ruthie’s original songs, hundreds so far, come from her own and her students’ lives. She likes to think that her words and music help people of any age understand that they are not alone. Many of her songs can be found in CMN’s *PIO!* archives. As a special education teacher for more than forty years, her gifts make her a dynamic trailblazer. To these kids she is “Miss Cuca” or just plain “Cuca,” the nickname for “Refugio,” Ruthie’s Spanish name.



Her rule-tweaking classroom, a popular haven for her students at Los Angeles Unified School District’s Frances Blend Special Education Center, was full of hands-on instruments. Wall posters displayed iconic images of Malvina Reynolds, Paul Robeson, Woody Guthrie, and Arturo Toscanini.

Currently, when most folks her age might be well into retirement, “Cuca” is actively teaching music to preschoolers through second graders at The Blind Children’s Center in L.A., where her songs have a role in teaching math, science and English. Ruthie loves it there, “It is a WONDERFUL school,” she says, “incredible people and an atmosphere of love and learning, joy and fun throughout the day. It’s how all schools should be!”

Interviewing Ruthie is a writer’s dream, and an editor’s nightmare. With her life-long passion for words and literature she has so much to say, and says it so well, it’s a shame to omit anything. What follows is, of necessity, a distillation of multiple hours of conversations laced with poetry and songs, and informed by Ruthie’s phenomenal memory.



**PIO!** You have spoken of your abused childhood—including being physically forced to practice piano—and said that it “is a miracle” that you love music. How have you managed to be so uncrushable from such an early age?

**Ruthie:** I wasn’t all that uncrushable. I had a nightmare childhood. Six months could go by without my mother speaking to me. If I wasn’t at the piano to practice by 8:00 AM sharp, I’d get spanked hard. So at age eight I would go to bed fully dressed, socks, shoes and all, and I’d lie there perfectly still until morning, in order to not wrinkle my clothes. I kept a diary for a long time, and on each page was only one of two daily entries: MM (“mother mad”) or MNM (“mother not mad”). Imagine that, page after page.

What saved me was being sent to a working farm in Wisconsin every summer, that and a couple of elementary school teachers in Chicago. They kept me going.

**PIO!** You’ve spoken of your being part of a disciplined but very fair family during your summers on the farm. For an abused urban child that must have been, to say the least, different.

**Ruthie:** Every morning we had to do farm chores first, before doing anything for ourselves. As we worked, we sang and sang and sang. On Sunday we’d sing *a cappella* at the lake house porch with “Aunt” Jenny, all kinds of songs, rounds, hymns, old tunes—beautiful voices over the water. I learned so many songs and dances and play-party games! Years later I found out that the farm was a program for children from troubled homes. All the other kids were troubled too, like me. But we sang. The farm life gave me the love of music. That’s where it happened.

**PIO!** How did you manage your teen years?

**Ruthie:** By writing and perform-

ing. I have always loved words. I wrote my first poem at age eight, started acting professionally when I was twelve and publishing really sophisticated, Dorothy Parker-ish poetry in the *Chicago Sun-Times* at age sixteen. Until he met me face-to-face, the columnist Dale Harrison thought I was a seasoned writer of about forty! I began playing guitar at thirteen, and had the *chutzpah* to perform publicly with my three chords!

I was a child with a very long, ugly nose. At fifteen, tired of being taunted as “Becker the Beak,” my cousin and I had nose jobs. Suddenly, I was no longer cast as The Witch or the wicked stepmother. I was stuck with insipid *ingénue* parts! I modeled. I was on the radio. I acted in educational films with Dick York. We were both members of the Jack & Phil Players, a pretty well-known professional children’s theatre. Boys who had paid no attention to me began hovering. I instantly became a very young cynic.

**PIO!:** You studied and lived for two years with the legendary folk singer/historian and founder of the Aspen Folk Festival, Richard Dyer-Bennet and his family. Besides a tremendous musical education, you have commented that the experience also made you a “better human being.” In what way?

**Ruthie:** I came to the Dyer-Bennets’ School of Minstrelsy in Colorado as a 17-year-old actress so full of myself and phony. I was little, cute, and skating by on smiles and perkiness. Dick and his wife, Melvne, who taught dance, brought me into their home as family. A good part of my education there came from the people who would drop in. There were so many, like the great South African musicians Josef Marais and Miranda.

The Dyer-Bennets both insisted that the most important thing of all was to be honest and real, in art and in life. It took me awhile. But one time, Dick returned home from touring, and I greeted him at

the door. He stopped short, stared at me long and hard and said, “Look at that face. Now that is a real face.” It’s a lesson I’ve never forgotten. Dick was a consummate musician, and he showed me that there are no shortcuts—which I always tell my students. I repeat, there are no shortcuts. You have to practice. There is absolutely no success without practice.

Following Aspen were two years at Bennington College majoring in Cultural Anthropology, and a winter as a recreation director on the Cherokee Reservation in North Carolina where I learned how to sing “What a Friend We Have in Jesus” in Cherokee. Sometimes a whole week goes by and no one requests it. For a very small fee I promise not to sing it at CMN in October.

**PIO!:** You were also a student of Mario Castelnuovo Tedesco, the renowned classical composer. What did you gain from that?

**Ruthie:** I was introduced by Andre Previn, brother of best friend, Leah, who is now gone. I was Tedesco’s worst student. I studied piano and composition. After awhile he told me, “You’re a much better poet than musician” and later, after a meal I had prepared for him and his wife, he kissed my cheek and said, “and you’re a much better cook than a poet.”

**PIO!:** You mention that you have “always been a Special-Ed teacher”—but you have also been a performer all your life. Realizing that both roles require being constantly “on,” how and why did you choose schools over the stage and to put your performance skills in service in the classroom?

**Ruthie:** My best friend at the time, doing her practice teaching in Special Ed, called to tell me I had to go into Special Ed. She was so enthusiastic! I said, “OK,” got credentialed and certified, and have been in the field ever since. It’s where my heart is. But I didn’t choose one field over the other. I still do both. There is no difference between performing

and teaching. Teachers *must* have “a sense of Theater.” There has to be joy, passion and excitement in teaching or nothing gets learned. The skills are the same. They are both a form of communion.

I am so happy to be a teacher! I hope to die sitting on the mat with the kids, singing “Wake Up Toes!” They’ll just move me over against the couch and finish the song.

**PIO!:** You once said an ideal education would involve packing up handicapped kids in a fully-equipped motor home and driving them around the country to connect with art, science, nature and everyday life. What are you, some kind of troublemaker?

**Ruthie:** Oh, yes! Wouldn’t it be great to get rid of school buildings and combine teaching the very necessary skills and academics with something we also need—the real world! Every handicapped kid should go on a river rafting trip. That’s my idea of real education.

There was once a serious suggestion by a misguided Wisconsin educator to eliminate Special Ed programs in LA schools. I stood up at the meeting and said “It’s not Special Ed we need to get rid of, it’s Regular Ed with its overcrowded and understaffed classrooms.” But I’m good at using regulations to teach the way I and my students need. I make sure I get all my [retching sound] lesson plans and evaluations and piles of make-do paper work in on time. It’s a discipline, like practicing, that allows liberation.

**PIO!:** Since the passing of your beloved husband, the sculptor Stanley Schwartz, you have expanded your professional and political activities. What are you doing these days?

**Ruthie:** There is so much to tell when you are my age. I’m deeply sad to the point of therapy, but I still do stuff. It’s my job to be in the world. To get out there every day and make people feel good, even when it is hard. It’s our job.

*continued on page 6 ➡*



# TAKE A LITTLE STEP

Words and Music by Ruth Buell  
©1981 Ruth Buell

Uncle Ruthie wrote this song many years ago when she was encouraging a child at the Pamona, California, Lanterman State Hospital to learn to walk. The song combines the building of a positive self-image and the idea of growth with the simple activity of taking different size steps. The children can walk about as they sing this song, or if space is limited, they can simply move their legs. Children on crutches and in wheelchairs will quickly discover adaptations with a little help.

Moderato (♩ = c. 108)

D A7

1. Oh won't you come and take a walk with me, take a lit-tle step; take a

D A7

lit-tle step. Oh, won't you come and take a walk with me, take a lit-tle step; that's

D G D G

right. Give me your hand, and give me a smile. I'm gon-na walk with

A7 D F#7 Bm

you a lit-tle while. So won't you come and take a walk with me, take a

instrumental break

A7 D D A7

lit-tle step; that's right.

D D A7

2. Oh won't you come and take a walk with me, take a big-ger step; take a

D

big-ger step. Oh, won't you come and take a walk with me, take a

A7 D G D

big-ger step; that's right. There's so man-y things that you know how to do;

**Take a Little Step**

➔ continued from previous page



G A7 D  
 that's why I'm proud to take a walk with you. So won't you come and  
 F#7 B m A7 D D instrumental break  
 take a walk with me, take a big-ger step; that's right.  
 A7 D D  
 3. Oh won't you come and  
 A7 D  
 take a walk with me, take a great big step; take a great big step. Oh,  
 A7  
 won't you come and take a walk with me, take a great big step; that's  
 D G D  
 right. Well, there's birds in the air, and there's fish in the sea, and there's  
 G A7 D  
 won - der - ful you who's walk - ing here with me. So won't you come and  
 F#7 B m (no chords) A7 (no chords)  
 take a walk with me, take a lit - tle step take a  
 A7 A7 D  
 big-ger step Take a great big step, that's right!

## Take a Little Step

➔continued from previous page



1. Oh, won't you come and take a walk with me?  
Take a little step, take a little step.  
Oh, won't you come and take a walk with me?  
Take a little step, that's right!

Give me your hand, and give me a smile.  
I'm gonna walk with you a little while.  
So won't you come and take a walk with me?  
Take a little step, that's right!

2. Oh, won't you come and take a walk with me?  
Take a bigger step, take a bigger step.  
Oh, won't you come and take a walk with me?  
Take a bigger step, that's right!

There's so many things that you know how to do  
That's why I'm proud to take a walk with you.  
So won't you come and take a walk with me?  
Take a bigger step, that's right!

3. Oh, won't you come and take a walk with me?  
Take a great big step, take a great big step.  
Oh, won't you come and take a walk with me?  
Take a great big step, that's right!

Well there's birds in the air, and there's fish in the sea.  
And there's wonderful you who's walking here with me!  
So won't you come and take a walk with me?  
Take a little step, take a bigger step, take a great big step, that's right!

## Interview: Buell


➔continued from page 3

I'm doing the radio show, writing for Folkworks.com, performing concerts—next one is with some friends on my eightieth birthday eve—leading a poetry group, constantly writing, and now recording a new CD, and studying chess. Plus, I'm involved with the Semilla Project, fighting the overtaking of crops in El Salvador with genetically engineered seeds by giant agribusinesses like Monsanto.

**PIO!:** How did you come to CMN, what value has it been in your everyday life?

**Ruthie:** More than thirty years ago Marcia Berman, Patty Zeitlin, and I created a group in Los Angeles—CAMAL—Children's Artists Making a Living, a forerunner of CMN. I love the fact that CMN is such a democratic organization, and of course that it has put me in touch with so many great people from around the country.

**PIO!:** Do you have any concluding words of wisdom for us?

**Ruthie:** The children's artists I love are most of all real people who are not only children's musicians, but real people whose songs have multiple levels of meaning. These people make you feel wonderful. So I say: remember to be adults; treat kids like people; and drop the stage fright—that's egotism, really, and it keeps you out of the Zone. You have to disappear into the song or whatever you're doing. Don't think about how you are being received, but focus on what you're giving. My advice to teachers is: Get all your lesson plans in on time and make a few copies to hand around, but keep an anecdotal diary for yourself and use it for your lesson plans. Teach organically! Feel free to abandon your lesson plan at any time. Teaching is a spontaneous art. Teach to the need. That is my mantra, and sometimes the need has nothing to do with lesson plans. 

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# National Coordinator Farewell

## An Interview with Caroline Presnell

Conducted by Sally Rogers

Caroline Presnell is the face and voice of CMN. She is our office manager tucked away in her condo in Skokie, Illinois, where she pinch-hits, problem solves, holds hands and takes care of our board lovingly. After fifteen years of service, and in her eighty-first year on this planet, Caroline is leaving her CMN work behind to pursue other interests. Of Caroline, former board member Barb Tilsen says: Caroline brings her own unique mix of talents and strengths to whatever she takes on. She is insightful, smart, fun, has great common sense and a fearless yet compassionate honesty that is really beautiful. She confronts challenges by facing them square on, learning what she needs to understand, developing her own expertise and recognizing when to bring in the expertise of others. She has a gift for tackling the specific needs while keeping the broad view always in mind. In CMN this can be seen in how she developed the computerized infrastructure of the organization, how she works with individual members and with the board as a whole, how she tracks the budget, and how she draws on her network of friends and organizations to bring in computer, accounting and legal help to CMN. From sewing beautiful clothes for herself and her kids when they were growing up because they didn't have the money to buy them, to being a farmer castrating her own pigs (!), to entering college later in life, in the fine editing work she's done, and in all her solidarity work around Africa, around GLBT issues, around peace and justice, she always brings these qualities of skillful organizing, fine attention to detail, caring respect for individuals and a grounded sense of the big picture.



**PIO!:** It's been fifteen years since that cold January in 1995 when you started working for CMN! What brought you to our organization?

**Caroline:** Barbara Wright (CMN member and past board member) and I met in college and had kept in touch. I knew that she was associated with some organization that had to do with children's music. But by that time she lived away from Chicago and we didn't talk about that very much. Then one day she called me up and said, "You know this organization that I'm affiliated with...they're looking for a new office manager. Do you have any interest in that at all?" I was at the point where I wanted a job change and the work I was doing was phasing out anyway. So a couple of board members called me up and we talked. I remember talking to Sarah Pirtle and by the

time she finished telling me what the job was, I said, "I'm the one you want."

**PIO!:** And what was it that made you go, "Aha! This is the job for me!"?

**Caroline:** I just thought it was a job that matched my skills. It seemed like a good organization to work for whose mission didn't conflict with my values. And I could continue to work at home.

**PIO!:** What is your sense of your place with CMN?

**Caroline:** I struggle between modesty and false modesty, to answer that. [laughs] Sometimes over the years when outsiders have asked me my function, I've said, "Glue." I've tried to hold things together.

**PIO!:** That's a very good description. And what's the biggest challenge you've faced while working for CMN?



Photo by Jan Graves

Caroline in her office

**Caroline:** Fairly early on, the board encouraged me to take the lead in giving my opinion on how things were going, even to board members. Perhaps the biggest challenge has been trying to draw the line between faithfully doing that and keeping my own ego and personal biases out of it.

**PIO!:** I'd say you've done that extremely well and you've helped unrumple feathers when they've gotten ruffled. I think you are not only glue, but more like a cool iron that comes in and smooths things out when they get rough.

**Caroline:** Well, I worked at Northwestern University's registrar's office on and off for about ten years and I had to deal with the public: parents who were paying huge tuition there and things like that. I learned early on that the angrier they were, the softer I should talk. And I never ever had one of them end the conversation with anything but soft words.

**PIO!:** Caroline, your admirers at CMN are all fascinated with the wide variety of things you have accomplished in your life. You have been active in many social causes, particularly those around Africa, peace and justice and the GLBT movements. You

*continued on next page* ➔

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**Interview: Presnell**

➔continued from previous page

helped develop contemporary liturgies in your church that promoted a social gospel. You were a farmer and a farmer's wife, raising five children, with no running water in the early years! You learned to build, sew, tailor, plumb, garden, put up veggies, and take care of animals. Then you went back to school at forty, after which you took jobs in freelance publishing services: proofreading, editing and indexing various projects. And before you came to CMN, you wrote management training materials for the National Restaurant Association's professional certification program. So the big question is, which of these skills did you find most useful while working for CMN?

