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# **PASS IT ON!**<sup>TM</sup>

The Journal of The Children's Music Network

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ISSUE #30

Fall 1998

## ***St. Mary's Heavenly Fire Steel Band***



Photo: ©David Zadig, courtesy St. Mary's Church

### **Inside...**

- Eight New Songs Reflecting Musical Diversity
  - Classical Music for Children
  - New Feature! "Keepers of the Earth" Lesson Plan
  - Generation X Radio for Kids
  - Musical Variety Grows Healthy People
  - Environmental Ed at the Haw River Festival
-

# Editorial Page

## Introduction

by Susan Keniston

The theme of this issue is "musical diversity," and you'll find articles here about how CMNers have brought to children many kinds of music that might not ordinarily be thought of as "children's music." In putting together this issue, we also realized that we needed to use not just words, but the music itself, to speak to the subject of musical diversity. So our songs editor, Bonnie Lockhart, has put in extra time collecting a bigger-than-usual bunch of lead sheets in a wide array of styles, especially focusing on songs that are appropriate for the coming fall and winter holidays. Preparing songs for reprinting in *PIO!* is very time consuming, so we owe Bonnie—and her predecessor, Joanne Hammil—many thanks for their work!

Of course, we don't insist that every article in an issue relate to the theme, and it's a good thing, for several reasons. The most notable in this issue is that we have two pieces on the environmental theme of our last issue. Sometimes an idea takes longer to develop than our deadline permits, but the good news is that there's always a next issue to catch the overflow.

One of those environmental pieces is also a brand-new kind of feature for *PIO!*, one we hope will appear in every issue. Among our CMN membership are many experienced classroom teachers and teaching artists, who have a wealth of field-tested ideas for bringing our values to our work with children. Our new type of feature, which we're calling a "lesson-plan article," is designed to tap into that wealth and share it with all the readers of *PIO!* Special thanks go to Elaine Sisler, one of our newest CMN members, for inaugurating this idea with her excellent lesson plan for combining music and movement in the teaching of environmental science. Any other members who'd like to share a lesson plan in the pages of *PIO!* should contact Susan Keniston.

Our upcoming winter issue's theme will be a spinoff from fall's, on musical diversity. You're encouraged to write to us with your "success stories about music or musical events that encourage diversity." The deadline for submissions is October first.

Looking even farther ahead, to spring '99, we plan to publish an issue that takes on the weighty topic of "the importance of fun." Let us know if you'd like to write on that subject, from the perspective of children's music. Those articles are due by mid-February 1999.

Now, on to our editorial for this issue, written by Sandy Byer, whom many of you already know as a past board member, a longtime editor of our "New Sounds" column, and a "leader of the pack" in the wee-hours a cappella harmony singing at our national gatherings. She's currently hard at work on a book on community building through the arts, and she has some thoughts to share with us here.

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Articles in this journal do not necessarily represent the views of The Children's Music Network. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. Published three times a year; deadlines are May 15, October 1, and February 15.

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#### WHY THERE IS A CMN...

In the 1980s, like-minded teachers, performers, songwriters, radio hosts and parents who cared about the quality and content of children's music found each other...and established a group of dedicated individuals that soon became The Children's Music Network—"CMN"—a nonprofit association that now has members across the United States, Canada, and elsewhere.

Our shared values bring us together. We believe that quality children's music strengthens an understanding of cooperation, of cultural diversity and of self-esteem...

and that it enhances children's thinking skills and feelings of empowerment.

#### WHO WE ARE...

We are diverse in age, ethnicity and geographic reach. Our membership includes full-time and part-time performers... professional and amateur songwriters...classroom teachers and music educators...record producers and distributors...broadcasters...parents, grandparents and children.

We believe in the power that songs and stories have to not only entertain, but also to inspire, inform and enlighten.

#### WHAT WE DO...

We meet and stay in touch to share songs and ideas about children's music...to inspire each other about the empowering ways adults and young people can communicate through music...and to be a positive catalyst for education and community-building through music.

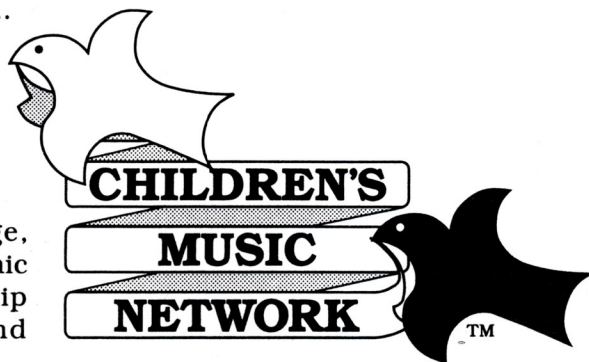
Our members work to support the creation and dissemination of life-affirming, multicultural musical forms for, by, and with young people.

#### OUR PRINCIPLES...

We recognize children's music as a powerful means of encouraging cooperation...celebrating diversity...building self-esteem...promoting respect and responsibility for our environment...and cultivating an understanding of nonviolence and social justice.

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#### IF YOU'RE NOT A MEMBER...

...we'd love to have you join us! Please fill out the membership application on the back cover, or contact our business office (address just to the left) for more information.

## Interview: St. Mary's Heavenly Fire Steel Band

An interview with two of Boston's young steel drum players and the director of their band

Conducted by Phil Hoose

**H**alf an hour before Heavenly Fire is scheduled to play at the Pan New England Steel Band Festival in Portland, Maine, people begin to form a ring around their shiny chrome pans, (as steel drums are called). Fifteen minutes later the circle is three and four people deep, with others dragging chairs as near to the perimeter as they can get. By the time the young musicians themselves arrive at their instruments, fans are balanced on every unused object and a forest of children peers down from atop their parents' shoulders.

Heavenly Fire is the youth band of St. Mary's Episcopal Church in Dorchester, Massachusetts, an inner-city neighborhood of metropolitan Boston. Band members are between the ages of eight and seventeen. The band reflects the rich diversity of the neighborhood—its twenty-two members come from Trinidad, South Africa, St. Croix, Tobago, Puerto Rico, the Cape Verde Islands, Panama, Costa Rica, Barbados, and the United States. As the young musicians raise their sticks in readiness above their pans, the band looks like a mini-United Nations.

Director Nigel Chase claps out four sharp notes on a cowbell, and Heavenly Fire dives into a piece called "Mosquito." It is a long, intricate number played at blazing speed and performed entirely from memory. Free of sheet music, the musicians dance, whoop, spin at their pans, and pump their fists in



*Nigel Chase taps out the beat on his cowbell*

the air when they're not playing. Instantly the festival crowd is jumping for joy. Children hang on to their parents' necks for dear life. At one point the tenor section whips out canisters of silly string and shoots foamy rainbows into the audience. When the song ends, the place simply explodes. The festival's youngest musicians, now beaming and slapping fives, are well aware that they have given the performance of the Festival.

\*\*\*\*\*

In a way, Heavenly Fire sprung from one of Pete Seeger's musical excursions. In 1956 Pete went to Trinidad, and came back on fire with the sounds of steel drum. People in Trinidad had ingeniously learned to cut down 55-gallon oil drums and weld the bottom into angled planes which produce different notes when struck with a stick. Local street bands had developed a joyous repertoire of calypso-based music. As usual, it wasn't enough for Pete simply to bring back songs or tapes. He started making pans, and then, once he had it figured out, he wrote a book in 1961 entitled "*Steel Drums: How to Make them and Play*

*Them*, with diagrams and detailed instructions.