**Caroline:** (laughter) In a way, rearing the children was helpful because it gave me a real taste of having things turn out differently than you had planned, even after having done your best. Not necessarily worse, just different. And actually I got into publishing because I already had those language skills. Of course I was able to use the publishing skills at CMN.

**PIO!:** And where had you gotten those skills?

**Caroline:** In grade school. I had excellent teachers in a little town in central Illinois called Pana, a town of 6,000. I loved school! The instant I got reading material in the first grade, I absorbed everything I could. They taught us the old-fashioned way, with phonics and diagramming sentences and so forth. I took that in and then I read a lot, the proverbial nose in the book. So I absorbed language from reading.

**PIO!:** Do you have any stories about any one teacher in particular?

**Caroline:** The seventh and eighth grades at our school were on a different floor and were treated a little differently than the younger students. There was a glass-front case of special books that you could only borrow with the permission of the teachers. I got some of those to

read that were very interesting.

**PIO!:** Were they the classics?

**Caroline:** One of them was stories of the opera, and I loved that. When I was a child, my mother did housework on Saturdays. When she was cleaning, she had the radio broadcast of the Metropolitan Opera on, and I grew up with that sound. But I didn't know anything about the stories except what was given during the broadcasts until I got to that book.

**PIO!:** Did that change how you listened to the opera?

**Caroline:** Yes, sure.

**PIO!:** Did you have music in your school at all? I know that reading and music seem to be the two threads that run throughout your life.

**Caroline:** When I was growing up we had a piano in almost every classroom. Most of the teachers could play, so we had music every day. It was used in the way that a lot of CMNers use music: to change the mood, or to call children out or for whatever strategy they might need at the time. There was lots of music in my life as a child, as there used to be everywhere. People sang. They sang at church, at scouts, at programs in school. My brother and I started singing duets in Sunday school when I was about nine or ten and he was about seven or eight. We sang at home. We kids had the dish duty and my next brother and I sang while we did the dishes. It was just part of life.

**PIO!:** What do you think has caused that to change? It doesn't happen so much any more.

**Caroline:** No, it doesn't. I've thought about that. One factor, I think, is that nowadays people have more technology on which to consume music, and they just do that. Another is that schools don't have pervasive music like they used to. Another thing, which will make me sound like a real old curmudgeon,

is that when I was growing up, you didn't need headphones to understand the words. So you could sing along with anything. And of course I can sing dozens of songs from long ago.

**PIO!:** I think the fact that you now buy music instead of make it is one of the biggies.

**Caroline:** Yes, but we bought recordings when I was a teenager. The place where the high school kids hung out, and where I worked when I was in high school, had a juke box. And it was *the* place to be. We bought records based on what we heard there and we also bought sheet music for the piano. If we were in somebody's home that had a piano, we would play the piano and sing.

**PIO!:** You grew up during The Depression. I was wondering what effect World War II and the Depression had on making you an activist?

**Caroline:** Oh, quite a lot, because the difficult times were immediate for us. We were poor. In a small town we knew many people who were in predicaments similar to our own. We had a large extended family and not all were in a financially stable situation. So some needed to go on relief, what we call welfare today. Plus we had what we today would call homeless people. In those days we called them tramps. They were mobile, unemployed men who would come to the door and ask for food. Even though we weren't wealthy, my mother would always give them something on the porch. They weren't allowed in the house, but she would give them a plate on the porch.

Also, during WWII I had a pen pal for a couple of years, a girl in a Japanese internment camp. We were church people and religion was a factor at home. The church had organized that pen pal program, even though it wasn't what you might call a liberal Methodist church. So I wrote to her for as long as she was in there. Not long after she got out

we broke off touch. We were teenagers with our own lives.

**PIO!:** I wonder what happened to her?

**Caroline:** I've thought about her my whole life. I have fantasies of trying to locate her. But the efforts I've made so far haven't borne fruit. She'd be my age. That correspondence definitely helped form who I was.

**PIO!:** Did you save those letters?

**Caroline:** I don't know whether I did or not. When I was on the farm, the first house we lived in burned to the ground and I lost a lot of stuff. I think the letters may have been among that stuff.

**PIO!:** What did you think about those internment camps at the time?

**Caroline:** I thought it was dreadful! I thought it was horrible! Most of our early correspondence was just kid stuff. But one of her early statements has hung on my heart for my whole life. She asked, "Your parents don't mind that you are writing to me?" That just broke my heart. But my people, even though most of them wouldn't think in large systemic terms, had that religious background that drove them to try to do right by other people, and they all did try.

**PIO!:** I think people might find it remarkable that you went back to school at age forty, which nowadays isn't so unusual, but it was back then. And what makes it even more unusual is that you had four kids at home when you went back to school.

**Caroline:** I went to Northwestern as a freshman when I was forty-five. I divorced in my early forties and then stayed in my hometown for a bit. Then came to school when I was forty-five, moving to Evanston, a very different place than where I came from.

**PIO!:** You got your undergraduate degree at Northwestern University and then started graduate work at the University of Chicago but you didn't finish. I wanted to add the word "yet."

**Caroline:** I sometimes think, "yet," but, you know, is it worth my while to finish that? I sometimes fantasize that it is. There were several reasons that I didn't finish. I've finished everything but my thesis and one course. I had envisioned doing my thesis on a part of my hometown history. It was known for racial hostility in the late nineteenth century. The coal miners were trying to organize the mines. At that time we had three mines in town. The mine owners brought in scab labor from the South, mostly blacks. Black workers were shot at. Poor souls, I'm sure they did not understand what they were getting into. As usual, instead of getting at the owners or whoever they should have addressed their hostilities toward, they aimed them at the laborers instead. So there was some shooting. That town was known thereafter as a place where black people could not work or live or stop or anything. We were on the direct migration line from the South to the North. I heard that African Americans coming from the South just knew not to stop there. That made me angry growing up. Everybody knew about it. It was the town history, town ethic, and I was ashamed of it. But there was one family who had stayed. They stayed and they were welcomed. Their children all left when they grew up. But the mother and father, who were my grandmother's age, belonged to our church, so I grew up with that family in our church. The hostility wasn't shared by everyone at the time, and it isn't there now.

**PIO!:** That would be an interesting dissertation, to tell that story.

**Caroline:** Well, yes, but the story itself has already been told in historical journals. But my approach was going to be, what people had heard about it. How was that tale told, and how did it compare with the actual facts? How did that tale get passed down through the generations?

**PIO!:** That's wonderful. I think you ought to finish. Now that you're not going to be working for CMN, you'll have all this time!

**Caroline:** I've still got plenty of things to do in the twenty years of life that I hope I have left.

**PIO!:** When you moved to Evanston had you lived away from your hometown before?

**Caroline:** When my husband was in the navy we lived in South Norfolk, Virginia, near the navy base for about three and a half years. That was a pretty confined life because I had three babies and one car between us and no money. So it was a really limited experience. But it was my first time away, my first time being in a culture that had a lot of people of color in it. That was very revealing to me. And I met people from all over the country. That was very instructive to me.

Then I moved to Evanston. It is a gorgeous place—a lot of trees and so forth. But compared to where I came from it was really urban. I felt like I was home when I came here because even though my hometown is a lovely place with lovely people, my world view was broader perhaps than many of the people around me. It got me into trouble in some ways, and I always felt that I wasn't my whole self in some ways. So when I came into Evanston to study at the university, just by circumstance I fell in with this wonderful church. I felt like I'd come home.

**PIO!:** And you've been involved with that church ever since.

**Caroline:** Yes. I'm not very active right now. That little church had many of the same challenges that CMN has had. We got to the place where we were not going to be able to sustain it. So we merged with another congregation on the North Side of Chicago that had similar values. That church in Evanston, whatever justice cause there was, we were on it! I mean, demonstrations, lectures, actively

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**Interview: Presnell**

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working through institutions. We had people on the national boards of the church (*United Methodist*). It was a very exciting, enriching and instructive place to be.

**PIO!:** Did your children benefit from this church as well?

**Caroline:** Well, when I came to school I had two of my five children still at home: a high schooler and a grade schooler. I think they did benefit. My daughter who was in high school had felt a bit like I did in my hometown, a little bit out of it, which made her feel a little inadequate. Then she stepped into this larger place where there were different kinds of people and she was better able to find a niche.

The oldest four of my children grew up on the farm, riding on the school bus, being in this smallish town. My youngest son, Arran, grew up in a totally different way. He was about eight when we moved to Evanston and grew up in this urban atmosphere with city buses and people of all different kinds. A continuing big factor for me was money. Evanston is an expensive place to live. I was on financial aid and I was working fifteen to eighteen hours a week besides going to school full time, so we had to live with other people in the home to share the rent. We always had sort of a collective household and my youngest son was exposed to a variety of people from a very early age. So, he had a different life experience than my older kids.

**PIO!:** So was the collective household one that you organized or was it one that existed already?

**Caroline:** Some friends from my hometown had moved to Evanston at the same time we did. We planned it together. We lived together for a couple of years. She finished her schooling and they went away. Then I brought in other people to fill those spots. I think over the

years, we had about thirty people in and out. I was the linchpin from thereon. It started in 1975. The last people moved out sometime in the mid to late nineties. The person who stayed the longest was my housemate for about twenty-six years. The last twelve years or so there were just the two of us, as we were able to afford the rent with fewer people.

**PIO!:** We feel like you're the parent of CMN in many ways but you're also the parent of five children. Tell us about the rest of your children.

**Caroline:** I mostly just want to say that they grew up to be wonderful people and they're lovingly supportive of me in everything I do.

**PIO!:** You have survived the loss of a child, too.

**Caroline:** Yes, an adult son died. He had AIDS. That was quite a journey in itself. He died in 1993, not long before I came to CMN. He was a model in a lot of ways. My youngest daughter called him her tour guide through life. He's still in our hearts and we still talk about him and laugh about him and tell Larry stories. My other children are just lovely people who help others and enrich my life.

**PIO!:** Because you've done such a good job! I hope CMN survives its adulthood as well as your children have. After college, I know you worked for a long time on anti-homophobia issues and you wrote articles for and helped edit a journal dealing with sexuality. What got you so involved there?

**Caroline:** Some members of our church started a women's center in the eighties and the church considered housing it to be part of their mission. Because in those days there were virtually no public places for lesbians to socialize that didn't have alcohol, very quickly the clientele became predominately lesbian at the center. The church was OK with that. They wanted to support that need. A part of that women's center was a program of educational workshops about sexu-

ality issues. The leader of the center trained us in her model and then we went on to lead workshops. Our workshops were almost entirely with college groups who were in the city doing urban studies and with church groups who were exploring those issues. The center changed leadership and that program folded, but I continued doing that kind of thing with another person for years after that. The journal was published by the GLBT advocacy program within the United Methodist Church, the Reconciling Ministries Program, in cooperation with similar programs in several other denominations. I was on its editorial advisory committee for its entire life. I contributed to it in many ways including by writing articles for it and co-editing one issue.

**PIO!:** Will you tell us a little about your interests in African studies and your travels to Africa?

**Caroline:** First of all, let me start back in grade school. In one way, I think I was born an anthropologist. In the fifth grade, we were introduced to what today is called "social studies" and I was enthralled! I was just so excited to learn about all these different places. I always had an interest in different places and how people did things, how people lived, the nitty gritty of what their lives were like. I got to Northwestern and looked over courses I might take during my first quarter, and there was a course on African Literature. So I said, "OK, I don't know much about that. Let me take that course." Well, it turned out to be a fabulous course. It was taught by Dennis Brutus, who was a very well-known South African poet and activist. Then I went on to take another course, and another one. I think at the end of my first quarter I learned that the African Students Association was having a social to which students were invited and so, I went. The Africans and the Africanists became one of my main social groups. I took enough African studies to end up



with a certificate in African studies. It went from there. They became part of my life.

In the 1970s I made a couple of brief trips to Ghana that were very enlightening as well. On the first trip, I went with my friend from Ghana to visit his family. The second time I went to gather information for a piece of writing that I was going to do, which I never found a publisher for. But I was there for six weeks that time and traveled around quite a bit, staying with a lot of different people. They were either families of people I knew here in Evanston or people they knew, relatives of theirs. So I had places to stay with lots of different kinds of people.

Some of the people I knew in college were from Zimbabwe and were very much part of the liberation movement there. When their government changed, one of my friends had finished his PhD in the States and he and his family went home. I kept in touch with them. Then about ten years ago I went to Zimbabwe to visit them.

**PIO!:** You have really been the one to push CMN into developing a computerized infrastructure, including our website, and being able to register online and all that sort of thing. It's one of many of the difficult issues you have pushed us to do and that have been successful. What do you think about our decision to take *Pass It On!* online?

**Caroline:** I think it's a little too early to know. Some people are very enthusiastic about it. There are others who are decidedly unenthusiastic. And there's a middle set who could take it or leave it, and others who don't like it much but who understand the reason we did it and will accept it. Except for the ends, I don't have a sense of how many are in the several segments of the spectrum.

**PIO!:** The decision to do it was primarily financial, right?

**Caroline:** Completely.

**PIO!:** I just looked at the latest issue online yesterday and it's beautiful! It's in full color

and is very vibrant compared to the paper copies. It makes me want to buy a Kindle to read it. One of our listserv members has already done that!

**Caroline:** Right now it hasn't reached its full potential at all. The Board approved the online experiment for a three-issue trial. We very deliberately kept it like the print version for a couple of reasons. One is so there wouldn't be a gigantic slap in the face to people who were accustomed to the paper edition. Another is that if the issue would go back into print, we didn't want to have a lot to undo to make the changes. But if the decision were to be to go on with it this way, there would be some taking advantage of electronic possibilities.

**PIO!:** The possibilities online are quite amazing. One of our members on the CMN listserv sent a link to a music therapy newsletter that was very interesting. It was laid out using audio and video clips and Web links in a graphically pleasing way and might be a possible future look for *PIO!*

**Caroline:** Our graphic designer would probably be delighted to go in that direction.

**PIO!:** When you take a print version and you put it onto the screen, it doesn't fit on the screen for one thing. So you end up having to scroll, which can be annoying.

**Caroline:** Yes, so we could do it differently if it were going to be only online. Yet CMN is still committed to caring for *all* of its members. We do have a tiny handful of members who actually do not have Internet service, in their home at least, or whose equipment won't accommodate some of the modern things. Then a very few—two or three, for very good personal reasons—do not want to have an email address that's public. So there are those few...

**PIO!:** Do you send a paper version of *PIO!* to them?

**Caroline:** Yes, we actually get them a plain paper printout copy. We also promised that anybody who just couldn't stand the electronic

version could get a paper copy. So I just sent those out yesterday.

**PIO!:** You certainly have shepherded our organization through all kinds of highs and lows. Some of the difficult ones with great outcomes are things like this computer transformation, and going through getting our logo trademarked and dealing with our mission statement and who we really are. I'm just wondering what is it about CMN that has made you stay for these fifteen years.

**Caroline:** There have been several things. One of them is that I have done the same quality of work through my life wherever I was, but I have never been appreciated like I have been with CMN. I mean, it's been amazing to me the appreciation I get from rank and file members who will sometimes write little notes, "Thank you for your work" or whatever. It's just wonderful. Another thing is, even though I'm really sick and tired of learning new technology, there is indeed a challenge to that that intrigues me, that keeps me going and engaged. I love that I can do all this stuff even though I wouldn't have learned some of it if I didn't have to. And I do like the flexibility of the job. It's not totally flexible. Right now, for example, I'm immersed in the national conference stuff and don't have as much flexibility as usual, but there's pretty much flexibility in the way I work.

**PIO!:** And you do it all...I don't know if our members know this...but you do it all out of your home.

**Caroline:** Yes, I think that a lot of members think we have a big office somewhere that we rent. But it's a room in my home that would have been a bedroom. It's got four big filing cabinets, and stacks of banker boxes and piles of paper, and desk trays of this and that...