One of the people who bought Pete's book was Carl Chase, a red-haired teacher and sailor from Brooksville, Maine. As his four-year-old son Nigel watched, Carl patiently made one pan and then another. Soon the back yard was filled with shining instruments. Carl taught local musicians how to play, and formed a band that rehearsed in a boathouse and played each weekend on the local post office steps. Nigel joined his father's band at the age of twelve.

Fast forward to 1994: Father Edward Waldron, an Episcopalian priest with a church in inner-city Boston, takes his wife Helen on a summer vacation to Downeast Maine. They stay in a bed-and-breakfast whose owner urges them to attend an evening ice cream social at the local library. "We even have our own steel drum band," the woman smilingly remarks. Helen's reaction is deep skepticism. She grew up in a Triniadian village whose streets teemed with "bad Johns," as they were called. These were youths who were far more interested in playing steel band than

going to school. Steel band was *her* music.

Of course the band they heard was Carl Chase's Atlantic Clarion Steel Band, which included Nigel, by then a twelve-year veteran. Helen was astonished. "I couldn't believe white guys up there in Maine could play so good," she later recalled. Helen, Ed, and Nigel, who was then planning to move to Boston and was looking for a way to make a living with steel drums, began to talk. The idea of a steel band for the church's children formed, burned, and languished until the Saturday when Nigel pulled up in front of St. Mary's with a trailer containing thirty of his father's pans. Children gathered around, and the rest is history.

Heavenly Fire is in its fifth year. Now there is also an adult band (Heavenly Embers) and a band for younger children (Heavenly Sparks). Two foundation grants totaling about \$11,000 have enabled St. Mary's to purchase forty-four pans.

Being in the band is a serious commitment. Besides gigs, there are three practices each week. Band members must be church members and must attend regularly. Heavenly Fire plays and sings a mixture of hymns and calypso tunes on the



Akesha Quashie



Lani Skipper

first Sunday of each month. As word has spread, some families from Boston's suburbs have joined the church so their children can play. Church membership has increased sharply. At the urging of Massachusetts Diocese's Bishop Thomas Shaw, Heavenly Fire often travels to Episcopal churches in Boston's leafy suburbs, giving churchgoers a chance to encounter folks from Dorchester and vice versa. Some are moved to tears, and more. One Brookline man got up after a performance and quietly slipped five one hundred dollar bills into a musician's hand and walked away.

Heavenly Fire's reputation extends beyond the church and is spreading fast. Last June the band was backed by the Boston Pops Festival Symphony Orchestra before a crowd of 27,000 at the Westerly Outdoor Pops Concert. That show alone spawned a dozen invitations within a month. A church committee has been hastily formed to develop guidelines for evaluating performance offers.

The children and teens of Heavenly Fire know the power of music. They select most of their material and they have mastered their instruments through hard work. Those

born in Trinidad and the Caribbean feel a special pride in spreading their music. CMN's Phil Hoose interviewed Heavenly Fire's Director, Nigel Chase, and two of its tenors, twelve-year-old Akesha Quashie and ten-year old Lani Skipper, in April of 1998. The conversation took place after a two-hour rehearsal at St. Mary's church.

\* \* \* \* \*

**PIO:** Was the day that Nigel showed up with the pans the first time you had ever played pan?

**Lani:** Yes. He came to visit our church when I was six. He brought a couple of pans and let a few of us try them out. He let them stay here for awhile, and he tried to get more pans so we could start a band. I heard about it so I wanted to start playing.

**Akesha:** I come from Trinidad-Tobago so I knew about pan. My grandfather plays. There are a lot of folks from Trinidad in Uphams Corner where I live. Like, everywhere you go you see Trinidadian flags around people's necks. When Father Ed said "Guess what, we have pans," I thought he was bluffing. When I saw them I was thrilled. I told my grandfather about it. I asked him what he thought. He said it would be a good opportunity for me to start playing, so that I could play with them in the summer in the Boston carnival. I started playing in third grade. I think I was eight.

**Lani:** We had really different pans at first. They were messed up, and had cracks. But as the year went by, we got better and better ones.

**Akesha:** The first song we learned was "Jesus, Remember Me." It was very cool.

**PIO:** Was it easy at first or hard?

**Lani:** It was pretty hard. He didn't teach us songs like we know now, but simple songs to begin with.

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# SHOO TURKEY

written and adapted by Bessie Jones  
collected and edited by Alan Lomax  
TRO—©1972 Ludlow Music, Inc. New York NY  
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Isolated from the mainland, the Georgia Sea Islands hold a wealth of African-American folk traditions. A major highlight of our 1995 National Gathering was a presentation of some of these traditional singing games by Douglas and Frankie Quimby. Before their current work as a duo, the Quimbys recorded dozens of songs, including this one, in the early seventies with the Georgia Sea Island Singers under the leadership of the late Bessie Jones. Listen to the group on Bessie Jones's *I'm So Glad I'm Here* (Rounder Records), and you'll hear how they bend these notes and improvise on the words and melody as they repeat the song. A different version is published in *Step It Down* by Bessie Jones and Bess Lomax Hawes (University of Georgia Press). The authors describe the call-and-response conversation ending as the children "snake-dance through the yard", shooing the turkeys from side to side with their hands.

*Not too fast*

Lead Group

Lit-tle boy, lit-tle girl? Yes ma'am. Well did you go to the barn?

Yes ma'am. Well did you feed my tur-key? Yes ma'am. Well did you get an-y eggs?

Yes ma'am. Well did you give 'em to your Ma-ma? Yes ma'am. Well did she put 'em in the bread?

Yes ma'am. Well did she give you some? Yes ma'am. Well did the tur-keys go?

Yes ma'am. Which way did they go? So, so. Which way did they go?

*spoken*

So, so. Will you help me find 'em? Yes ma'am. Get rea-dy, let's go!

All sing

Shoo tur-key, Shoo! Shoo! Shoo tur-key, Shoo! Shoo!

# Getting Started with Parodies

by Diane Baines

I'm a music specialist with the Novato Unified School District in Northern California. All children in grades 1 through 5 in Novato's 8 elementary schools are given the opportunity to study music in weekly classes taught by a team of music specialists. I teach more than 800 students per week in grades 1 through 5.

My fifth-grade "Music Today" class studied the art of writing parodies during the past school year. We began by learning and analyzing several American ballads (songs that tell stories) from U.S. history. Next we analyzed several parodies (songs based on original tunes but with new words). We studied the various aspects that make parodies successful, including rhyming schemes and words fitting into rhythmic patterns created by the original tune. We then created class songs about spiders and about Halloween.

The children also designed a list of interview questions, which they were assigned to use in interviewing special people in their lives, aged 20 or over, in order to write songs about them. After conducting their phone, mail, or in-person interviews, the children chose tunes to parody, wrote lyrics to go with them, and presented the songs in a neatly written form. Finally, they performed their special songs, either with support from others or solo. The children felt successful and proud of their first efforts at songwriting, and many said that they would like to write songs again by themselves, for their own enjoyment.

## The children felt successful and proud of their first efforts at songwriting.

The following is just one example of a beginning songwriter's exploration of the world of parodies. It's

by Karen MacKintosh and is sung to the tune of "On Top of Old Smoky."