**PIO!:** Well, I'm very confident that when

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**Interview: Presnell**

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you pass the torch on to the next person everything will be in absolutely amazingly perfect order and there will be very few questions about things. I suspect you could probably just pick up those filing cabinets and put them in another office and people could start where you left off.

**Caroline:** It's not quite like that because from the beginning I have had so much ongoing work to do that there has not been time to do that behind-the-scenes clearing out, organizing that I know how to do and crave to do. If I had enough time before the transition I could indeed do that, but I'm afraid it's not going to be quite as tidy as I would like.

**PIO!:** Clearly from this interview everyone will know how much you love to read. Have you read any great books lately that you think our readers would enjoy?

**Caroline:** I read so many it's hard to remember. One that my book group read that is beautifully written and was very revealing in a lot of ways is *The Guernsey Literary and Potato Peel Pie Society* by Mary Ann Shaffer and Annie Barrows. I think a lot of people might enjoy it. It's from WWII. It's a story about a little island between England and France that was kind of in the midst of the war but still hidden, in a way. It was funny and was enlightening to my book group in that we didn't know that piece of history.

**PIO!:** Did they use it to help people escape?

**Caroline:** Not really. It was more about coping with life in difficult circumstances. And so a very human story, and it had a little love story in it.

**PIO!:** And last but not least, if you had a crystal ball, what would you see in CMN's future, and what are your hopes for the post-Caroline CMN?

**Caroline:** I can see that there will likely be a little spurt of energy with this transition, because the

transition and the challenges and the pleasures of working with someone new and integrating them into the organization will give CMN a little boost. I think that can be a very good thing. Can I just dream here? Here are my wishes: I wish for a solid financial underpinning—maybe an endowment fund so the board doesn't have to spend so much time worrying about money. I wish for at least a tripled membership and longevity. When my allotted time is up, I want this organization to still be going because the people in it will be doing good work in the world and having fun while they do it.

**PIO!:** What's the most important aspect of CMN, and why should it keep going?

**Caroline:** Because it provides a kind of broad-based, inclusive values system: a viewpoint that you just don't get in a lot of places.

**PIO!:** And it's supportive of everybody.

**Caroline:** Exactly! I marvel at the parallels over the years of so many of the main issues between the church that I was in in Evanston and CMN. This kind of group doesn't attract flocks of people—may never. So survival is always an issue. We had some of the same leadership challenges, and the changing times in society and how the group interacts with that. CMN has its challenges to survive, but I just think they ought to exist. You know, a journal is to document a field of endeavor, and to support the people who are working in it. I think people should be proud that as nearly as we can tell, the *PIO!* journal is the only one in its field [children's music]. So it has to continue to document over the years the development of this field and the lives and work of the people in it.

**PIO!:** The other journals are all educational... *PIO!* has a piece of that but so much more. Is there anything else that you'd like to say?


**Caroline:** You know, the transition

of the CMN leadership from the founder generation to a younger generation, to me, is one of the most solid signs that CMN can and will survive, because that is never an easy task for any organization. Many organizations and businesses die during such transitions. And I think CMN has made it. That's a lot to be proud of. I do think that's one place where I was helpful because I helped provide some continuity and stability during that transition.

**PIO!:** Absolutely. I think that your being there during that transition was key. For one, you have the institutional memory of the organization. And your calm demeanor and your ability to deal with the details has really, really been key to making things stay on an even keel. Thank you so much, Caroline, for this interview and for your years of dedication to CMN.

**Caroline:** Thank you. You know one of the other contributions that I think I made is that there was not much in the way of written material when I came—there were some, including some guidelines—but the infrastructure in a lot of ways existed in the minds of the board. Part of what I have done is to write down a great deal of that. Plus, over the years, I have very intentionally kept extensive records of financial reports and fund raising amounts, conference/gathering attendance and so forth—a whole body of data that the board now has to work with when doing their planning and decision making. I tried to preserve CMN's history, as well.

*Sally Rogers is a past president of CMN and former board member. She has performed nationally for over twenty-five years and teaches music in her local public school. This year she is on a leave of absence to work as a professional development trainer in a pilot arts-based literacy program in the Bridgeport, Connecticut, public schools.*

*The interview was transcribed by Lisa Heintz.* 



# FALL IS HERE

Words and Music by Joanie Calem  
©2001 Joanie Calem, BMI

Joanie wrote this song a few years after moving back to the states from the Middle East. The magic of the change of seasons in her current home in Ohio continues to be a source of inspiration for many songs that she writes, as this is so different from the weather patterns that she lived with for so long. She invites the children to act out the various animals in the song, and to follow the activities, which leave room of course for zipping in different activities.

After having sung it for a few years as a nature song, Joanie realized that with different lyrics, the same music worked well as a song to celebrate the Jewish New Year, which comes in the fall. Hence, two sets of lyrics.

The birds are fly-ing south, tell-ing us the days will soon be cold. Trees still wear their green leaves, — but soon they'll turn to red and brown and gold. 'Cause fall is here! Clap your hands! Fall is here! Clap your hands! Fall is here! Clap your hands — — — — — cla-ap your hands. — — — — —

## FALL IS HERE by Joanie Calem ©2001

The birds are flying south,  
Telling us the days will soon be cold,  
Trees still wear their green leaves,  
But soon they'll turn to red and gold.  
'Cause fall is here, clap your hands (3x)  
Clap your hands.

Rabbits and squirrels are busy,  
Storing food for the cold days to come,  
Seeds and nuts and flowers,  
Hidden in their nests away from the sun.  
'Cause fall is here, stomp your feet (3x)  
Stomp your feet.

Raccoons are also busy,  
Looking for food in our garbage cans at night,  
They sure love our garbage,  
But watch them run when we turn on the lights!  
'Cause fall is here, jump around (3x)  
Jump around.

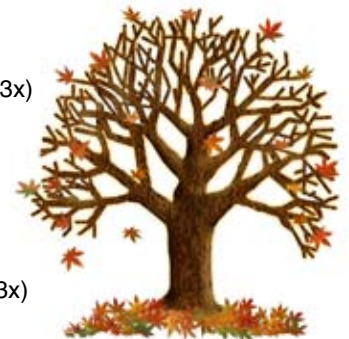
We wake to cool, crisp mornings,  
Sunlight shining on the misty early dew,  
As we walk the leaves crunch,  
Sounds of fall in everything we do.  
'Cause fall is here, clap your hands, (3x)  
AND Fall is here, stomp your feet, (3x)  
AND Fall is here jump around, (3x)  
Jump around.

## SHANAH TOVAH by Joanie Calem ©2003

The birds are flying south,  
Telling us a holiday is near,  
Goodbye to all that was,  
Hello to a brand new year.  
Shanah Tovah, clap your hands, (3x)  
Clap your hands!

We think of all we've done,  
The good, the bad, the fun.  
We're sorry for the bad,  
And for the good we're glad.  
Shanah Tovah, stomp your feet, (3x)  
Stomp your feet!

So now we've come to say,  
Thank you for this brand new day.  
We're given a new chance to try,  
And let our dreams reach the sky.  
Shanah Tovah, jump around, (3x)  
Jump Around! AND  
Shanah Tovah, stomp your feet, (3x)  
Stomp your feet! AND  
Shanah Tovah, clap your hands, (3x)  
Clap your hands! AND  
Shanah Tovah, do all three, (3x)  
Do all three!





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## CMN Resources on the Web: Let's Go Surfing!

by Liz Buchanan

**N**eed a song quick? Just can't get through the day without singing about frogs or rainbows? Want to get kids dancing or find out more about the connections of music to curriculum? One option is to consult the CMN email list, always good for one or two or ten suggestions. You get the fun of finding out what works for your colleagues far and wide. Often they will call and sing it to your voice mail.

You can also go online. There you can find song resources for kids of all ages and for the grown-ups who sing with them, as well as a treasure trove of other useful info, from helpful fact sheets on music and literacy to instructions for making simple musical instruments. This article offers highlights of some of the excellent websites created by our own CMN members.

### Resources directly from CMN

A good starting point is CMN's web page, which includes links to many member websites. The library page on the CMN website ([www.cmnonline.org/Library.htm](http://www.cmnonline.org/Library.htm)) offers links to two "Resource" pages: one for Peace Resources and one for Environmental Resources (see sidebar). For music to help with social and emotional learning, Peace Resources is an ideal place to start. Under the topic heading of "Compassion" for instance, one can find lyrics and tunes for such items as Pam Donkin's lovely "Kindness is Everywhere," while the topic "Global Family" includes Kathleen Gibson's "A Rainbow Just for You." There are songs to help stop bullying while also encouraging community and friendship. This is a particularly useful compendium of songs for use with elementary-aged children, though there are great songs for younger children, too.

CMN also provides a useful resource in our "Members Only" section of the Web sage: an archive, by topic, of many items that have been discussed on the e-list over the years. Dave Orleans is the person to thank for organizing this section of our site. Just log in, go to the Resources topic heading and click on Song Resources. Dave has put together an extensive archive which includes the email discussions. For instance, check out the lively discussion on "Songs Every Child Should Know." By the way, if you have forgotten the password you need to log in, just click "Forgot Password" and a new one will be emailed to you instantly.

There are many other useful items on the CMN web page, so go to [www.cmnonline.org](http://www.cmnonline.org) and start exploring.



### Song Sites

Many CMN members have used another important resource run by member Ruth Harris: the companion sites Songs for Teaching, [www.songsforteaching.com](http://www.songsforteaching.com) and Kids' Music Town [www.kidsmusictown.com](http://www.kidsmusictown.com). These sites, providing quality songs for children of all ages, include a topical listing, with lyrics for songs that can be purchased on CD or as downloads. The sites include songs by various CMN members. For instance, under Finger Plays on the Kids' Music Town site, you can find "Little Arabella Miller" sung by CMN's own Two of a Kind, David and Jenny Heitler-Klevans, or many other finger plays by members Peter and Ellen Alard.

Ruth's company also offers a free download site at [www.freesongsforkids.com](http://www.freesongsforkids.com). Anyone can contribute songs, lyrics, coloring pages or videos to this site. See more about videos below.

The Songs for Teaching sites are only a few of the various children's song sites available. Since the focus of this article is on CMN members' sites, I will just list a few other URLs for song searches:

[www.kids.niehs.nih.gov/music.htm](http://www.kids.niehs.nih.gov/music.htm)

[www.jazzles.com/html/childrens-songs.html](http://www.jazzles.com/html/childrens-songs.html)

[www.theteachersguide.com/ChildrensSongs.htm](http://www.theteachersguide.com/ChildrensSongs.htm)

[www.kididdles.com](http://www.kididdles.com)

### Songs of the Month & Songbooks

Other CMN members have filled their own websites with songs—including some freebies—along with useful connections to learning, fun props, and other teaching tools. One of the most comprehensive is Nancy Stewart's wonderful site for early childhood music, [www.nancymusic.com](http://www.nancymusic.com). Nancy includes four years' worth of "Songs of the Month" which she has categorized by topics, including finger plays, movement songs, science songs and games. When I found this great resource, I started using it right away. These songs are available for free downloading, and have even been organized into playlists which Nancy encourages people to download and use freely (except to sell!). Each song page suggests companion activities so that teachers can easily integrate them into the classroom.

"I have been very lucky to be able to make my living making music—doing what I love—for the last thirty-



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five years (twenty-five of them in children's music), and I just wanted to give back," Nancy said recently when asked about why she makes so much free material available on the web. (See sidebar for more from Nancy.) She said the free songs have had the added effect of increasing her web traffic immensely; she's received emails from all over the world in response. Nancy's web page also provides instructions on making instruments and an extremely comprehensive workshop handout on music and early literacy. Find out more on that topic below.

More early childhood "Songs of the Month" are available at Carole Peterson's web page, [www.macaronisoup.com](http://www.macaronisoup.com). Carole explains, "A large part of my audience is teachers and parents. Many consider themselves 'musically challenged.' I want them to use my music regardless of their abilities at singing, playing an instrument or moving. By making the music highly accessible with lots of instructions and simple songs, adults feel empowered to make more music! This is a very good thing!"

Carole's songs of the month offer an excerpt of the song for listening, along with instructions on how to use the song. One must download the song elsewhere or purchase the CD to hear the full song. Her May 2010 song is "Ach-Ya," a movement song for children aged four through seven from her *Dancing Feet* CD. Users of the song can consult the Song of the Month page to find out a bit about organizing partner dancing for young children, often a challenge.

Carole often includes a brief account of her personal experiences using her songs with young children. For instance, for her August 2007 song, "Sticky Bubble Gum," she talks about children's uncanny love for singing a song that involves being stuck to something—even older kids seem to love it. The song has spread as far as Japan! Carole's song pages also describe the early learning goals that the songs help accomplish.

Those who sing mostly with older kids will especially like Monty's Harper's online Songbook at [www.montyharper.com](http://www.montyharper.com), which includes a small topical listing (Science, Reading, Halloween) and an A-Z index of the many songs Monty has written. The reading songs topic includes several songs, complete with videos and downloads, that encourage people to go to the library. Monty says he likes to let people know about his web page offerings using his Facebook page and Twitter—as well as YouTube. More about Monty's music just below in the video section!

One of CMN's founding members and Magic Penny recipients, Sarah Pirtle, also offers many helpful resources on her web page, [www.sarahpirtle.com](http://www.sarahpirtle.com). For instance, one can click on Free Book Down-

loads to find lesson plans connected to some of Sarah's songs, many of which are about learning to live together in harmony with each other and the earth. These resources are especially useful for those who sing with older children, though Sarah has also authored some excellent material for early childhood. For instance, if you click on Reading and Lessons you can find insights on using music in the classroom circle as well as teaching about monarch butterflies and keeping peace at recess. See more on music and learning below.

## Videos Galore

More and more CMN members are getting into video! With small and inexpensive digital cameras available, it's never been easier. CMN has its own You Tube page at [www.youtube.com/user/ChildrensMusicNet](http://www.youtube.com/user/ChildrensMusicNet). To post your own videos to this page, simply email [office@cmnonline.org](mailto:office@cmnonline.org) to get the password.

Many CMN members' videos are simply fun to watch, such as Monty Harper's Reading Bug video [www.montysongs.freeforums.org/catch-the-reading-bug-t161.html](http://www.montysongs.freeforums.org/catch-the-reading-bug-t161.html).

In this video, a stuffed bug that hops around the library looking at books, while in Monty's "Roundy Round" one sees how the planets orbit the sun [www.montyharper.com/Videos.html](http://www.montyharper.com/Videos.html). Look on Mr. Billy Grisack's You Tube channel and you can find his video, "I Like Dinosaurs" which is very creative and entertaining: [www.youtube.com/misterbillyrocks#p/u/7/A9MBM\\_9M3ko](http://www.youtube.com/misterbillyrocks#p/u/7/A9MBM_9M3ko).

Susan Salidor's contributions to CMN's You Tube channel are fun and entertaining and also show how to do various activities and finger plays. Her engaging presentation of "Peace in My Fingers" [www.youtube.com/user/ChildrensMusicNet#p/u/17/NpGVWZ57T8Y](http://www.youtube.com/user/ChildrensMusicNet#p/u/17/NpGVWZ57T8Y) is well worth trying with kids you know, as are several others, such as "The Potato Song" or "The Turkey Song!" Check them all out on CMN's YouTube page. Pam Donkin's video of "EWOP" (Everything Works Out Perfectly) shows motions children might do with her song [www.youtube.com/watch?v=uc6\\_RjfUGb4](http://www.youtube.com/watch?v=uc6_RjfUGb4) and also shows the potential for making fun videos with children in the preschool classroom. Also check out Mar Harman's presentation of "The Wide-Mouthed Bullfrog" at [www.youtube.com/watch?v=roNTQVZfrRo](http://www.youtube.com/watch?v=roNTQVZfrRo) which is very helpful for viewing Mar's animated teaching techniques!