### MY GRANDPA AL

If you knew my grandpa  
My grandpa named Al,  
You'd know why I call him  
My very best pal.  
We love to go fishing,  
We love to ride bikes,  
We love to play baseball  
And go on long hikes.  
He helps me with homework.  
He is very smart!  
We do math and science  
And music and art.  
If you knew my grandpa,  
My grandpa named Al,  
You'd know why I call him  
My very best pal. **PIU!**

*Diane Baines is a songwriter, storyteller, mother, and music specialist who has been working in the Novato, California, elementary schools for the past 14 years. Together with a community group, she organizes music advocacy to keep music alive in the schools.*

### Shoo Turkey

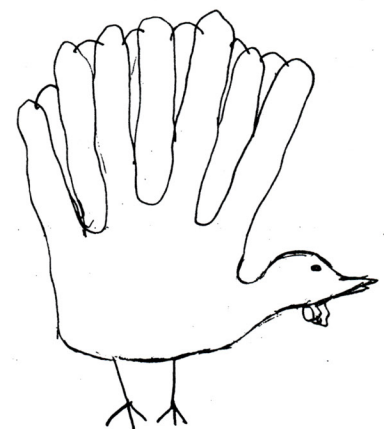
➤ continued from previous page

#### Leader

Little boy, little girl?  
Well did you go to the barn?  
Well did you feed my turkey?  
Well did you get any eggs?  
Well did you give 'em to your Mama?  
Well did she put 'em in the bread?  
Well did she give you some?  
Well did the turkeys go?  
Which way did they go?  
Will you help me find 'em?  
Get ready, let's go! (spoken)

#### Group

Yes ma'am.  
Yes ma'am.  
Yes ma'am.  
Yes ma'am.  
Yes ma'am.  
Yes ma'am.  
Yes ma'am.  
Yes ma'am.  
So, so (repeat a few times).  
Yes ma'am.



Savanna Michelle Gregory  
Age 10



(All together)  
Shoo turkey, Shoo! shoo!  
Shoo turkey, Shoo! shoo! (repeat liberally)

# Classical Music: Not Just for Adults Any More!

by Kristin Lems

"I can't believe it," a neighbor told me last week, "Mazzin's favorite video is no longer *Rug Rats*. It's now the *Nutcracker*!" Her three-year-old boy sits spellbound, day after day, listening to the music while watching the mouse king and nutcracker dueling, the sugarplum fairy twirling, and, of course, Baryshnikov defying the laws of gravity. I was not surprised, because my daughter was equally mesmerized by the same video version of the *Nutcracker* when she was three. After a few hearings, she could match each musical portion with its dance. Today, as a ten year old, she knows this ballet as well as she knows the stuffed animals in her room, and it is just as cherished and beloved a part of her childhood.

Tchaikovsky's *Nutcracker Suite*, presented as a ballet, is beloved by children for many reasons: It is about children and their magical world; it is about getting presents; it is about "dress up" and candy and dueling against scary creatures—all when the adults are gone. Moreover, it is a work children can "do things to": As a ballet, it has highly danceable short pieces that are perfect for dance recitals, and thousands of seasonal ice shows all over North America use the *Nutcracker* for their December extravaganzas.

Dance and skating are great entrees for children into classical music. Other ballets are obvious choices, too, because there is always an action component to supplement the listening. This appeals to at least two of the multiple intelligences—the visual and the musical. Musicals and opera carry exciting plots and colorful characters along with the musical


offerings. I've also seen classical music used very effectively as the musical bed for marionette shows. Children can use classical music in their own, original shows, concocted for friends or family on a rainy afternoon.

Walt Disney realized that classical music could be made more accessible by using it as the soundtrack for the cartoons he created. An excellent example is the groundbreaking and truly creative Disney film, *Fantasia*. When it came out in the 1930s, opening with Leopold Stokowski lifting the baton and conducting a live orchestra as cartoons took over the screen, *Fantasia* caused a sensation. Millions of people, including my mother and all her friends, became interested in the music, even the dissonant and riot-producing "Rite of Spring" by Stravinsky. More recently, despite all of Disney's grievous shortcomings (a topic well worth an article in itself), the musical quality of Disney's numerous cartoon musicals has been very high. They have made diverse musical styles accessible to many thousands of children everywhere, who are dancing, exercising, and lip-synching to and—yes—even singing the latest Disney songs. In effect, Disney's soundtracks are the "classical music" of our time, and children are its main audience.

Having classical music playing in the background has become more and more accepted in primary schools. Children can choose tapes that they listen to on headphones, or the music may play softly on speakers. Some theoreticians, particularly Georgi Lozanov of Bulgaria, have founded what are called schools of accelerated learning, based on the belief that playing classical music in learning situations heightens and hastens the learning curve. Another study, which could support this idea, found that plants grew better to Bach than to heavy metal.

Pieces like *Carnival of the Animals*, *Peter and the Wolf*, or *Pictures at an Exhibition* have strong visual and kinesthetic elements that can be used for pantomime, role playing, art projects, creative writing, and other activities. *Peter and the Wolf* is especially good for introducing the concept of the *leitmotiv*, the musical theme that accompanies a certain character or foreshadows a certain event. Though they may not be as obvious in other classical works as in *Peter*, listening for musical motifs trains children to listen actively to music, with an analytical, inquiring mind. Finding patterns in music helps children find patterns and regularities in other areas as well, which develops their curiosity and intelligence.

CMN is predominantly a folk-centered group stressing homemade music and grassroots empowerment, and this is as it should be in our consumer-mad and media-controlled world. But we can contribute another kind of music of enduring value to children, by sharing with them our love of classical music as well. It's a different place to go with their thoughts. It's another way of organizing ideas in sound. It's a space that asks no questions, takes in the lonely, and provides comfort and peace. It's a way of feeling connected with the yearning and dreams of human beings of the past. It liberates the mind from the everyday. Not for nothing is this music called "classical!"

Edna St. Vincent Millay said it so well in her sonnet, "On Hearing a Symphony of Beethoven": "A city, spellbound under the aging sun; Music, my rampart, and my only one." 

Kristin Lems was Midwest CMN regional co-representative for 1996-98 and organized the Summer 1997 Midwest CMN Gathering in Evanston, Illinois. She loves classical, folk, and rap music equally well.



## Alternatives

by Kevin Ziegenhagen Slick


As I look at the *Billboard* charts and see that the most popular, largest-selling albums are called "alternative," I think, What's in a name, anyway? I teach in an elementary school and lead an all-school sing-along twice a week. As a rule, the most popular tunes where I work—the ones kids in my school walk around school singing for days—are old Broadway tunes or Tin Pan Alley numbers. Songs like Harry Woods' "Side by Side" or some of George M. Cohan's tunes are popular. Show tunes like "Oh What a Beautiful Morning" (from *Oklahoma!*) or "Seventy-six Trombones" (from *Music Man*) are guaranteed to drive the other teachers crazy for a week, with students humming, chanting, or singing them nonstop.

What makes these tunes so popular with the kids? I think it's because they have fantastic melodies; are easy to sing, for the most part; and are very fun. The old pop tunes, in particular, really had to stand out from the crowd when they were written, as the major venue for getting known was through sheet-music sales. The ones that have survived until today are often wonderful melodies with lyrics that are fun and can be easily updated or translated, if necessary, to avoid stereotyping.

Another very popular genre among the children I know is old ballads and folk songs. I'm thinking in particular of traditional songs like "Green Grow the Rushes-Oh," "Whistling Gypsy," and "Scotland the Brave" (perhaps the all-time favorite at The School in Rose Valley, where I teach). I've had some success with a couple of tunes learned from Ladysmith Black Mambazo—short chants that can be learned easily and sung with a lot of drama or actions. "Wimoweh," a South African song,

has been very popular lately, too, especially with the second and third graders. I hear them walking around the campus, taking up the different parts almost like street-corner doo-wop singing. I often parody some of these old tunes, giving them completely different lyrics.

"The Folk Process," the column from *Sing Out!* that Faith Petric edits, is a great source of easily sung topical songs like this. Call-and-response tunes are popular, "Scat Like That" being a favorite. (This is a song from the duo Greg and Steve, with new verses added by Kurt Gallagher, who taught it to me. For this one, I make up lyrics about whatever is going on at school that week.)

Is this diverse? If I were to judge it against the material I typically see in the children's music section at the local CD shop, the answer would be yes. Most of what I encounter in those places are songs that come from the singer/songwriter tradition. The emphasis there is generally on writing new material. While we sometimes update songs and I'm always encouraging kids to take melodies they know and make up their own words, for the most part we're singing a lot of "oldies but goodies." For the sheer joy of singing together, it's hard to beat these songs. If I want to get across a message or I'm teaching about a particular person or time in history, I tend either to compose something specific or to look to resources like *Rise Up Singing* or *Pass It On!* Otherwise, I just love the sound of 100 young voices belting out "Oh wadda beee-yoott-eee-full mooorn-ning, oh wadda beee-yoott-eee-full day!" 

*Kevin Ziegenhagen Slick teaches at The School in Rose Valley, in Rose Valley, Pennsylvania (outside of Philadelphia). He's a songwriter, singer, artist, and writer and a longtime member of CMN and the People's Music Network/Songs for Freedom and Struggle.*

## Singing with the River

by Larry Bohs

"Hey, Larry—Always let them be??" Jay Mankita prodded me with a wink as he walked out the door. That afternoon, I had shown him my prized pet, a baby catfish named Whiskers that I had netted in a local stream. Whiskers lived a life of leisure in a 20-gallon tank, dining on selected entrees of chopped earthworms and high-protein fish food.

As Jay slipped out the door, he was reminding me of the last line in each verse of his song, "Frogs in the Morning":

Frogs in the morning, frogs in the evening  
Frogs all night long  
I love to find frogs in the ponds  
and the bogs  
And I sing my little song  
I sing about their heads, I sing  
about their legs  
And then they sing to me  
I love to find frogs in the ponds  
and the bogs  
But I always let them be\*

Jay had taught me this song the previous year (1990), at the inauguration of our Haw River Festival, an environmental-learning celebration along the banks of the Haw. It had also been the inauguration of my standing in front of people with a guitar, trying to appear as if I was not internally covered with sweat. I had sung the song nervously with teeming groups of fourth graders, who luckily didn't notice (or at least didn't take advantage of) my fear as they ribbeted like frogs, buzzed like bees, and slithered like snakes on the big blue tarps laid out next to the river.

\*Lyrics and music ©1991 by Jay Mankita.  
Jay's song is reprinted in full  
on page 8 in this issue.

continued on page 9 ➤



# FROGS IN THE MORNING

words & music by Jay Mankita  
©1991 Jay Mankita

Jay suggests that verses alternate between the keys of G and A. He adds that the song can be performed solo, or turned into a phrase-by-phrase call and response: Frogs in the morning, (frogs in the morning), Frogs in the evening, (frogs in the evening), etc. You can contact Jay about his songs and recordings at P. O. Box 142, Malden on Hudson, NY 12453.

*relaxed, rocking feel*

verses 1-4.



Frogs in the morn-ing, frogs in the eve-ning, Frogs all— night— long. I



love to find frogs in the ponds and the bogs and I sing my lit-tle— song. I



sing a-bout their heads, and I sing a-bout their legs and then they sing— to— me. I



love to find frogs in the ponds and the bogs but I al-ways let them— be.



All of these crea-tures have fa-scin-a-tin' fea-tures and they all like li-vin'— free. So I



stu-dy them in books, I go out and take looks, But I al-ways let them— be. And they



do the same for— me. That's li-ving e-co-lo-gi-cal-ly!

## Frogs In The Morning

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1. Frogs in the morning, frogs in the evening,  
Frogs all night long.  
I love to find frogs in the ponds and the bogs  
And I sing my little song.  
I sing about their heads, I sing about their legs,  
And then they sing to me.  
I love to find frogs in the ponds and the bogs  
But I always let them be.



2. Snakes in the morning, snakes in the evening,  
Snakes all night long.  
I love to find snakes in the hills and the lakes  
And I sing my little song.  
I sing about their tails, I sing about their scales,  
And then they sing to me.  
I love to find snakes in the hills and the lakes  
But I always let them be.

3. Bears in the morning, bears in the evening,  
Bears all night long.  
I love to find bears while they're washing their hairs  
And I sing my little song.  
I sing about their paws, I sing about their claws,  
And then they sing to me.  
I love to find bears while they're washing their hairs  
But I always let them be.

4. Bees in the morning, bees in the evening,  
Bees all night long.  
I love to find bees makin' honey in the trees  
And I sing my little song  
I sing about their wings, I sing about their stings,  
And then they sing to me.  
I love to find bees makin' honey in the trees  
But I always let them be.



5. All of these creatures have fascinatin' features  
and they all like living free.  
So I study them in books, I go out and take looks,  
But I always let them be.  
And they do the same for me.  
That's living ecologically!

## Singing with the River

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Jay's remark had brought back all those fun memories. But it had also made me wonder, Could I sing "Frogs in the Morning" again at the Haw (with enthusiasm) without thinking of Whiskers lounging away, captive in his glass home?

The Haw River Festival was conceived by storyteller Louise Kessel, inspired by her experiences with the Hudson River sloop, *Clearwater*. In late April, as redbud and dogwood blossoms paint the Piedmont of North Carolina pink and white, busloads of fourth graders arrive for a morning of discovery along the banks of the Haw. An eager crew of camper volunteers, from infants to wise elders, greets the exuberant kids as they jump off the buses. After dividing them into smaller groups, pairs of leaders take their groups on a romping ad-

venture. They play games like "Bat and Bug," where one blindfolded child (the bat) uses "sonar" to catch another child (the bug). They go on walks by the river, discovering water striders and tadpoles in the water and deer tracks in the mud. Some of them have never been closer to the river than a bus-seat view from a concrete bridge. Some of them get very muddy, which is not necessarily a bad thing. In the short time we're with them, we often become friends.

This budding friendship is the ideal lead-in to what comes next. At the end of their morning stay, after lunch, we celebrate with a concert. Someone might get their group up to sing a song written by the kids, about their encounter with the Haw and its creatures. Some crew member will surely lead a zipper song, such as "Under One Sky" (by Ruth Pelham), filling it with Haw critters. Another crew member might lead

a Native American chant ("The Earth Is Our Mother"), about the connectedness of all beings. Louise might tell a story about Pilchard, a king's servant who becomes an unlikely hero when he discovers that the Water of Life is flowing right through the middle of town. Wild and wonderful things can happen. A ten-year-old crew member might lead a group of visitors in a raucous "earth-rap." A first-time performer might have everyone clapping in hilarious ways to "All Earth's Critters" (adapted from Bill Staines' "All God's Critters"). It's a real celebration, at its best when the distinctions among performers, crew, and audience become totally blurred.