Another page with a wealth of information, song ideas, lyrics and videos is Barry Louis Polisar's. Check out all the videos of how Barry's songs

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## CMN Resources

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have been used, including in many commercials! There is also a cute animation of “I Wanna Be Your Baby,” at [www.barrylou.com/artVideo.html](http://www.barrylou.com/artVideo.html). Listen to Barry’s radio interviews with many well-known figures in kids’ music and entertainment, including Pete Seeger, Bill Harley and our 2010 conference keynoter, Peter Alsop, at [www.barrylou.com/musicInterviews.html](http://www.barrylou.com/musicInterviews.html). You can see videos of Peter Alsop delivering keynote speeches at his own website, [www.peteralsop.com](http://www.peteralsop.com)

For even more videos, don’t forget [www.freesongsforkids.com](http://www.freesongsforkids.com) which has many fun music videos listed by topic.

### Music and Learning

If you need to gather information about music and learning, several CMN members’ web pages are ready and waiting to help. Many members focus on early learning, especially early literacy. Check out the parents and teachers section of my own web page, [www.antelopedance.com/parents-teachers.html](http://www.antelopedance.com/parents-teachers.html), where you’ll find useful highlights from my 2009 master’s thesis on music and literacy. For instance, you can find fun ways to use music to help children learn about rhyming sounds and initiated rhyming. You can also find the sources of key research on music and literacy, and songs for teaching various early literacy topics.

Similar topics are available on Gari Stein’s site, [www.little-folks-music.com](http://www.little-folks-music.com)

Highlights of her “Sing with me” program include useful activities for keeping the beat with children. She also provides summaries on research about music, such as why making music is a very beneficial activity for parents and children to do together.

Margaret Hooton’s web page, [www.margarethootonmusic.com](http://www.margarethootonmusic.com) provides free handouts from her presentations to conferences of the Association for Education of Young Children (AEYC). A 2004 handout on literacy and music offers a discussion of simple rhymes and songs such as “Old MacDonald,” “Mary Wore a Red Dress” and “Skip to My Lou.” Fun fact: Most nursery rhymes can be sung to “Ninety Nine Bottles of Beer.” Hooton’s other presentations include “Making Music with Toddlers: A Developmental Approach to Engage the Whole Child in Music, Movement and Play” (2006 – NAEYC) and “The Arts Make Learning Come Alive” (2007 NAYEC).

Likewise, national workshop leader and keynoter Mar Harman makes parts of her workshop handout

available online:

[www.musicwithmar.com/WorkshopHandouts.htm](http://www.musicwithmar.com/WorkshopHandouts.htm). Mar specializes in how music enhances brainpower, including the useful fact that children who can differentiate pitches have better success in phonemic awareness (i.e., hearing and distinguishing the elements of sound in language). Finally, don’t miss Nancy Stewart’s multi-page literacy workshop handout at [www.nancymusic.com](http://www.nancymusic.com). It’s tremendously useful!

For working with elementary children on a variety of topics related to music, have a look at Marla Lewis’s discussions of various topics, [www.marlalewis.com/story-589.htm](http://www.marlalewis.com/story-589.htm) including songwriting in the classroom and lessons related to her CD, *We All Laugh in the Same Language*. Marla also includes a section on the popular topic of music and literacy. Also have a look at the Teachers section of Magic Penny recipient Bill Harley’s page [www.billharley.com/teachers.asp](http://www.billharley.com/teachers.asp). Bill asked teachers to submit info and lesson plans showing how they’ve used his songs in the classroom, and they did. There are many examples here, shown with a dose of Bill’s great sense of humor!

For those working on topics related to the earth and natural resources, have a look at Nancy Schimmel’s web page, [www.sisterschoice.com](http://www.sisterschoice.com), for lyrics and activities for the songs on the CD *Sun, Sun Shine*, a collection of songs by Nancy and her mother, Malvina Reynolds. The Sisters’ Choice site also contains interesting links for storytelling as well as teaching tolerance and working with children for social change.

### Instrument Making

Want to make some instruments or props? Check out Hap Palmer’s page <http://www.happalmer.com/Files/MakingTeachingAids.html> for learning to make scarves, hoops, rhythm instruments and bean bags. Peter and Ellen Allard [www.peterandellen.com/make-and-take.htm](http://www.peterandellen.com/make-and-take.htm) are also ready to help you “Make and Take Tactile Teaching Tools” that complement many of their favorite early childhood songs. Amy Conley shares useful info for early childhood at [www.amyconleymusic.com/ECResources.html](http://www.amyconleymusic.com/ECResources.html). Nancy Stewart’s page also has many useful tips on making instruments at home or school: [www.nancymusic.com/PRINThomemade.htm](http://www.nancymusic.com/PRINThomemade.htm).

### Great Stories

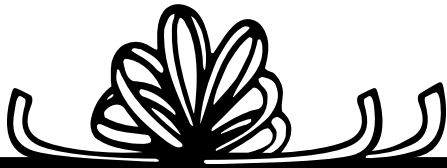
If you have ever met kids’ musician and storyteller Jackson Gillman, you know he’s good for all kinds of tall tales and yarns. His web page includes some fun stories [www.jacksongillman.com/astory.html](http://www.jacksongillman.com/astory.html). Scroll

to the bottom of that page to find links to various stories, including “Dog Teaches Man”: a song about playing with a very clever dog with a stick, while ice-skating.

If you would like a kids’ story set to music, try the version of the “Billy Goats Gruff” story set to music on Margaret Hooton’s site. She included an alternative version in which the “Billy Goats Gruff” convert the menacing troll into a friend. Can trolls become our friends? Personally, I’m not sure I’d trust a troll, but if you are into some peace resources for billy goats, check this one out, in Margaret’s NAEYC handout from 2007 at [www.margarethootonmusic.com](http://www.margarethootonmusic.com).

These are just some of the great resources one can find in looking at CMN members’ web pages. I’m sure I’ve missed some. If you have a great site yourself, or know of another terrific page by a CMN member, please let us know and we’ll be sure to mention it in a future issue of *PIO!*

*Liz Buchanan is a member of the CMN Board’s Executive Committee and our Online Services Coordinator. She has recorded two CDs for children and holds a Masters in Education degree with a specialty in Creative Arts in Learning.*



## **CMN Gift Memberships are always available**

Think of giving one to a friend or teacher for a birthday, a holiday, or in appreciation. To start off their year’s experience of CMN, the recipient will get a new-member packet that includes a copy of *Pass It On!*, a welcome letter naming you as the giver, and other items.

Just send the recipient’s name and address with \$35.00 to CMN, P.O. Box 1341, Evanston, IL 60204-1341.

## **Environmental Resources**

By Liz Buchanan

**E**nvironmental Resources is CMN’s new and growing online compilation of songs promoting respect and responsibility for our environment. These are songs not just for Earth Day, but for every day. You’ll find a whole host of songs about creatures of all kinds—from earth worms to bats to whales—as well as trees, plants, weather, climate and seasons. Of course, there are also songs about making good choices to take care of the earth, such as recycling, picking up litter, conserving water and turning out the lights.

The Environmental Resources page was just begun in 2010 and is still growing! The online services team is looking to add many more songs, as well as articles, videos and other items from CMN members and friends. For instance, we’d like to add all of the songs that have appeared in *PIO!* over the years which relate to the earth. If you are the author of one of those songs or a related article, please contact Lisa Heintz at [lisaheintz@insight.rr.com](mailto:lisaheintz@insight.rr.com) so that she can help be sure these materials get added.

Environmental Resources is especially notable in highlighting the work of CMN members who’ve dedicated a significant portion of their music to singing about the Earth and nature. Not only will you find materials from several of Sarah Pirtle’s recordings, you’ll also find Matt Loosigian’s CD *Hungry for the Sun*, Dave Kinnoin’s *Earth’s Birthday Sing-Along*, Fran Avni’s *Tuning Into Nature, Sun, Sun Shine*, by Nancy Schimmel and others, and music from several recordings by the Banana Slug String Band. You’ll also find music by folks you might not have encountered in CMN such as Faith Funk, Lori Moitié and RJ Johnson, Jim Anger and Paul Kaplan.

If you are a teacher or if you work with teachers, be sure to pass the word that this useful educational resource is available. The songs may not be downloaded from CMN’s web page, but one can listen to the entire song and in most cases see the lyrics. You can see what album the song is on and find the artist’s URL. If you are a songwriter, perhaps you have written a song that should be part of this resource. If you haven’t written one yet, go to it and send us more Environmental Resources for all to enjoy. Go to [www.cmnonline.org/Environment.aspx](http://www.cmnonline.org/Environment.aspx) and click on the link at the bottom of the page for a song submission form that can be downloaded.





## Nancy Stewart on Posting Songs

When I first built my website ten years ago, I realized it might be a great way to give back to the community that has been so supportive of me. So I thought I should do what I do best, and share it. I was originally just thinking about serving my immediate community, but it became clear that my “community” was the world!


Almost immediately I started receiving e-mails from teachers and parents who were using my songs. This in turn changed how I write songs. I began to write with more of a global view. For instance, when I wrote “December is Winter,” I said, “in North America,” adding verses about December being summer in other places. I try to make my songs relevant to as many different cultures and places as I can, or at least to be aware of the fact that I am being heard globally.

Having a new song every month also allows me to respond immediately to current events, such as Pluto being eliminated as a planet in our solar system. And my “Dinosaur Dance Floor” was in response to a news article I read about a newly discovered and unique meeting place for dinosaurs.

My free songs have increased my website traffic immensely, and posting them has given me a “home” for songs that I would otherwise have to wait to put on an album project to release. I also feel it’s a big responsibility. So I work hard to make sure the music and accompanying sheet music, prop patterns, and activities are of consistently good quality. Part of that is also being sure the songs *work* for real teachers and librarians in

real classrooms. All songs are tested with various ages of children, and I test the tempo of movement songs to make sure little hands can manipulate the motions. I also provide an instrumental track if I think it will make the song more usable.

For other artists who might be considering the advantages of doing something like this I would say:

1. It has taken me ten years to build my site; it doesn’t happen overnight.
2. Because I don’t require a sign-up or password (I feel strongly about this as I am tired of having to do this for “free” things), and because there really are no strings attached, it *doesn’t* directly make money. However, I get back so much more than I put into it, and absolutely feel it is worth it for me. In fact, I would say it has become the cornerstone of my business.
3. There are many ways it makes money for me indirectly. I get work—both concerts and workshops. I’ve built a great deal of good will. And it has definitely taken my music places it would never have gone. I wrote a song for Australia’s Simultaneous Reading Day this year, and it was posted on the national library website.
4. It is a lot of work to create, record, and prepare the activities and sheet music each month. It takes me 1-2 days, depending on the song. And it is a commitment. But it’s the best thing I’ve ever done in my career, and I feel very lucky to have been able to make it happen. 

**Check out the CMN website's new look!**



We’ve redesigned the entire site, and it’s easier than ever to get around on on it. Use the peace resources songs jukebox. Print a form to submit a song for the developing environmental resources page. See photos of all past Magic Penny Awards.

The website team is continually expanding existing features and developing new ones. We update once a month, so look in often for the latest events information and new material.

### Don’t have Internet access at home?

Free or low-cost services are often available at libraries, Internet cafés, universities & colleges, copy centers such as Kinko’s, airports and hotels.







# MIGHTY FINE ROAD

Words and Music by Susan Salidor  
©2001 Susan Salidor

Susan wrote this song while driving to a gig and worrying that she didn't have enough songs with gross motor movement before singing an all-out dancing song. She really was driving on Old Orchard Road just north of Chicago in the suburb of Skokie and found the street name particularly rhythmic. She worked out the song completely and performed it that day, recorded it on her next CD, and still teaches and performs it, sometimes using older sibs in the audience to be her onstage backup dancers. It's a song that works for all ages.

**Moderato** (♩ = c. 108) D

Old Or-chard Road is a might-y fine road, and a might-y fine road is it. It

A7 D  
curves to the left and bends to the right, it makes for a might-y fine trip! A - way, a-way, a-way, a-way, a-

A7 Last Time to ⊕ D  
way, a - way, a - way! A - way, a - way, a - way, a - way, a - way, a - way, a - way! All

G D A7 D G D  
roads lead \_\_\_ to some place, \_\_\_ and one place \_\_\_ is my place. \_\_\_ If you take the road to my place \_\_\_

A7 D D.C. al Coda  
chanc - es are that we'll be friends, Ooooh \_\_\_ Ooooh,

⊕ Coda D A7  
way, a - way, a - way! A - way, a - way, a - way, a - way, a - way, a - way, a - way! A -

D G A7 D  
way, a - way, a - way, a - way, a - way, a - way, a - way!

Zip in: (Your road here) is a mighty fine road, etc.

Susan uses these movements with the song: Repeat verses and replace street names with the names of the streets offered up by students, families, etc. The motions are simply "lap clap" on the first line; one hand swoops in front of body to the left on second line; other hand swoops in front of body to the right on third line; both hands swoop toward and away from each other on fourth line on each "Away!" (It should look a little like an optical illusion!) On the bridge, put two hands, palms facing, a few inches from each other and swoop them left and right. On the last line ("friends"), encourage people to shake the hand of the person next to them.

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# Music in Bloom

## Learning to teach from our students

by Fran McKinney



**M**usic brings a new pathway for learning to young children. And we as teachers also learn through our children how to teach, share or interact with music. We know when music is reaching kids because of the expression, enthusiasm, participation and overall spirit that arise from sharing music in community. You all know that, and that may be one of the reasons you do what you do. Over my years of classroom teaching early childhood students with challenges, my students have taught me how to connect with them, and each child displays that connection in a unique way. There is something universal about music that bridges gaps in communication, motor abilities and even cognitive skills. The stories that follow were gifts to me from the children and have led me to develop my current way of teaching: connecting music and books to make learning accessible to a wider variety of student abilities.

### An artist's story

I recently attended a workshop on paper marbling in Minneapolis, Minnesota, given by Lin Lacy who was wonderful. When she learned that I taught kids with special needs, she told the group a story about a transforming moment for her. A group of students arrived for one of her sessions and all the students were either in wheelchairs or had other motor challenges. Paper marbling involves very specific fine motor skills and Lin found herself wondering how best to share such skills with these students. Most of the children had paraprofessionals helping them and Lin noticed that one of the helpers was doing all of the tasks for one of the students. The student looked dismayed and eventually Lin stepped in. She

recognized that while the motor tasks were a challenge, the student could participate in another way. This project could become his project with just a few insightful changes.

Lin asked the student what colors he wanted in his project: simple, yet a major step toward participation. There were many color choices to be made and the student spoke in labored tones as he made each one of them. When he was done, it was time to perform the "combing" tasks, which require two hands and arms. "I need your energy to complete this," Lin said. "Will you hold my hand while I do the combing?" He did and she finished the project with the help of his energy. Then she added an extra touch. She asked if he would like a leaf on his page. He said yes and she made a special design that made his page unique. When the paper was lifted from the painted water, the entire group, who were by that time watching, cheered. The teacher and student were equally overwhelmed to the point of pure joy! The student had created a beautiful project with his decisions and his ideas, making him an artist to be sure. Aren't the ideas the biggest challenges in being an artist? On this day, an excellent artist found a window into a child and helped that child find and use his own artistic talents.

### An inconsolable child

In my early years, I taught children aged three through nine years with a variety of severe challenges. Several students had sensory impairments (vision and/or hearing loss), cerebral palsy, seizure disorders and significant cognitive delays. The children were not able to use verbal language, so

they communicated through facial expression, vocalization and body movement. Most of the six- through eight-year-old children in my class demonstrated skills at about a one-year-old level of development and some had skills only at the six-month level. This was, of course, heartbreaking for the parents, and home visits were a weekly part of my program. I learned a lot from the parents, and we tried to problem-solve together the needs of their children.