Part of what makes this celebration so powerful is the connectedness among members of the crew. For a week, we camp together, sing

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## Singing with the River

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together, walk together, play together, get poison ivy together, and eat too many peanut-butter sandwiches together. Though many of us have never met, by the end of the week we are bonded in a way that many of us have never experienced before with such a diverse group. The support of this community enables neophytes like me to get up and sing in front of 100 squirming fourth graders, and it's a big part of what makes our end-of-the-day concerts work so well. It's also inspiring to be a part of a community sharing a common bond: caring for the earth. This inspiration has caused more than a few lives to be rejuvenated and re-directed.

To me, the songs that are most effective in promoting our cause are those that approach from a positive direction. While the messages are serious, they are presented in a fun way. For example, "Frogs in the Morning" first reminds us how we "love to find frogs," before suggesting that we let them be. And, of course, if we want children to hear and be inspired by our songs, they need to be listening. Here's where getting them involved is so helpful: They clap hands or paws or tentacles or jaws ("All Earth's Critters"), call out the names of birds or amphibians or insects or trees ("Under One Sky"), sing along in call-and-response fashion and make animal noises ("Frogs in the Morning"), and join voices in a simple but powerful chant ("The Earth Is Our Mother").

I do feel at times that it's helpful to reinforce a song's message, usually before it's sung, perhaps by asking the kids a couple of questions. For example, I'll ask, "Does anybody know where the water goes after you wash your car?" as a lead-in to "Water" (by Bob Reid and Friendz). I'll ask, "Who is in your family?" as a lead-in to "Under One

Sky." I think that these introductions can help focus the children at least a bit on the message of the song, even though during the song they often seem fully occupied by their physical involvement.

Some songs that at first glance might not be considered central to our "earth" theme turn out to be essential to the big picture. For how can we love the earth without first loving ourselves? How can we unite as a community to care for the earth without first caring for and respecting each other? Songs that promote these values can bind together the other songs that are more clearly earth focused. A song such as "Under One Sky" can pull it all together when we create zipper verses that alternately feature animals, people of different cultures, and names of different rivers.

Maybe one of the best ways to be effective doing earth songs with kids is to show them how *we* love the earth. We might nonchalantly pick up a gum wrapper on the trail down to the river and stick it in our pocket. We might pause to sniff a honeysuckle flower, to glimpse a soaring vulture, or to hear the distant knock-knock of a woodpecker. We might lift them up, one by one, to look into an abandoned bird's nest to see a broken blue egg. We might help them sort out the compost and recycling from their lunches. Of course, the Haw River Festival setting provides a perfect chance for us to share our love for the earth with the children before we even begin singing. But even in a less-ideal situation, such as a school-auditorium performance, our messages will be heard most clearly if they come



Larry croaks at the Haw River Festival

from our hearts and reflect our personal values and actions.

If I were to summarize the messages I hope children will tuck into their pockets and take home from the Haw River Festival, I might say, Remember that our living planet still overflows with beauty for us to celebrate. Remember that polluted rivers can become clean again; that the choices we make every day contribute to the river. Remember that none of us are perfect, but if we care and do what we can, we will make a difference. Remember that all creatures are fascinating and that always letting them be is a darn good place to start.

The next day, Jay and I scooped Whiskers into a ziplock bag and trundled him down to the river. As we opened the bag, he scuttled off into the mud. **PIO!**

[You can contact the Haw River Assembly at <http://www.n-t-t.com/haw/>, 919/542-5790, or [hra@emji.net](mailto:hra@emji.net).]

*Larry Bohs still has nearly irresistible urges to catch frogs. He lives with his wife Libby and daughter Hallie in Hillsborough, North Carolina, where he writes and sings songs and loves rivers.*

## Musical Diversity: Unity through Variety

by Eric K. Sorensen

**W**hen you perform at schools and libraries, try asking your audience, "Who likes music?" Chances are, virtually everyone will raise their hands. Next, take a quick survey of the types of music children enjoy, and the answers will probably cover a wide range of tastes: country, classical, gospel, rock, rap, heavy metal, jazz, folk, blues, and bluegrass. Occasionally, you may detect a slight feeling of competition among those who prefer different styles, but most often, musical preference is associated with an understanding of personal and cultural identity. I've traveled all over the world and studied numerous cultures, and every culture I've encountered has some form of musical expression.

I've presented a program called "Around the World in 80 Strings" in school settings from urban to rural, from Head Start programs to high schools, and in every show I am struck by the impact that unusual instruments and music have on the audience. Even children who have received the message from certain adults that only particular types of music are acceptable (*e.g.*, "If it ain't country, it ain't music!") are fascinated by African drums, the Chinese *zheng*, or the Australian Aboriginal *digeridoo*.

The common denominator of music from around the world is rhythm. Children respond to practically anything with a beat, and that can enhance their receptivity to different melodic and tonal qualities. Once they have experienced the sound of a nature song on a Native American flute or a rendition of Chinese classical music, their personal world becomes a little bigger and the planet becomes a little smaller. It's not necessary



*Eric Sorensen with some of his 80 strings*

to be a devoted fan of world-beat music to be able to appreciate the unique qualities each musical form offers; in fact, many students may only retain vague memories of hearing something different that "sounded kind of cool." The more significant impact is an enhanced openness to and tolerance of diverse cultures, a recognition of humanity's commonalities beneath the surface differences. This, more than anything else, underscores the importance of providing musically diverse experiences for children of all ages.

It's important to include humor in presenting music from around the world to children. If they feel as if they are attending a lecture or that they are instantly supposed to like whatever they hear, children are likely to be less receptive listeners. It's good to remember that there are anthropological studies suggesting that making fun of other cultures is "natural and normal," that this type of humor developed out of an ethnocentric sense of identity. I'm not recommending the use of humor at the expense of other cultures, but by allowing a little silliness one can tap into the

ethnocentric consciousness and expand it to include new experiences. If children remember that they had fun while they listened to unfamiliar music, they are more likely to associate positive feelings with people whose appearances and customs are also somewhat exotic.

I encourage all musicians and educators to find creative ways to shrink the planet as we expand our minds. Take a little reggae here and some klezmer there, add some Native American drum songs and baroque chamber music, and watch how children respond. I've seen rural farm kids imitate the lotus position at the sound of meditation cymbals, students at a Catholic school bounce to the sound of Moroccan belly-dancing drums, and junior high schoolers sing along with a calypso tune. Musical diversity, rather than defining our differences, is a way to bring us together. **YIP!**

*Eric K. Sorensen has been performing music for children for over 15 years. He also has a master's degree in mental health counseling from the University of Wisconsin, Stout.*

# Keepers of the Earth: An Educational Challenge

by Elaine Herg Sisler

"You're a teacher, not a dancer!" my father would tell me, worried that I might become a starving artist. In my heart, I knew then and know now that I am both teacher and dancer. Music and dance are my tools for teaching a variety of subjects and concepts, including reading, math, science, conflict resolution, and cultural diversity. The best teaching and learning I witness, from preschool to high school, occurs when chairs and desks are pushed aside and students stretch their imaginations and bodies. I am convinced that we can help students learn all they need to know through music, movement, dance, drama, and good literature.