One student in particular was often unhappy. She cried loudly and there seemed to be no way of knowing the cause of her distress. I often had a variety of music in the classroom and one day, I put on a vinyl recording (so you know this was a while ago!) of Mozart horn concertos. The previously inconsolable child suddenly quieted. She began to relax her body and, eventually, she smiled. Her smiles had been so infrequent that I knew we had found a new pathway for soothing her emotionally. During 5 years as her teacher, I relied on Mozart horn concertos to bring back that smile!

### A child with sensory impairments

In the same classroom, another student had vision and hearing impairments. She was learning to walk, but had low muscle tone and needed support for movement and spatial awareness. Her visual and hearing losses were complete and she continually took out her hearing aids, so even auditory input was not productive. Within her daily routine, I set up a large speaker with a cardboard box over it. She would drape her entire body over the box, feel the music com-

ing from the speaker and smile gleefully. Noting the changes in rhythm through her full-body reaction, she would only leave the area when the music stopped. The sign for “music,” given tactilely on her body, was one of the few signs that brought a response from her ... and that was one of delight! I also had the custodian mount a railing on the back of the rolling piano, so she could stand behind the piano while I played, holding onto the bar and piano and feeling the musical vibrations. She had no way of knowing what “dancing” was, since she could not even perceive light, but she did move as though dancing at her own “piano bar.”

### **Language and early literacy learning**

Later I moved to a different school and began teaching students with a wider range of abilities. So I expanded the use of music to teach and created songs of my own based on what we were learning ... or on what seemed like fun! A conflict-resolution workshop got me thinking how I might introduce such huge concepts to my young students. While visiting a bookstore after the workshop I found a perfect book to help me begin teaching my students how to understand their own feelings and the feelings of others, *Sometimes I Feel Like a Mouse: A Book About Feelings* by Jeanne Modesitt with illustrations by Robin Spowart (published by Scholastic). Each page had a beautiful, yet simple illustration of an animal that also represented a feeling. “Sometimes I feel like a lion roaring, mad” was accompanied by a lion roaring and a child with a similar expression and body movement. The combination of the animals and feelings and the simplicity of the pictures and text seemed ideal for my needs.

I chose four feelings to introduce and wrote a song about them. I wrote the song on a piece of chart paper with simple symbols for the

feelings and a picture for each of the animals. I sang it to the kids, following the words of the song with my finger on the chart. After the first session we made stick puppets of the animals used in the song. My students at this time ranged in age from three through six. Some were attending kindergarten, but all seemed in the “absorption” stage of music learning as well as language learning. So I was mostly singing by myself. However, when the chart with the song on it was left out, I found the children “singing” the song by using their hands to move down the chart, top to bottom, left to right.

They were able to identify the animals and the associated feelings so we made another chart where the children could place their names each day by the feelings that best identified their moods. We would talk about it together during the day and I heard more about their experiences through this activity. Students also learned about their friends and became more aware of compassion and empathy, two outcomes I had hoped to witness. If a child demonstrated one of the feelings, the chart provided a good reference point, using either the puppets or just the animal references, for expressing themselves. Identifying a feeling often lessened a child’s anxiety, another benefit toward greater understanding of themselves and others.

I thought this activity would help children who were more able to use words and language to express themselves. I was amazed to find, however, that one child in particular benefited greatly from the music, the language, the sequence and the expression of the song. When he began in my class at age three, he had one word: “NO!” He used it often, loving to assert himself. During the four years he was in my class, he expanded his vocabulary and began to participate in the group. By the time this song about feelings came around he

was five years old. He could put a few words together, but he was not speaking in sentences and was still significantly delayed in all areas of development. He seemed engaged in this song, however, and listened intently when we sang it. One day, he suddenly began “singing” it on his own. He didn’t use the pictures or chart, he just sang it, from beginning to end. I was in shock!

How did he know the entire song? How had he learned to sequence all of the words, making complete sentences and recalling the flow of ideas? It was, of course, the music. The tune (which he was not able to sing), the rhythm, the rhyme and the topic which spoke to a basic sense of self all combined to bring new connections to his brain development. This child had been severely brain-injured at birth and would continue to experience severe challenges to this day at age twenty one. But music helped to make essential neurological connections for him at an early age. I recently saw his mother who told me he still talks about his years in my classroom and carries a picture from the school with him. Music truly works its magic for all of us. With the encouragement of this activity, I continued to write songs, make visuals to illustrate and promote language learning and, eventually, make books of the songs.

### **A window into the child without words**

I slowly began using songs that I wrote to encourage language development. I discovered that making a song into a book with the students as characters in the book helped them relate to the experience and to each other. The first book I did was about a farm activity. The story was about the sequence of cutting hay, feeding the cow, milking the cow and drinking the milk. Simple: But when each student became a farmer in the book, completing one

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## Music in Bloom

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of the activities paired with a manipulative (i.e., a tractor or a bucket for the milk), the children began to really take notice. They each took a turn being the farmer, finding the appropriate manipulative and “acting out” their part at the puppet stage, which had never been used before in this class because all of the children communicated without words, or with a only handful of words at best.

The manipulatives and the book were left near the puppet stage when not in use. One day, I saw one of my four-year-old students with Downs’ syndrome go to the bin with the manipulatives, open the farmer book and proceed to “act out” the book/song at the puppet stage independently. She would look at the page, find the manipulative she needed, take it to the stage and make the sounds from the song. She continued in this way until she had completed the book, turning the pages separately and “reading” what needed to happen next. It seems unlikely that I could have known in any other way that all of this was being processed in her mind. She had no customary way of telling me, but she still told me by “reading and singing” the song/book that she understood the language, that she correlated the visual materials and manipulatives. Music had made the connection for her—and for me.

A similar response occurred when I created a class book based on pond creatures. I first introduced the pond idea through a wonderful book, *Around the Pond: Who’s Been Here?* by Lindsay Barrett George (Greenwillow Books, New York). The book beautifully illustrates different pond creatures and their habitats. To create our class book, I used the tune to “I Had a Little Chickie” or “Turkey in the Straw” and had one child be the star for each verse as follows:

Oh, I went to the pond and what was there?

(*Child’s name*) had a *snake* that was really scared.

And the snake did jump and the snake did shake

And the snake got away and jumped in the lake.

Boom-did-y-ah-da, sss—sss!

*(Italicized words and sounds were zippered in for different creatures/children.)*

The kids took their turns as we read and sang through the book. One student did not use words in his own Hmong language or in English. However, I learned more about his abilities as he independently “read” through the book, sequencing the creatures and acting out the song. This gave me an awareness of his skills that was uniquely apparent through the use of music.

Another child had such severe autism that he was really in his own world for most of the half-day class. Individual, hands-on sessions were the main avenue for his learning and the team took turns providing his programming. One of his greatest challenges was any type of imitation. On a home visit, his mother excitedly told me that he had finally imitated something she did. After taking a drink from a pop can, she had often smacked her lips and said, “ahhh!” We all know the routine and we see it happen so naturally in kids. Not for this child. So the day he imitated his mother’s “ahhh!” was truly a joyful day! It turns out that the song/book about the farm ended with this child drinking the milk and saying “ahhh!” No matter where he was in the room when I sang that part, he looked at me and smiled! When school picture day came that year, which was his most frightening day, the usual antics were tried to get him to look at the camera to no avail. I finally positioned myself behind the photographer, sang his verse from the song finishing with the “ahh!” and a smile appeared! Snap, the photo was taken and his parents enjoyed the first smiling

school picture of their young son. It was a great day, thanks to the music he unknowingly helped to create!

## Using Music in the Integrated Classroom


Eventually I followed my students into kindergarten classes as inclusion took place in our school. I was reluctant to use music in the class for fear of departing from the kindergarten teacher’s structure. Both teachers enjoyed music, but were not confident about singing with students. It took time, but I did start doing some songs with the children. The teachers encouraged me to do more. About this time a wonderful workshop led by Tom Hunter, “Using Music to Enhance Learning in Your Classroom,” spoke straight to my heart. I felt elated! What I had been doing was affirmed by Tom’s emphasis on making connections among children’s emotional needs, music and the daily curriculum. Tom changed my life that day, and I didn’t even know about CMN at the time. He talked about centering learning around a song and incorporating all skills through the topic of the music. Music strikes a uniquely personal part of each child and helps develop the child emotionally while also increasing the child’s motivation toward the associated academic learning. I don’t remember his exact words, but his main point, that music is essential, gave direction to my early programming efforts and still guides me today. It would not be until the next year, after learning about and joining CMN, that I would discover how many people Tom’s ideas had influenced.

Buoyed by this affirmation of purpose, I asked the kindergarten teachers to come in on Saturday and listen to ideas I had learned from Tom. They were excited, even though they had previously expressed reluctance about offering music due to lack of confidence in their own skills and fear of losing time from academics. We decided



to teach the children a song and to let them make a book out of it. The children worked in teams of three to create pages that would include their pictures and names as part of the song. It was incredible to walk around the room and see the children all engaged together. It was also hard to tell which ones were my students with challenges, and that was a treasure to behold. When the book was bound, the children sang/read the book together and separately. It became a favorite book in the classroom library and fostered community because all of the children were pictured on the pages. Early literacy learning, self affirmation and community building were accomplished all in one music activity. Tom was so right: starting with the music sparked the most basic of emotional needs and instantly engaged the students in further learning. Including the students as part of each page and making them the illustrators assured that the book would be read and sung. It also bound them together in an effort that had self esteem at the core and academic learning as a benefit.

These are just a few of the ways in which I have learned from my students with learning challenges. Their needs led me to music and to incorporating visuals and books into the total experience. I had to be ready to look for their clues, just as the artist in Minneapolis was ready to "read" one of her workshop participants and discover the potential of the child within. Music is a gift to us all and aren't we all fortunate to have that gift at the center of our lives with children?

*Fran McKinney has been teaching children with special needs for more than 30 years in central Wisconsin and is now teaching music to preschoolers and their families. She has written songs for children, created accompanying books to illustrate the songs and does workshops for teachers demonstrating the link between music and literacy.* 

For information on placing a paid advertisement, contact the CMN central office.

Minutes of national CMN board meetings are available to be read by CMN members upon request.

The most recent ones are also posted in the Board Members Tool Kit on the CMN website.

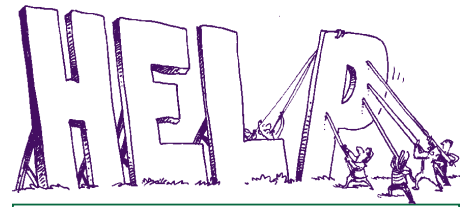
## Spread the Word About CMN

Do you mention CMN at your gigs, workshops, teacher trainings, or ??? We have materials to add to your testimonials.

To order a supply of membership brochures to distribute, contact Ellen Greist at 203/248-4727 or [vger42@aol.com](mailto:vger42@aol.com)

Recent changes to the membership fees and categories made the brochure membership form insert obsolete. If you already have a supply of brochures, please contact the CMN office about updated inserts: 847/673-2243 or [office@cmnonline.org](mailto:office@cmnonline.org)

For a Braille version of the brochure, contact the CMN central office



## BE A PIO! VOLUNTEER

Our wonderful little magazine is the result of a lot of volunteer effort from our regular staff. There are times when we'd like to have help with some smaller pieces or a one-time project. For example, could you

- ▶ Keyboard an article from hard copy and send us the computer file?
- ▶ Help to think up themes for *PIO!* and suggest good people to write feature articles about them?
- ▶ Solicit children's art to go with an article or theme?
- ▶ Keyboard a transcript from a taped interview?
- ▶ Coordinate a special project such as compiling a resource list on a particular topic?

We'd like to have a list of volunteers we could call on for such things, and if you'd be willing to be on that list, get in touch with the CMN office (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!

# A HOP, SKIP AND A JUMP

Words and Music by Pam Donkin  
©2007 Pam Donkin



This is a zipper song. Zip in actions that the kids ask for. The title to this song comes from Pam's memory of her family's annual summer drive to Forest Lake in Northern California. It was a loong drive with a family of five! Every year, when they had finally almost reached their destination her father would read out a road-sign in his booming, resonant voice, "It's just a hop, skip, and a jump to Forest Lake!" This song is also the title track to one of Pam's CDs.

Musical score for "A Hop, Skip and a Jump" in G major, 4/4 time. The score includes a main melody with lyrics and guitar chords (D, A7, G, D), a refrain, and a final line. The lyrics are: "1. Just a hop, skip and a jump. I like to hop, skip and jump. Just a hop, skip and a jump. I like to hop, skip and jump. Hop, hop, hop, skip, and skip, big jump! Hop, hop, hop, skip, and skip, big jump! Refrain: These are the things I like to do and I like to do them with you. These are the things I like to do and I like to do them with you."

Here are movements that Liz Hannan created for this song during a workshop that she led at the Music for Montessori Workshop in North Carolina:

- These are the**.... right or left hand out, in front and to the side w/palm up
- things**..... opposite hand out, in front and to the side w/palm up
- I like** ..... right hand to left shoulder
- to do** ..... left hand to right shoulder
- and I like** ..... right hand to front of right thigh
- to do them** ..... left hand to front of left thigh
- Clap!**
- with** ..... point to left with right hand
- you** ..... point to right with left hand over right hand



**A Hop, Skip and a Jump**  
➡ continued from previous page

1. Just a hop, skip, and a jump.  
I like to hop, skip, and jump.  
Just a hop, skip, and a jump.  
I like to hop, skip, and jump.  
Hop, hop, hop, skip and skip, big jump!  
Hop, hop, hop, skip and skip, big jump!

Refrain:

These are the things I like to do and I  
like to do them with you.  
These are the things I like to do and I  
like to do them with you.

2. Just a hop, hoppity hop.  
I like to hop, hop, and hop.  
Just a hop, hoppity hop.  
I like to hop and never stop.  
Hop, hop, hop, hop and hop, big hop.  
Hop, hop, hop, hop and hop, big hop.

Refrain

3. Just a skip, skippity skip.  
I like to skip and skip and skip.  
Just a skip, skippity skip.  
I like to skip and never quit.  
Skip, skip, skip, skip and skip, big skip.  
Skip, skip, skip, skip and skip, big skip.

Refrain

4. Just a jump, jumpity jump.  
I like to jump and jump and jump.  
Just a jump, jumpity jump.  
Look how high I can jump.  
Jump, jump, jump, jump and jump, big  
jump.  
Jump, jump, jump, jump and jump, big  
jump.

Refrain

5. Just a hop, skip, and a jump.  
I like to hop, skip, and jump.  
Just a hop, skip, and a jump.  
I like to hop, skip, and jump.  
Hop, hop, hop, skip and skip, big jump!  
Hop, hop, hop, skip and skip, big jump!

## A SEED KNOWS WHAT TO DO

(See next page for music)

Words and Music by Sarah Pirtle  
©2009, Discovery Center Music, BMI

Snow came roaring on the window pane,  
So we grabbed that book and we read it again.  
A seed catalog with pictures bright.  
Peas and tomatoes seemed just right.  
Cuz a seed knows what to do.

Snow was drifting on the window sill,  
So we got some dirt and we started to fill  
Some trays and we found a long grow light,  
We plunked the seeds down in the dirt just right.  
Cuz a seed knows what to do. a seed knows what to do.  
The water goes slishy sloshy, and the dirt goes gooshy goshy  
And the seed knows what to do.

When the rain came raining all around,  
At night a frost still covered the ground.  
The peas were ready but tomatoes not.  
Those sprouts need to wait 'til the days are hot.  
Cuz a seed knows what to do, a seed knows what to do.  
And the water goes slishy sloshy,  
And the dirt goes gooshy goshy  
And the stems go viney windey,  
And the roots go interwiney,  
And the seed knows what to do.