This is the philosophy that I am currently putting to the test in my job as Creative Arts Coordinator for The Education Cooperative (TEC), a consortium that services 13 towns west of Boston. My job is to design what we call "educational challenges" for elementary- and middle-school students. The overall goal of these challenges is to teach students to use critical and creative thinking in the process of problem solving.

One educational challenge I designed, called "Keepers of the Earth," uses music and movement to introduce and explore three aspects of environmental science: solar energy, water pollution, and recycling of plastics. Students are presented with the challenge to become a Keeper of the Earth by becoming more aware of problems and solutions in each of these areas. The lesson plan reprinted here includes the introductory activities and then focuses on the recycling component. Interested readers can contact me for information about the other two topics or about other TEC challenges, which have included "Performing Picasso," "Inventions Unlimited," "Himalayan Horizons," and "Bridge Building."

## Keepers of the Earth: Lesson Plan

by Elaine Herg Sisler

### SETUP

*Ages or grades:* grades 2–5

*Class size:* 25 students or fewer, as space allows

*Space requirements:* open classroom space, desks and chairs pushed to the sides; or open dance-studio, gym, or theater space

*Equipment:* CD/tape player; music as noted; globe for "Mama Blue"; several plastic containers; a magic soda bottle, decorated to look special

### INTRODUCTION

#### Discussion

Explore the following essential questions:

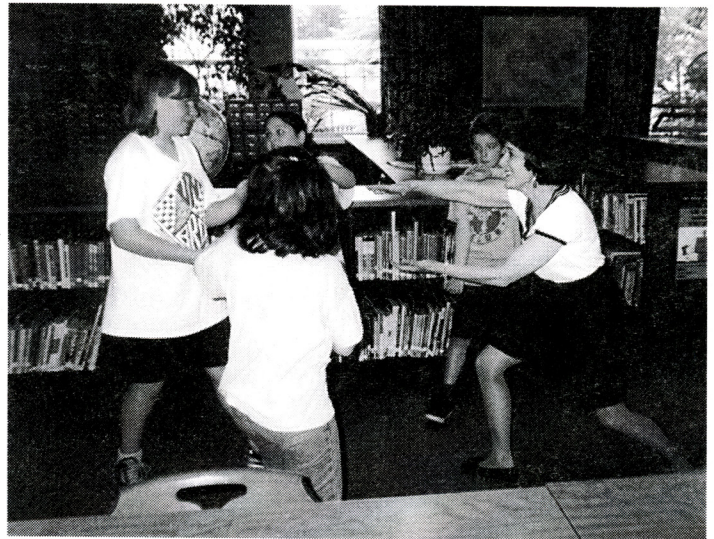
- What is a challenge? (Trying something new and different that is a bit difficult)
- What is an environment? (Our surroundings and their conditions, as small as the classroom or as large as the universe)
- How can we describe the environment of our classroom or school? (Friendly, clean, interesting, bright, hot, cold, boring, messy, colorful, etc.)

#### Mama Blue

- Introduce students to a globe of the earth, named "Mama Blue." Ask students to look at places on the globe and imagine what each place looks like. Point to a place that you have traveled to and share your environmental observations of that place.
- Ask students to name a place they have traveled to and tell how it is different from their hometown (climate, population, vegetation, geography, animal life, etc.).

#### Gaia Daydream

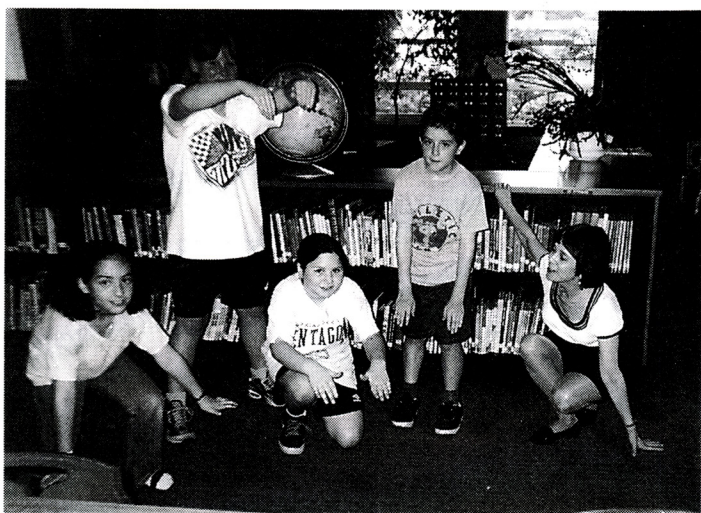
- Motivate children for challenge activities by waking up their voices and bodies. Begin with a warm-up song, "Two Hands Hold the Earth" (from Sarah Pirtle, *Linking Up*). Children sing and move; end by holding an imaginary Planet Earth in their arms.



Elaine Sisler with Keepers  
Christa Numbers, Sashe Parker, Elise Finos, and Billy Lixfield,  
of Holliston Middle School, Holliston, Massachusetts.  
Song: "Two Hands Hold the Earth"

- Students carry their Earths to a comfortable place (preferably on the floor) and set them in their laps. Tell students that the Greek word for Earth is *Gaia* and that we are going to have a "Gaia Daydream."

- Relax by doing deep breathing together (in through the nose, out through the mouth, sighing on ex-hale).
- Listen to "For Gaia," (from Mickey Hart, *At the Edge*).
- Imagine many different places on the earth we have traveled to; learned about in school; seen in books, magazines, movies, or on TV; or dreamed about visiting. We travel to these places using our imaginations and mind's eye.
- After several minutes of listening to environmental sounds and music, ask students to share their daydreams in short phrases, such as *splashing waterfall, leaping frogs, buzzing bees*, and so on. As each is said, all others repeat it and create accompanying sounds, shapes, and movements with their bodies.



Gaia Daydream: "waterfall"

### Follow-up Discussion

- Why is our planet in danger? (Land, air, and water pollution)
- How are environments being altered or destroyed? (Fires, clear cutting, building, industry)
- What actions can we take *now*, to be responsible citizens and Keepers of the Earth?

### THE CHALLENGE: BECOME A PLASTICS DETECTIVE!

#### Recycling Activities

- Collect a variety of plastic items and sort them according to the SPI (Society of Plastics Industry) coding system. Find out how your town recycles these plastics.
- Create a new use for some of the plastic items you have collected. Use at least three different plastics to create something useful. These can be toys, household items, musical instruments, costumes, jewelry, or tools; or they can be art works such as mobiles, collages, or sculptures.

- Find an ideal place for a recycling station in your town. List your reasons for choosing this site. Research why some people don't want a recycling station in their neighborhood.
- Draw a map or make a model showing the location of your station.

### Plastic Molecules

- Define *monomers* (small groups of molecules) and *polymers* (long-chain molecules).
- Show students several plastic containers and have them find the SPI code on the bottom of each.
- Explain that plastics can be melted down and recycled into new and different products (*e.g.*, soda bottles into carpets, detergent bottles into traffic cones, milk jugs into plastic picnic furniture).

### Creative Movement: Dancing Molecules

- For music, use "Garbage Blues" (from Tickle Tune Typhoon, *Hug the Earth*).
- Invite students to find a partner. Wave the magic soda bottle, turning students into monomers. As monomers they move with their partners when the music begins. The music represents the heating process in plastics production. When the music stops (representing cooling), the students are no longer monomers but polymers. They must connect to one another in one long chain. Each time the music begins again, they go back to being monomers. Every time the music pauses, they again shape themselves into a polymer.
- Encourage students to move in the following ways as monomers: bouncing, body close to the floor; spinning, body position high; zig-zagging across the room.
- As polymers, ask them to make large-group shapes that alternate between low (on the floor) and high levels (standing and stretching). Cue them each time the music pauses, by calling out "low" or "high."
- Follow up this activity by asking students which plastic molecules—monomers or polymers—they think are stronger and more difficult to recycle. Why?

### "KEEPERS OF THE EARTH" INITIATION CIRCLE DANCE

For music, use "The Sun Has Set" (from The Rainbows, Zulu Jive, *Umbaqanga*). Students make a circle and dance together for inspiration to be good Keepers of the Earth. Students chant the three words indicated and perform the following circle dance:

- *Earth* (stamp, stamp).
- *Air* (wave hands right and left over heads).
- *Water* (head and hands dive down and up).

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# A TREE FOR THE FUTURE

words & music by Betsey Strum  
©1998 by Elizabeth Strum

To contact Betsey about her songs and curriculum ideas, write her at Strum Song,  
186 Shaw Farm Rd., Holliston, MA 01746



1. Re - cy - cl - ing trash,  
2. Cut - ting the noise,  
3. If your town has a re -

plant - ing new trees. Sav - ing the  
clear - ing the air so we can  
cy - cl - ing site se - pa - rate

neigh - bor - hood, who will do these?  
see the sights ev - er - y where.  
trash for the bin that is right.

Clean - ing the air, so that the  
Save H - 2 - O! have wa - ter to  
Sort out your plas - tics us - ing the

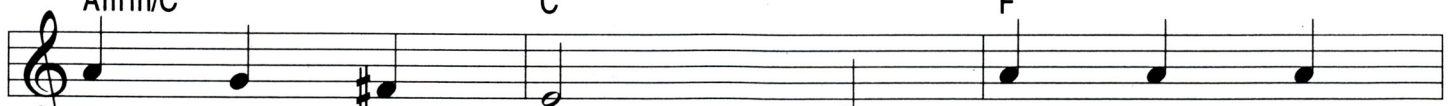
breeze spare! will tra - vel the earth ov - er  
code. Make sure some that ev - er - y  
Make some new things



# A Tree for The Future


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**Amin/C** **C** **Refrain:** **F**




spar - kl - ing seas. A tree for the  
 one does their share. A tree for the  
 out of the old. old. (sing refrain 2 then refrain 1)

**Fmin** **C** **Amin**




fu - ture, a tree for us all. If  
 fu - ture, a tree for us all. If

**F** **G** **C**



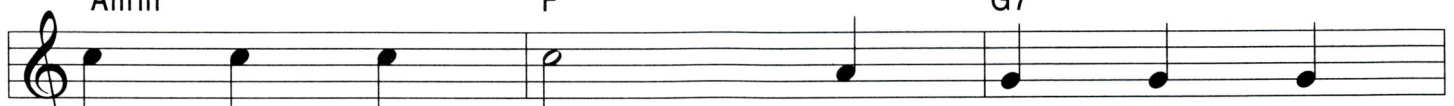
ev - er - y win - ter, spring, sum - mer and  
 ev - er - y win - ter, spring, sum - mer and

**C7** **F** **G**




fall, we thought of the wa - ter, the  
 fall, we thought of the wa - ter, the

**Amin** **F** **G7**



air and the earth, the whole world would  
 earth and the air, a heal - thi - er

**G7** **G7** **F** **G7** **C**



ce - le - brate would ev - 'ry - one's birth. share.



## Keepers of the Earth

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- Side step (moving to right, open/close four times).
- Clap two times in front.
- Clap two times sideways (gently hitting the hands of persons next to you).
- Rest head by lowering head to arm, bent at elbow; alternating elbows, do four times.
- Yawn, stretch, and start all over again.

The movements in the dance represent the following:

- *Circle*: the earth
- *Feet stamping*: our connection to the earth
- *Hand waving*: the flow of air in and out of our bodies
- *Heads diving*: our need for water
- *Side stepping*: earth rotating on its axis
- *Clapping own hands*: working alone as a Keeper (personal responsibility)
- *Clapping with others*: working together in community
- *Rest, yawn, and start again*: our need to regroup and then continue with our challenge

Consider trying variations on the circle dance. Invent your own, or try some of these:



*Keepers of the Earth Circle Dance: "working alone"*

- Divide students into two groups, musicians in an outer circle, dancers in an inner circle. Using rhythm instruments, clapping, and/or stamping, musicians play along with "The Sun Has Set" and dancers continue with circle dance.
- Using preceding two-circle formation, ask musicians to respond (improvise) to dancers' movements.
- After repeating choreographed circle-dance sequence several times, have a "go-for-it" section where students improvise and move in their own ways to "The Sun Has Set."

- When the music stops, have students make their bodies into interesting shapes depicting something in the classroom environment.

## CLOSING: HAND SHAKE AND THANK YOU

- Background music: "Mysterious Island" (from Mickey Hart, *Planet Drum*).
- Making eye contact with each student, shake her or his hand as you designate each, by name, as a Keeper of the Earth (e.g., "Thank you, Keeper Sarah").

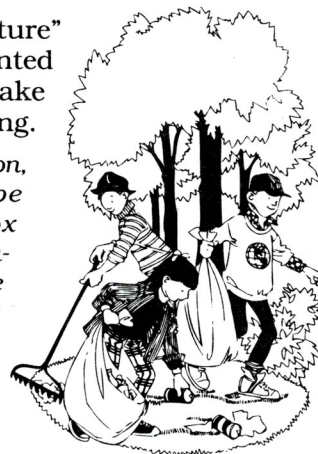


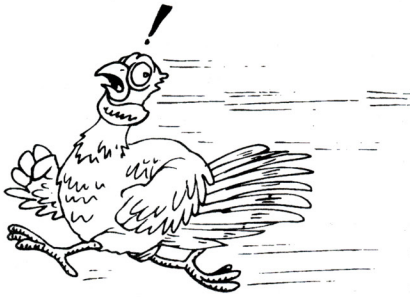
*Keepers of the Earth Circle Dance: "working together"*

## CULMINATING EVENT FOR RECYCLING CHALLENGE

- Students exhibit their recycling projects, for classmates and/or others.
- Learn the song, "A Tree for the Future" (by Betsey Strum, reprinted in this issue of *PIO!*).
- Plant a tree as a class project and demonstration of students' commitment as Keepers of the Earth.
- Forming one or more circles around the tree, repeat "Keepers" Circle Dance, with parents and invited guests.
- Sing "A Tree for the Future" in a circle around the planted tree; repeat the Hand Shake and Thank You, as all sing.