When the sun was high, I played baseball,  
And the peas on the vines were very tall.  
A big red tomato plopped in my hand.  
I took a bite and it tasted grand.  
Cuz a seed knows what to do, a seed knows what to do.  
And the water goes slishy sloshy,  
And the dirt goes gooshy goshy  
And the stems go viney windey,  
And the roots go interwiney.  
And the leaves stretch out so far.  
The veggies shout, "Here we are!"  
Cuz a seed knows what to do.



### HAND MOTIONS ON THE CHORUS

It's fun each time the chorus comes around to have repeating motions that incrementally grow as the chorus gets longer. These suggested motions can be done seated or standing.

**a seed knows** .....Brush palms together, fingertips pointing upward, with the action of rising toward the sun in a swishing motion.

**slishy sloshy** .....Fingers sway back and forth as your hands move horizontally.

**gooshy goshy** .....Hands pretend to grasp dirt and squeeze.

**viney windey** .....One finger wraps in spiral motion around the pointer finger of the other hand.

**roots interwiney** ..The pointer fingers of each hand weave sideways back and forth like interlacing rootlets.

**leaves stretch** .....Arms bent, hands move out from shoulders like leaves.

**veggies shout** .....With hands in fists, make a cheering motion.



# A SEED KNOWS WHAT TO DO

Words and Music by Sarah Pirtle  
©2009, Discovery Center Music, BMI

On Sarah's website, [www.sarahpirtle.com](http://www.sarahpirtle.com), you can find a free download of a 50 page activity book that accompanies her newest children's CD, *Pocketful of Wonder*. There are numerous activities and motions to accompany both this song, and all of the others on the CD. Sarah says about this song, "When we grow in our ability to listen, or to be compassionate, we aren't adding in anything foreign to our nature. We are growing from the seeds that already exist inside us."

Though the song is written in C, if you are working with children, you may want to transpose it up a step or two.

## Jaunty (♩ = c. 144)

1. Snow came roar-ing on the win-dow pane, so we grabbed that book and we  
 read it a - gain. A seed cat-a-log with pic-tures bright. Peas and to-ma - toes  
 seemed just right. Cuz a seed knows what to do. —

2. Snow was drift-ing on the win-dow sill, so we got some dirt and we  
 start-ed to fill some trays and we found a long grow light, we  
 plunked the seeds down in the dirt just right. Cuz a seed knows what to do. —  
 — A seed knows what to do. — The wa-ter goes slish-y slosh-y, and the dirt —



**A Seed Knows What to Do**  
 ➔ continued from previous page



— goes goosh-y gosh-y and the seed knows what to do. —

rain came rain-ing all a-round, at night a frost still cov-ered the  
 sun was high, I played base-ball, and the peas on the vines were ver-y

ground. The peas were read-y but to-ma-toes not. Those  
 tall. A big red to-ma-to plopped in my hand.

sprouts need to wait 'til the days are hot. Cuz a seed knows what to do,—  
 I took a bite and it tast-ed grand.

— a seed knows what to do. — And the wa-ter goes slish-y

slosh-y, and the dirt goes goosh-y gosh-y And the stems go vine-y wind-ey, and the

roots go in-ter-twine-y, and the seed knows what to do. leaves stretch out so

far, the veg-gies shout, "HERE WE ARE!" Cuz a seed knows what to do.

3. When the  
 4. When the

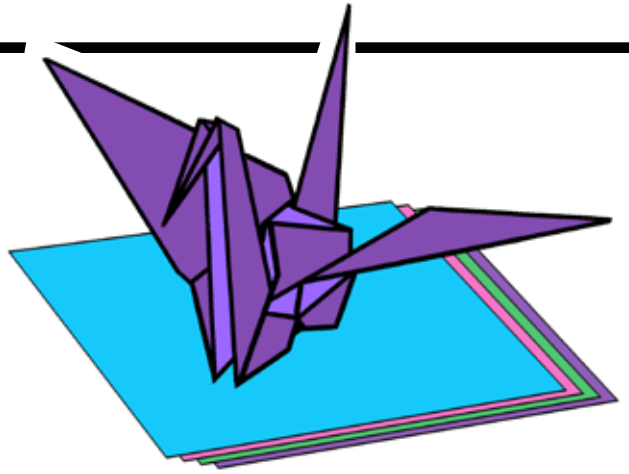
second time: *accelerando*

SLOW

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## A Thousand Paper Cranes: A National Conference Fundraiser

By Sue Reier




On my way back home to Pennsylvania, after my sojourn to the 2009 National Conference in Black Mountain, North Carolina, I listened to the CDs I had bought and marveled at the glorious people I had met during my amazing conference weekend. As a preschool director and teacher, I use CMN songs to bring fun, growth and learning to our children. But I am not a professional musician and wanted to find a way to benefit CMN financially. It didn't take long to find one!

While back at home and glancing over my new music, my eyes fell on the Tom Pease CD that includes "One Crane" by Stuart Stotts. As an origami amateur I knew how to fold cranes; and as a teacher I knew of Hiroshima survivor Sadako Sasaki, the story of the thousand paper cranes and much of the lore associated with the practice of folding to bring healing. I also contacted Stuart and received his permission to use the song in any way that benefits CMN.

So one hundred paper lunch bags, each folded to approximate the size of a CD case and containing ten different paper cranes along with a yellow ribbon on which to string them, will be available at the National Conference in Los Gatos. I've asked Liz Hannan if perhaps we would want to do a visual group activity with them, and we might. They will be on sale for the same price as a CD: \$15. You can use them for a group activity, give them to your students, decorate a holiday tree at a hospital, as gift wrapping décor, you name it!

One hundred percent of the profit goes to CMN...\$1,500! I've already sold several bags from here in Pennsylvania. Please consider tucking away a few dollars so that you can purchase a set. The yellow ribbon is intentional: 'til all people live safely in their homelands and all soldiers are at home.

Sue Reier is the Director at Trinity Center for Children in Pennsylvania and has been in early childhood education since 1977. She loves singing with children and adults, is a registered Music Together Teacher. 



Ten cranes, spread out on table, show wide variety of paper designs.



Folded cranes accumulate in baskets, sorted by paper design. It took from late October through March to fold 1,000.

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## News and Notes from the CMN Board

by Joanie Calem

**F**all is coming, and so is the annual CMN conference, which will be held this year in Los Gatos, California, October 8–10. I hope that we will see many of you there. It promises to be a wonderful conference, and if you have never managed to get to a CMN conference before, please try and come. I have to say, there is nothing quite like the spirit of friendship and camaraderie that happens at these conferences. I didn't make it to last year's conference in North Carolina, and I know that I missed that influx of time with my musical friends.

Each year, the CMN board meets three times, but two are conference call meetings that take place in winter and spring over the course of a weekend. We get a chance to get together in person just once a year at the fall board meeting that directly precedes the conference. All CMN members are welcome to join us at these board meetings, and to see that, while we are busy figuring out the administrative side of CMN, we also have a lot of fun together. This pre-conference board meeting starts on Thursday, October 7, at 3:00 PM at the conference site. So if you are going to be in town early and would like to join us, please let me know. (I have also heard a rumor about a wine-country tour organized by the Northern California regional reps. So if you decide to check that out instead, we will all understand!)

We have completed our 2010 annual election to the CMN Board of Directors. So we have four new board members, and four board members who have chosen to extend their board tenure and who have been re-elected for three more wonderful years!

Our new board members, starting in October with our pre-conference

Board meeting are (in alphabetical order): Liz Benjamin, from Ottawa, Ontario; Katherine Dines, from Denver, Colorado (back for a second term on the board with a long hiatus in between terms); Lisa Heintz, from Lewis Center, Ohio; and Fran McKinney, from Stevens Point, Wisconsin. Our re-elected board members are (in alphabetical order): Scott Bierko, Liz Buchanan, Wiley Rankin, and Susan Salidor. Please join me in sending all of these people a big thank-you.

At our October meeting, four wonderful board members will be stepping down after serving on the board for a variety of time periods, all long enough to have left their mark on the organization with all of the projects they tackled. We will be saying good-bye to Marci Bernstein, Frank Hernandez, Carole Peterson, and Patricia Shih. All of them have already told me they are willing to continue helping out with board work as part of our Action Core.

Speaking of the Action Core (!), this is a group of CMN members who have offered to help out with special projects, things that can be done from their homes and in their free time (yes I know, who actually has free time?!). Some of the projects the board needs help with now are in the area of marketing: for example, we would like to reach out to like-minded companies and see if they are interested in having a reciprocal advertising arrangement. There are many more projects that always pop up, and Marci Bernstein organizes the list of members who are willing to be part of the Action Core. If you feel you can contribute to CMN in this way, please contact Marci at [marci@gottaplay.com](mailto:marci@gottaplay.com).

Our membership team has been busy, and has made a few changes. Annual membership fees are \$65, but as of now, if you would like to



renew for two years, the fee is only \$120. In addition to that, the membership committee has recently explored the corporate membership benefits, and is working to expand those benefits. The annual corporate membership is \$250, and we are now launching one corporate member per month featured on our website, with a link to that member's website. In addition, each issue of *PIO!* will feature three to four members in a more prominent manner than previously.

Our membership team, with the help of some Action Core members, is also reaching out to lapsed members. We not only want to invite them to renew their membership, but it is also very important to us to hear any reasons that they may have for not renewing. We are always looking to make sure that CMN is providing the service that our mission has stated. And regarding our mission update, Scott Bierko and "his Mission Statement Exploration Committee" are continuing to work on our updated mission statement. We will all share in the results soon! In addition, our online services team, led by Liz Buchanan, has made some great updates to our website. If you haven't seen it yet, please visit [www.cmnonline.org](http://www.cmnonline.org).

Wiley Rankin, board member from Northern California and co-chair of the fund-raising committee, is helping to organize a CMN fundraising

*continued on next page* ➔



**New and Notes**

➔continued from previous page

concert on Sunday, September 19, in the afternoon, at Linden Tree Children's Records and Books, 170 State Street, Los Altos, California. The Linden Tree bookstore was owned and managed for many, many years by our friends, CMN members Dennis and Linda Ronberg. They have sold the store to Jill Cursio and Diane Edmonds, who are interested in continuing to support CMN and children's music locally. The headliner for the concert will be a friend of Wiley's: California children's performer Daffy Dave.


As I mentioned in our last issue, Caroline Presnell is in the process of transitioning out of her role as CMN's National Coordinator. We had about thirty applicants reply to our national advertising campaign, and the transition team felt like they were making lots of new friends. The team is in stage two of the process, having asked the top applicants to answer a series of questions. Caroline will be with us full time until the end of 2010, and then will stay around a bit longer to help train the incoming coordinator.

We are also in search of a new treasurer for CMN. This is a volunteer position that remains separate from serving on the Board of Directors. Ideally, we are looking for someone who has some experience with bookkeeping and/or working with the budgeting system of a non-profit organization. The Treasurer works closely with both the national coordinator and bookkeeper and is responsible for such things as: facilitating the board's budget work in meetings, reviewing periodic statements from the bookkeeper, signing and mailing out checks prepared by the bookkeeper and overseeing other general maintenance tasks involving CMN's bank accounts. If you are interested in getting further information about this position or if you or someone

you know (the treasurer does not have to be a current CMN member) is interested in volunteering for this position, please contact the office at [office@cmnonline.org](mailto:office@cmnonline.org).

As always, if you would like to contact the board with any ideas or concerns, please feel free to contact me or any of the board members. My email address is [jcalem@columbus.rr.com](mailto:jcalem@columbus.rr.com). You can

find email addresses for all of the other board members by clicking on our names on the "Contact Us" button on the CMN web sage.

*Joanie Calem is a singer/songwriter and teacher, living in Columbus, Ohio. She is in her second year on the CMN board, and is currently serving as CMN president.* 

**2011 National Conference**

**Mark your calendars!** The 2011 National Conference will be held on Cape Cod in Massachusetts September 16-18. Not only will you be filled with song, but also with the glorious smells of fresh salty air, colorful trees, ripe apples and more. New England Regional Representatives Sammie Haynes and Fran Friedman are planning to announce the details at this year's conference in Los Gatos. Be there or be square!



**Hear Ye! Hear Ye! Election Results! Our new Board Members!**

We have four new board members, and four board members who have chosen to extend their board tenure and been re-elected for three more wonderful years!

Our new board members, starting in October with our fall Board meeting (that directly precedes our fall conference) are (in alphabetical order): Liz Benjamin, from Ottawa, Ontario, Katherine Dines, from Denver Colorado (back for a second term on the board with a long hiatus in between terms), Lisa Heintz, from Lewis Center, Ohio, and Fran McKinney, from Stevens Point, Wisconsin. Our continuing board members, are (in alphabetical order): Scott Bierko, Liz Buchanan, Wiley Rankin, and Susan Salidor.

At our fall board meeting, we have a number of board members who will be stepping down as their terms come to an end. We must give a huge thank you to Marci Bernstein (née Appelbaum), Frank Hernandez, Carole Peterson, and Patricia Shih. Frank not only served on the board for numerous terms, he was also our wonderful president for many years. A big virtual round of applause goes out to all four of these wonderful members with deep thanks for all they did for CMN through their time as board members.



## New Sounds

compiled by Mara Beckerman

*Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! staff for style consistency or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*



### BARRY LOUIS POLISAR

#### ***We're Not Kidding! A Tribute To Barry Louis Polisar***

This two-disc release features artists from around the world covering Barry Louis Polisar's songs. Sixty songs have been compiled by Aaron Cohen of The Radioactive Chicken Heads and reimagined and performed by musicians in genres as diverse as hip-hop, folk, jazz, klezmer and rock. Aaron had Barry's recordings as a child—and so did many of the artists on this brand new album. Can you even wonder how a kid could ever forget such fun songs as: "My Brother Threw Up On My Stuffed Toy Bunny," "With a Giggle and A Hug and A Tickle and A Kiss," or "I Wanna Be a Dog?" A couple of songs in this collection ("All I Want Is You," used in the film *Juno*; and "Never Put Your Finger Up Your Nose") were recorded by more than one performer or band, with each track conveying a very different style and feel. From a performer's standpoint this offers insight into how one song can inspire diverse artists in different ways.

*CDs are \$14.95 (plus s+h) and can be listened to and ordered from Barry Louis Polisar's website, [www.barrylou.com](http://www.barrylou.com). Contact Barry at [barrylou@barrylou.com](mailto:barrylou@barrylou.com). Other sites where you can purchase Barry's CDs or books are [www.cdbaby.com](http://www.cdbaby.com), [www.amazon.com](http://www.amazon.com), [www.itunes.com](http://www.itunes.com) and [www.barnesandnoble.com](http://www.barnesandnoble.com).*

### CAROLE PETERSON (MISS CAROLE)

#### ***Baloney!***

Miss Carole's full of baloney and this CD's stuffed with delightful sing-along and move-along songs kids will love! Join the fun with favorites such as "I Brush My Teeth" and "Mister Sun," as well as new takes on "Sodeo," "Wishy Washy Washerwoman" and "Willaby Wallaby Wu!" Gallop to "Rig-a-Jig Jig" or sing a scale in "On My Toe There Is A Flea." This CD has twenty-four songs sure to liven up a family car trip or a slow afternoon in a classroom!

*CDs are \$12 (incl. s+h for CMN members) from Carole Peterson at [carole@macaronisoup.com](mailto:carole@macaronisoup.com); her website [www.macaronisoup.com](http://www.macaronisoup.com); or any of these other sites: [www.cdbaby.com](http://www.cdbaby.com); [www.kimboed.com](http://www.kimboed.com); [www.avcafe.com](http://www.avcafe.com); [www.edact.com](http://www.edact.com); [www.midwesttape.com](http://www.midwesttape.com)*

### FRAN MCKINNEY

#### ***We're Friends All Year Long***

Fran's collection of original songs is a musical adventure through the seasons of the year. The songs represent activities young children often do with families and friends. Whether it is a trip to the pumpkin patch, building a snowman or traveling to the zoo, the songs help young children develop language, basic concepts and early literacy skills while increasing self esteem and building community. There are also songs about friendship and

feelings as well as movement and partner dances. The CD includes a variety of instrumentation and styles that are enjoyed by both children and parents. Fran has also created books to illustrate the songs, making the songs and their content easier to learn. Children "read to sing" as they also "sing to read," making the connection between music and literacy a natural and engaging experience.

*CDs are \$15 (plus s+h) from Fran McKinney's website, [www.franmckinney.com](http://www.franmckinney.com) or at [www.cdbaby.com](http://www.cdbaby.com).*

*Books are available only from Fran's website: "Let's Make a Snow Man" book is \$20 (plus s+h); "The Triangle Lullabye" is \$15 (plus s+h).*

### JUDY PANCOAST

#### ***Weird Things are Everywhere! A Reading Road Trip with Judy Pancoast***

Join Judy on a fun-filled cross country road trip across the USA in search of real-life children's literature connections, cool places to visit, and just plain weird things! *Weird Things Everywhere!* includes eleven original songs with such fun titles as: "I Can't Go Surfing," "The Dog Did It," "A Little Bit of Elvis" and "Are We There Yet?" Each song is tied together with enthusiastic and fact filled narration designed so that kids of all ages will enjoy learning about the US and discovering new books to read while dancing and singing along to clever tunes. Included is a map of the US with children's books, cool places to visit and weird things listed about every state.

*CDs with US map are \$15 (incl. s+h) from Judy Pancoast by telephone at 877-Judy-Fun; [judy@judypancoast.com](mailto:judy@judypancoast.com); [www.judypancoast.com](http://www.judypancoast.com); and [www.cdbaby.com/judypancoast](http://www.cdbaby.com/judypancoast).*

### MARGIE LA BELLA

#### ***The Move! Sing! Play Along And Learn! Series (5 CDs)***

Music therapist and special educator Margie La Bella has been work-

*continued on next page ➡*

## New Sounds

➔continued from previous page

ing with and creating songs for children of all ages for more than two decades. Her music is all about carefully written and kid-approved songs, instrumentals and dances that touch the mind, body, heart and funny bone. Now for the first time she has compiled the best of her materials into a five-CD series. Not only will the infectious rhythms, romping accompaniments and Margie's inviting, energetic vocal style entice children and adults into moving and playing together, but the lyrics will weave a thread of learning and concept development throughout each composition. Under the guise of pop, jazz, folk, rap, swing, reggae and world music styles, kids will be cajoled into improving their skills in following directions, sound and word production, auditory attention, sound discrimination, memory, sequencing, body awareness, academic readiness, imagination and fun just for the fun of it! The five-CD series is broken down into three categories or goal areas that are crucial to language and concept/academic development. Each of the five CDs is appropriate for those who have and/or work with children: parents, teachers, therapists, etc.

CD1. *Move!* focuses on receptive language skills necessary to understand directions.

CD2. *Sing!* uses sounds, words, and simple sentences to foster expressive language.

CD3. *Play!* uses simple rhythm instruments, body percussion, and movement to sound to promote auditory discrimination and processing.

CD4. *Mixin' It Up!* is based around all three concepts: moving, singing, and playing.

CD5. *Sampler!* consists of two songs from each of the other four CDs, and is a good way to get to know Margie as a composer and performer.

CDs are \$10 each except for the Sampler CD, which is \$8 (add \$2 s+h for first CD and \$1 for each add'l. CD) when ordered from Margie's website, [www.musictherapytunes.com](http://www.musictherapytunes.com) (Paypal or credit card). CDs can also be purchased from [www.cdbaby.com](http://www.cdbaby.com), [www.songsforteaching.com](http://www.songsforteaching.com) and [www.amazon.com](http://www.amazon.com).

## PETE SEEGER AND THE RIVERTOWN KIDS

### *Tomorrow's Children*

The story begins in Beacon, New York (where Pete Seeger lives) and where a teacher, Terry Udell, who loved singing with her students, got them singing every day in class. It continues with a number of class field trips and visits with one of the *Clearwater Sloop* educators, Dan Einbender, who introduces Pete and the class to each other, and culminates with this exciting and wonderful new CD that incorporates the Rivertown Kids (those lovely voiced students) singing with Pete as well as some other fine adult singers. As Pete says on the opening cut of the CD, "Let's sing with children often and pass on the songs and stories. Children have a lot to say too." There are nineteen songs in all including: "English Is Cuh-ray-zee," "River," "I See Freedom," "Solartopia," "Take It From Dr King," "De Colores," "Turn, Turn, Turn," and the title song "Tomorrow's Children." The instrumentation is simple, beautiful and inviting with twelve-string guitar and banjo (Pete's of course!), various wind instruments (including Native American flute) and drums. Pete's voice might not have the same timbre it once had, but it still has the spirit and passion that it always had. This recording truly feels and sounds like Pete is sharing and passing on his hopes and dreams to the next generation, *Tomorrow's Children*.

CDs are \$15, less to download as mp3 from certain websites; available from [www.cdbaby.com](http://www.cdbaby.com); [www.amazon.com](http://www.amazon.com) and [www.iTunes.com](http://www.iTunes.com).

## SARAH GOSLEE REED

### *Songs of Science* and *School Rocks!*

Recently Sarah conducted two artist-in-residence projects at different elementary schools in Mount Vernon, Ohio, that culminated in the recording of two fun and educational CDs of songs written and sung by the children: *Songs of Science* and *School Rocks!* Each residency had Sarah working closely with the school music teacher (Laura Ackert), the students (of course) and the Ohio state standards in Language Arts (ah yes). It's always so wonderful when the state standards can be fulfilled in an exciting and joyful way; and that's what Sarah accomplished with these projects. In addition to the students writing the lyrics, some of the melodies and singing on the CDs, they also designed the CD covers and labels. *School Rocks!* has seven songs, including the second graders singing about "Antonym Land," the fourth graders singing about "After Hours" at school, as well as the kindergarten kids singing new words to the ABC song. In *Songs of Science* hear eight songs, including "Messy at the Melting Point," "The 3 New R's" (a recycling song), and "If You're an Animal."

CDs are \$5 each and are available through Sarah at [sarah@sarahgosleereed.com](mailto:sarah@sarahgosleereed.com); [www.sarahgosleereed.com](http://www.sarahgosleereed.com)

## Other Resources

### BARRY LOUIS POLISAR

#### *Curious Creatures (hardback)*

Barry's new book is a brand new collaboration with illustrator David Clark and a long awaited sequel to his earlier collections of poems, *Peculiar Zoo* and *Insect Soup*. From the echidna with its two-foot-long tongue and the paradise flying snake found in South Asia, to common earthworms and houseflies, this collection even includes, the most curious of all creatures, man. The poems are funny, educational and accompanied with lively, colorful, and humorous illustrations.

Books are \$14.95 (plus s+h) and can be read and ordered from Barry Louis Polisar's website, [www.barrylou.com](http://www.barrylou.com). Contact Barry at [barrylou@barrylou.com](mailto:barrylou@barrylou.com). Other sites where you can purchase Barry's CDs or books are [www.cdbaby.com](http://www.cdbaby.com), [www.amazon.com](http://www.amazon.com), [www.itunes.com](http://www.itunes.com) and [www.barnesandnoble.com](http://www.barnesandnoble.com).

## PATRICIA SHIH

### **Truly Rotten Gigs from Hell: The Funny, The Sad, The Unbelievably Bad True Tales from the Music Trenches**

Seventy-five true stories from thirty-five artists in eleven states and 3 countries, including Pete Seeger, Peter Yarrow, Oscar Brand, Tom Chapin, The Smithereens, Bill Danoff and Taffy Nivert from The Starland Vocal Band, Bill Staines and many, many more...including some of our own CMN members! The title says it all.


Books are \$30 hardback and \$20 paperback (plus s+h); available at [www.patriciashih.com](http://www.patriciashih.com); [www.trulyrottengigsfromhell.com](http://www.trulyrottengigsfromhell.com); [www.amazon.com](http://www.amazon.com); [www.barnesandnoble.com](http://www.barnesandnoble.com), and your local [www.bookstore](http://www.bookstore) can also order it.

## MARA SAPON-SHEVIN

### **Because We Can Change the World: A Practical Guide to Building Cooperative, Inclusive Classroom Communities, 2nd Edition**

This book is based on Mara Sapon-Shevin's strong belief that what teachers do in the classroom makes a difference—not just to the students they teach, but to the ways in which those students grow to be human beings who are compassionate, caring and committed to making the world better. The book is designed to help teachers and others who work with children create classrooms in which students relate positively to one another, learn with and from one another, and work together for social justice within their classrooms and the world. All aspects of community building, teaching, curriculum and social climate in terms of what needs to happen to make classrooms sites of cooperation, collaboration,

kindness and respect are covered. Which brings us to possibly the most important and helpful portions of this book for members of CMN: the multiple ways given to achieve these goals, including children's literature, children's music, cooperative games and activities, and curriculum ideas. A website that accompanies the book contains the lyrics and links to all the songs so that teachers and others can hear the songs before teaching them or sharing them with students. And where did Mara find the songs she included in this scholarly text? You guessed it: CMN members, including Sarah Pirtle, Ruth Pelham, Nancy Schimmel, Phil (and Hannah) Hoose, Joanne Hammil, Pam Donkin, Bonnie Lockhart, Sally Rogers, Susan Salidor, Jenny and David Heitler-Klevans, Bob Blue and more!

Books (paperback) are \$38.95; available from the publisher Corwin Press at [www.corwin.com](http://www.corwin.com). 

### **The CMN brochure is available in Braille.**



If you know someone who is interested in children's music and reads Braille, contact the CMN office to have us send them a copy.

### **Is this your last issue of Pass It On!?**

The next issue, to be distributed in February will go to current members only. If you have received an expiration notice, you can renew online.

## Regional Reports

compiled by Leslie Zak

In addition to the reports found here, you may find more recently updated information about regional activities on the CMN website ([www.cmnonline.org](http://www.cmnonline.org)).

### GREAT LAKES

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In both fact and spirit, our June 26-27 regional conference was a gathering, a welcome reminder of the early CMN. We shared meals and relaxed conversation about our work and goals at Friday night's potluck dinner on Lisa Heintz' beautiful woodside deck, with husband Ken providing expert grilling. Talking and singing quietly among the fireflies, it was a truly Ohio summer experience. Saturday morning, after a hearty breakfast at the Zaks', we arrived at the Columbus Community Festival (Comfest) in Goodale Park for our CMN performance on the (totally sun powered) Solar Stage. Joanie Calem, Deborah Van Kleef, Anna Stange, Bob Gronko, and Leslie Zak had kids and families singing and dancing along. Lisa was our wonderful team supporter, and wielded her camera like a fan at a rock concert. Afterward we took the opportunity to stroll Comfest. The "Party With a Purpose" is the longest-running community festival in the U.S, and the only one without commercial sponsorships. As we visited ven-

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# PLEASE EXCUSE US MARTIN

Word and Music by Hassaun Ali Jones-Bey  
©2001 Hassaun Ali Jones-Bey (ASCAP)

Hassaun says this song was inspired in large part by his telephone interview with Pete Seeger for the cover story that appeared in the previous *PIO!* The song was not written specifically as a children's song, but Hassaun plans to use it as part of the Martin Luther King Day observance in his afterschool program classes at an elementary school where annual commemorations of cultural heroes like Martin Luther King and Cesar Chavez play a prominent role. The reference to King's assassination in the chorus may seem a bit strong for the elementary level, but it is not unusual for students in this school to arrive deeply distressed at seeing or knowing someone, often a loved one, who has literally been gunned down in the street. The idea in this song of rising above tragedy to carry on King's dreams of peace, nonviolence and ending poverty was originally intended for adult audiences. But Hassaun feels that it will be appropriate for these children also, particularly the fourth and fifth graders. He would appreciate any suggestions of appropriate activities for sharing this song with children. He can be reached by e-mail at [music@boundlessgratitude.com](mailto:music@boundlessgratitude.com). For guitarists, who generally prefer not to play in the key of B, Hassaun suggests placing a capo on the second fret and transposing the fingering to play in the key of A.

B F# E B

You had led the fight for ci-vil rights ra - cial e-qua-li - ty. But

B F# E F# E

your heart would not let you stop 'til e - very-one was free. You showed us our own

F# B E F#

vi - o - lence was our worst e - ne - my. Al - most half a cen - tury la - ter we

E F# B B B  $\text{\$}$  G#m C#m F#

still don't seem to see. Please ex-cuse us Mar-tin, we can't just let you die.

B G#m C#m F#

— We must show your cou-rage now to live the truth op - pose the lie. You

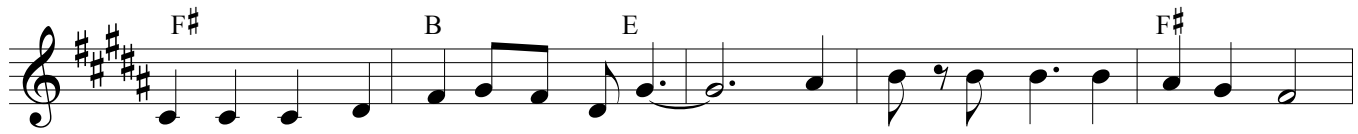
E F# B E

risked it all to save the lives of chil-dren o - ver - seas. You risked it all so



## Please Excuse Us Martin

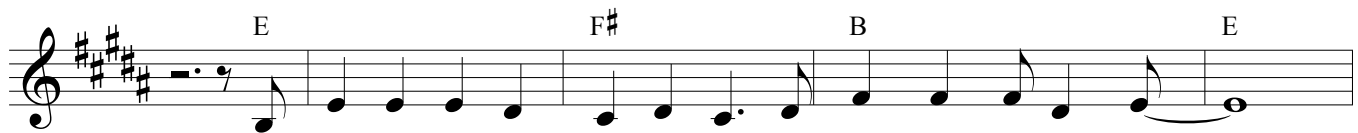
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e - very - one might have e - nough to eat. — They shot you down but we will bring



all your dreams to life. — Please ex - cuse us Mar - tin, we can't just let you die. —



Could e - very wo - man, man and child be - come like Mar - tin King, —



brave - ly risk - ing e - very - thing for love of all hu - ma - ni - ty?

### Verse 1:

You had led the fight for civil rights, racial equality  
But your heart would not let you stop 'til everyone was free  
You showed us our own violence was our worst enemy  
Almost half a century later, we still don't seem to see

### Chorus:

Please excuse us Martin, we can't just let you die  
We must show your courage now to live the truth, oppose the lie  
You risked it all to save the lives of children overseas  
You risked it all so everyone might have enough to eat  
They shot you down, but we will bring all your dreams to life  
Please excuse us Martin, we can't just let you die.

### Verse 2:

Warfare spreads in foreign lands and at home on the streets  
Banks are getting richer, people are starving  
As we poison Mother Earth, human kindness goes  
Your example offers hope. If we try, who knows?

### Chorus

### Bridge:

Could every woman, man and child become like Martin King?  
Bravely risking everything for love of all humanity?

### Chorus



## Regional Reports

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dors, and listened to the music from five stages, we got a taste of why Comfest is annually voted Columbus' best festival. Many thanks to the folks who came from far distances—Deborah from Cleveland, and Anna and Bob from Chicago—to make this weekend happen. CMN has a performance slot reserved for next year, same time, same place—so keep in mind Columbus in June, 2011. You'll be most welcome!

### MID-ATLANTIC

David C. Perry  
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The Mid-Atlantic Region participated in two events this spring. In April, David and Jenny Heitler-Klevans hosted a workshop, song swap, and potluck dinner at their home. Sue Reier led the group in making origami paper cranes, then we shared songs and a meal. It was a small, but wonderful group and included some new CMN members. In May, the Mid-Atlantic and New York Metro regions held a joint gathering at the Ethical Culture Society in northern New Jersey. About 30 people from both regions enjoyed workshops, a round robin and a delicious potluck dinner. We had a number of children present and they participated in some of the workshops and also had a great time bonding (and blowing bubbles). We all agreed that we should do it again soon.

After several years as our regional representative, Jenny Heitler-Klevans stepped down at the end of her most recent term. We elected David C. Perry to be the new rep.

### MIDWEST

Brigid Finucane  
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and  
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The Midwest/Great Lakes Chapters of CMN held its annual gathering on Sunday, May 23rd at the JCYS Lakeview Family Center within cheering distance from Wrigley Field in Chicago.

This year's event promoted a "bring a friend and your friend comes free" offer—which resulted in four new "friends" attending. Other new participants came as well, and three states were well represented, Illinois, Wisconsin, and Indiana. The festivities began with a delicious potluck lunch, followed by an eye-opening technology workshop presented by CMN's own webmaster, Carl Foote. All participants seemed delighted and amazed by the many "tech toys" available to us as teachers and performers. Highlights included recording a vocal performance and comparing the differences between a Flip Video, a Zoom, a digital voice recorder, and an iPhone (the Zoom won!). Kathy Birk led a rousing, cumulative energizer to "La Raspa" which left everyone breathless and laugh-



ing. The second workshop focused on different strategies for listening lessons in the classroom and was presented from four richly different perspectives by Allison Ashley, Karen Banks Lubicz, Susan Salidor and Brigid Finucane. The event ended with a song swap dedicated to sharing the "best" material of the year. Sale tables and the glad rags rack allowed everyone to leave with books and instruments to inspire—and new attire. We'll continue our community building with an autumn song swap. The Midwest Reps, Susan Salidor and Brigid Finucane, request that anyone in the Midwest and Great Lakes who would like to receive invites and are not receiving them to please contact us at either ssalidor@aol.com or gardengoddess1@comcast.net.

This summer Brigid and Susan were re-elected for another term.

### NEW ENGLAND

Janet Beatrice  
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978/897-5444  
heartbeatmusic@comcast.net  
and  
Sammie Haynes  
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207/384-3234  
sammiekids@aol.com

We're delighted to welcome eleven—yes eleven!—new members to the CMN New England region! We're also feeling the need for a song swap! If you'd like to host one this summer or fall, please contact your reps, Sammie Haynes (sammiekids@aol.com) or Janet Beatrice (heartbeatmusic@comcast.net). We are already busily preparing for the 2011 National Conference! Keep an eye on this column, and on the CMN website, because by the next issue, we will be able to announce a fantastic location for the annual event.

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## NEW YORK METRO

Beth and Scott Bierko  
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Yorktown Heights, NY 10598  
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bierkos@optonline.net

The New York Metro region is sizzling this season. We had a wonderful event in May co-sponsored by the mid-Atlantic region and the Ethical Culture Society of Essex County, New Jersey. Over 30 people attended, including children, teens, and adults of varying ages to share food, music and fun. The event included a Peace Songs song swap and a group discussion about song-writing, a potluck supper and a round robin concert. We had members from Pennsylvania, New York, New Jersey and Long Island, and several folks new to CMN attending. During the course of the day, the kids got to play outside and spread their own brand of joy, blowing bubbles and holding signs asking folks to "Honk For Bubbles". It was one noisy, happy street corner, with local folks honking away, and the kids delighting them with cheers, smiles and continuous bubbles. A fun time was had by all. Our next event will take place on Saturday, August 7th at Janice Buckner's home in Huntington, Long Island, at 1:00 PM for a potluck lunch. Janice will lead a workshop about doing controversial and sensitive topic songs, and master musical storyteller Heather Forest will present a workshop as well. Since the Huntington Folk Festival is taking place that day, folks are welcome to stay through dinner time to picnic in beautiful Heckscher Park and enjoy the wonderful music of folk artists Susan Werner and Vance Gilbert who will be performing on the main stage in the park at 8:30 PM. Janice has graciously offered to host anyone who wants floor space to sleep over. Contact Beth Bierko—bbierko@optonline.net—or Patricia Shih—patriciashih@optonline.net—for more information on this event. Finally, if you have a request

for workshop topics, ideas for a place we can gather or interest in helping out at regional events, please contact Beth Bierko. We welcome all suggestions and extra sets of helping hands.

## NORTHERN CALIFORNIA

Judy Bayse  
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Laurie Story headed up the CMN room at the San Francisco Free Folk Festival on Saturday, June 12. We had good fellowship and sharing with some new teachers and even a few young kids to test our music on. Laurie's son, fourth grader Jeremiah, shared lyrics he wrote to Bob Blue's "I'm Not Scared." The next event, our annual "Spring at Bing" song swap, was held on June 27. Now all of our attention is in gearing up to host the annual CMN conference at the beautiful Presentation Center in the Santa Cruz Mountains. Judy Bayse is putting together a pre-conference wine tasting expedition for Friday, October 8, and Freesia Raine is looking to keep the party going after the conference with Sunday, October 10, activities. Of course, Liz Hannan is putting it all together with some great conference seminars (coordinated by Mara Beckerman and Keta Bill Selvin) and a fantastic time for all. Can't wait to see you all here in Northern California.

## PACIFIC NORTHWEST

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It's been pretty quiet in the Pacific Northwest Region since our last gathering at the Portland Children's Museum last fall. However, we'll be filling the air with wonderful sounds soon—with two song swaps this summer. The first will be a regional song swap on the last Saturday of July at the Portland, Oregon, home of Dave Orleans. If the weather allows, we will be outside for a potluck and a good old-fashioned backyard campfire circle! The next will be Saturday, September 11th, as we are looking forward to having a song swap at the Washington end of our region. We're hoping that we'll get to meet some of our CMN compatriots there who don't get down to Portland much.

## SOUTHERN CALIFORNIA

Linda Kay Johnson  
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Kylerkay@aol.com

Activities have been slowed to a stop in this region, as have much of members' professional engagements. But, being sunny as ever here in Southern California, we are fighting the smoggy slows, re-grouping and focusing on the National Conference and Gathering in Los Gatos. We are very much looking forward to meeting, planning, and getting a boost from the second weekend in October.

Linda Kay Johnson has been re-elected as our rep. 

# WISHY WASHY WASHER WOMAN

traditional

Tina Stone performed this camp song at the 2009 CMN Conference Round Robin in North Carolina. This song has also been talked about a lot on the CMN list-serve. Tina says that though this song is fun to perform and very silly, it truly does provide practice in so many skills:

**Crossing the midline** During the verses, emphasize the side-to-side motion. This strengthens core muscles, and helps develop children's less- dominant side.

**Initial consonant recognition** Prior to teaching the song, Tina says the title and asks the children to raise their hand when they hear the "W" sound. Kids internalize better when motion/music is added (whole body learning)

**Sign language** Hold up sign language "W" on every "W" word.

**Steady beat**

**Pattern recognition**

**Rhyming practice**



There are many camp song websites where you can see the song being performed if you missed Tina's live performance! One favorite is [www.greenghoulie.com](http://www.greenghoulie.com).

G C D7

Waaay, Down in the val - ley where no - bod - y goes, — There's a

G C D7

wish - y wash - y wash - er wo - man wash - ing her clothes. — She goes ooh ah, — she goes

splish - splash — she goes splish - splash — she goes splish -

G

That's how the wish - y wash - y wash - er wo - man wash - es her clothes. —

Online link to mp3 can be found at:

[http://greenghoulie.com/games/songs/the\\_wishy\\_washy\\_washer\\_woman.htm](http://greenghoulie.com/games/songs/the_wishy_washy_washer_woman.htm)



## Wishy Washy Washer Woman

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(Always begin each verse w/words in **bold text**)

**Waaaaaaaaaaaaay**

(thumb up, pointing waaaay back over your shoulder)

**Down in the valley**

(point down w/pointer)

**Where nobody goes**

(wag pointer finger)

**There's a wishy, washy washer woman**

(sign "W")

washing her clothes.

She goes Splish – Splash (x4)

(accentuate L-R movement)

And that's how the wishy washy washer woman  
washes her clothes.

(sign "W")

...drying her clothes

(make drying movements with hands)

She goes Wooo – Haaaa (x4)

(Move Left on 'Wooo', R on 'Haaa')

And that's how the wishy washy washer woman  
dries her clothes.

(sign "W")

...folding her clothes

(make folding movements with hands)

She goes Flip-flap (x4)

(Cross L midline on 'Flip', R on 'Flap')

And that's how the wishy washy washer woman  
folds her clothes.

(sign "W")

...eating Oreos

(pretend to eat)

She goes Dunk-Munch (x4)

(L on 'Dunk', R on 'Munch')

And that's how the wishy washy washer woman  
eats her Oreos.

(sign "W")

...painting her toes.

(pretend to paint toes)

She goes Swish-Ahhhh (x4)

(L on 'Swish', R on 'Ahh', place hands on cheeks)

And that's how the wishy washy washer woman  
paints her toes.

(sign "W")

...blowing her nose

(pretend to blow your nose)

She goes snort – Ahhhhh (x4)

(continue to pretend nose-blowing!)

And that's how the wishy washy washer woman  
blows her nose.

(sign "W")

...saying "Adios"

(wave good-bye)

She says Adi – os (x4)

(big waves R to L across the mid-line)

And that's how the wishy washy washer woman  
Says "Adios".

(sign "W")



Joanie Calem is the Songs Editor for Pass It On! She solicits, edits, engraves, and researches the songs.

# Music with Older Kids

## Songwriting in the Classroom

by Sarah Goslee Reed



Last year, I collaborated with the music teacher Laura Ackert at Dan Emmett Elementary School in Mount Vernon, Ohio, to write a song with students at every grade level in the school. The students brainstormed ideas; Laura and I studied them, and we noticed there were many about animals, nature, the environment, etc. This seemed like a great theme to pursue, and the topics that they had chosen all relate to something that each grade learns in science. Wow! The songs range from what kinds of animals live in Ohio to the life cycles of a tree and a duck-billed platypus. There is a great song about the chemistry of water called "It's Messy at the Melting Point," a song about gravity and one about "The Three New R's" as in Reduce, Recycle and Reuse, as opposed to reading, 'riting and 'rithmetic.

The chorus for each song was begun by me as a jumping-off point, and was usually finished by the first class I met with. Each group brainstormed ideas for the topic though, and *everything* was written on the board the first time I met with each class, giving everyone equal chances to make a point known. As we started writing, the music teacher wrote lines and rhyming ideas on the board too—sometimes it was quite a mess! What we wrote was then presented to the next class coming in and sung for them. They could suggest changes to the previous class's work but not change it themselves. Then they would start writing their verse and the process would continue.


After the students learned the songs, we recorded them onto a CD,

whose cover design came from a school-wide contest, and which was sound engineered by Laura's husband, Brian Ackert. The "CD release party" was a school concert in which each grade sang their composition. The *Songs of Science* CDs were sold for \$5 each, as a fundraiser for the school. And we got great feedback from the community:

- The love of music that you have instilled in the students at DE is immeasurable. Thank you for spreading and sharing your amazing talents and love of music with the students in our district. I would be honored to purchase a CD of your recorded music.
- Thank you for a wonderful presentation. I was telling my research assistant about it this morning. The song was delightful!

In a subsequent songwriting project, Laura and I improved our methodology by writing our students' song ideas on big rolls of paper that could be rolled up and brought back out for further use when fine tuning the writing. This proved much easier than using the chalkboard, from which we had to frantically copy and erase our notes between each group of students.

The accompanying photos of the fourth and fifth graders writing and singing at Dan Emmett Elementary School were taken by Laura and Brian Ackert.

*Sarah Goslee Reed is a singer/songwriter who lives in Mount Vernon, Ohio. She has been performing in the area for over 20 years, has recorded CDs for both children and adults and has worked with almost every elementary school and library in town.* 



*Our percussion player, Levi, was a fourth grader who was excellent, even though he had not been playing very long. We used him on several songs on the CD, as well as having the students play blocks, shakers and rhythm eggs.*



*Weather is taught in fourth grade, so these students are writing a song about the chemistry of water called "Messy at the Melting Point." There are three verses to the song: Verse 1 and 2 are about winter's snow and ice and Verse 3 is about a summer storm turning things cold at the swimming pool.*



*The fifth graders are singing their song on recording day—all the songs were recorded in one day with the whole grade level gathering for 30 minutes at a time. We had time to go through the song and practice and then record it 3 or 4 times. The sound engineer, Brian Ackert, was very sneaky and always recorded our practice session because sometimes the first try was the best!*



*Fifth graders study the earth and the environment—their song is called "The Three New R's" which equates to reduce, recycle, reuse. Each class wrote about one of these things and in this picture they are brainstorming about reusing and recycling various items: cans, tires and newspaper to name a few. They also discussed ways to reduce energy consumption by turning down the thermostat and driving less.*

## How to Submit Something to ***Pass It On!***

### CALL FOR ARTICLES!

*PIO!* always needs stories from members about what they're doing and how they're doing it!

All the articles in this issue were contributed by your fellow CMN members, who invite you to share *your* stories, too! After all, that's the whole point of CMN.

All we ask is that articles...

- ✓ address topics of interest to CMN members...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...

Articles should not promote a particular person, performing group, or product.

Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint.

We welcome photos and graphics, which will be published as space permits.

### Deadline for Winter/Spring 2011 issue:

**Oct. 15, 2010**

### Deadline for Fall 2011 issue:

**May 4, 2011**

### Send lesson-plan ideas and all articles, photographs, artwork, and captions to:

Hassaun Ali Jones-Bey  
P.O. Box 1002  
Alameda, CA 94501  
music@boundless  
gratitude.com

**Submission via e-mail or disk is preferred.**

### CALL FOR SONGS!

Most of the songs published in *PIO!* are contributed by your fellow CMN members.

Please—share *your* works with us, too!

In every issue of *PIO!* we try to include...

- ✓ a song written by a young person...
- ✓ a song representative of cultural diversity...
- ✓ a song written by people from various parts of the country, or the world...
- ✓ a song on a topic that is in some way representative of CMN's mission.

Songs should be submitted in lead sheet format if possible; also send an MP3 file or a recording (a home-grown cassette tape is fine).

Each submission should include a title, and should properly credit the author(s).

Copyright dates and owners should be noted; copyright ownership remains with the author.

Submission implies that permission to print has been obtained from all authors (although you will be contacted should your song be selected for publication).

### Send songs to:

**Joanie Calem**  
Songs Editor  
4890 Sharon Avenue  
Columbus, OH 43214  
jcalem@columbus.rr.com

### CALL FOR MEDIA INFORMATION! Children's electronic media news and information should be sent to:

**PJ Swift**  
Media Editor  
305 Dickens Way  
Santa Cruz, CA 95064  
pjswift@sbcglobal.net

### CALL FOR NEW RELEASES!

#### Send notification of items released in the last NINE months to:

Mara Beckerman  
P.O. Box 1092  
Cupertino, CA 95015-1092  
408/736-3580  
mara@storysong.com

**Please include date of release in description.**

### THANK YOU CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

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### CALL FOR LETTERS TO THE EDITOR!

#### Letters to the Editor may be sent to:

Hassaun Ali Jones-Bey  
P.O. Box 1002  
Alameda, CA 94501  
music@boundless  
gratitude.com

**Submission via e-mail is preferred.**



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*If you're new, we will send you a CMN welcome packet with information about accessing the Members Directory and other member services.*

MAIL THIS APPLICATION with payment (sorry, no purchase orders) to:

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**P.O. Box 1341 • Evanston, IL 60204-1341**

MAIN NAME(S) to head *Members Directory* listing

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EVE PHONE (\_\_\_\_) \_\_\_\_\_-\_\_\_\_\_

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