*Elaine Herg Sisler lives in Acton, Massachusetts. She can be contacted at TEC, P.O. Box 812249, Wellesley, Massachusetts 02182-0016 or by phone at 781/237-3028 (work) or 978/371-9833 (home).*





# A TURKEY RAN AWAY

original verses (1-4) words & music, traditional Appalachian  
chorus words & music and additional verse lyrics by Sandy Byer

Sandy Byer sang this catchy adaptation of a traditional tune in her holiday songswap workshop at a National Gathering in California. You can hear the original version (A Turkey Run Away) on the Seeger Family's cassette *American Folk Songs for Christmas*. To contact Sandy about her songs, stories, and recordings, write to her at 26 Bain Av., Toronto, Ont. M4K 1E6, Canada.

verse **D** **A** **D**

A tur-key ran a-way, be-fore a Christmas day, for you would make a meal of me if

**A** **D** **chours** **G** **D**

I would stay. And it ran and it ran and it ran and it ran through the

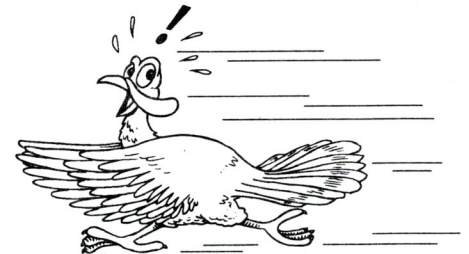
**A** **A7** **G** **D** **A** **D**

ice and freez-ing snow. It ran and it ran and it ran and it ran as fast as it could go.

1. A turkey ran away,  
Before a Christmas day,  
For you would make a meal of me if  
I would stay.

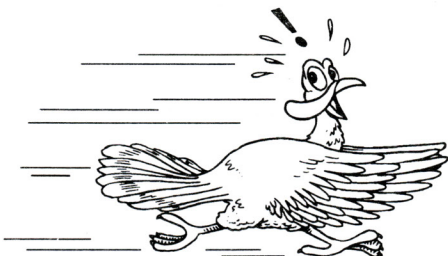
chorus:  
And it ran and it ran and it ran and it ran,  
Through the ice and freezing snow.  
It ran and it ran and it ran and it ran  
As fast as it could go.

2. A potato ran away,  
Before a Christmas day,  
For you would make a soup of me  
If I would stay.
3. A pumpkin ran away,  
Before a Christmas day,  
For you would make a pie of me  
If I would stay.
4. A turkey ran away  
Before a Christmas day,  
For you would make a feast of me  
If I would stay.



*Sandy integrates a few more courses  
into the meal:*

5. A cranberry ran away,  
Before a Christmas day,  
For you would make a sauce of me  
If I would stay.
6. An apple ran away  
Before a Christmas day,  
For you would make a drink of me  
If I would stay.



Sandy suggests further improvisations: A POTATO could run before FIRST CHANUKAH DAY in fear of becoming LATKAS; AN APPLE could run before NEW YEARS DAY to avoid becoming WASSAIL. Or the whole song could refer to Thanksgiving Day.

# Radio Waves

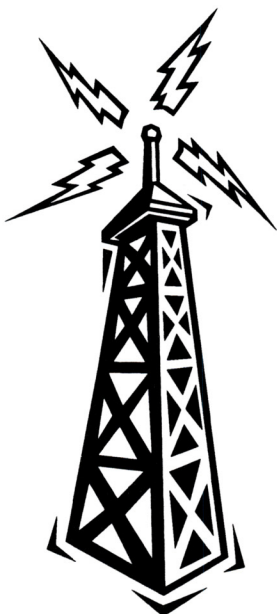
by PJ Swift

## Generation X Music for Kids

**W**hen you set out to select songs to sing with children, how do you choose? Do you let the kids pick the songs, do you select from your own repertoire, or do you succumb to demand for the latest by movie divas or the Group of Condiments? The same problem confronts children's radio programmers every week. What *does* constitute children's music?

Most often, the answer is defined by what children's music is *not*. It's *not* obscene, it's *not* offensive, it's *not* violent. Beyond that, many adult programmers choose from music that *they* like, that *they're* familiar with. To many of us of a certain age, that's often folk and world music. It sounds good to us, so we put it on. In radio, as well as in performance, it's the presenter's enthusiasm that often makes the material work.

Now consider "Greasy Kid Stuff," a program aired on Saturday mornings from 10 to 12 on New Jersey's WFMU-FM. This is not your father's radio program or even, perhaps,



your own. The sassy, brazen sound of "Greasy Kid Stuff" pushes the envelope of "children's music" every week. Where else can you hear Tom Glazer, followed by Shonen Knife, followed by the B-52s, followed by Ghoti Hook, followed by Cab Calloway, followed by Men without Hope, followed by the Red Hot Chili Dogs? You might hear "The Cat Came Back," but it will be performed by the Phantom Surfers.

Program hosts Belinda Miller and Hova Najarian, self-described "Generation X-ers," decided that they wanted to create a show for kids and for themselves, too. "We figured it would be an interview show and a music show," the couple explains. "We specifically didn't want to play music for kids, unless it's really old. We knew that Generation-X bands were making kid-friendly songs at times. It seemed to us that we could find one thing for kids on each album that came into the station. That's how it started."

The program was a big hit from the very beginning. Eventually, the "Greasy Kid Stuff" audience began to call in and request favorites, such as the Sea Monkeys' "Stop Looking at My Underwear" or Big Wheel Popcorn's "Ballad of the Dung Beetle." Currently, at least 25 percent of the two-hour program is based on requests from kids. And although some parents may be surprised by the hard-hitting selections, the kids immediately relate to the music.

"I think kids are a lot more complex than we give them credit for," notes Belinda. "Children's music doesn't always have to sound like Raffi. Hova and I used to be *au pairs* for a six-year-old boy. We'd play songs that we'd like, and he'd be transfixed. He liked the Breeders and REM and the Coasters, too. It wasn't the lyrics so much, but he'd love the music—the beat and the sound would really strike him.

You know, I think kids just like the same things adults like. There doesn't have to be a distinction."

Belinda and Hova's conviction is echoed by the young co-deejays of the program, Max and Kate Polsky. Max, age "nine turning ten," and Kate, age "seven turning eight," have been enthusiastic supporters of the program since the beginning. "It all started by my dad tuning the radio to different stations, and he got to WFMU," Max remembers. "We thought the program was really good. It's got kids' music from olden times, the Beatles and the Monkeys, and it's got wacky stuff, too. One of our favorite songs is 'The French Toast Man.' It's about this man who explodes from eating French toast." "It's gross," agrees Kate, "but it's really wacky and cool, too."


Max and Kate became more involved in the program and eventually became responsible for the weekly review segment, called "Max and Kate's Real Life Review." Max explains, "We talk about movies and books and stuff. We write down a script on the computer (it's really our dad who types). Then we call in to the station. We even have fans. One of our biggest fans, Emily, lives right around the corner." Max and Kate also get to do interviews in remote locations. Kate notes, "We interviewed the New York Yankees, and we got to go into the dugout and everything. And once we went to the circus."

The fast-paced format of "Greasy Kid Stuff" features audio contributions from other kids, too. "We have this one kid, Patrick, who's 9," Belinda notes. "He has a segment we now call the 'Pat Fact.' Patrick researches stuff on his own: the history of toy prices in the last 100 years, or top pet names—whatever he'd like—and then he records his piece and sends it in on tape. He's done about 13 of them so far, and they're priceless."

Several children's musicians in the area have also sent in material for the program, but Belinda notes that much of it missed the mark. "They just don't get it. The songs are too long, and they're too serious. This is not "good-for-you" kids' music—kids get plenty of that. We really want to offer an alternative."

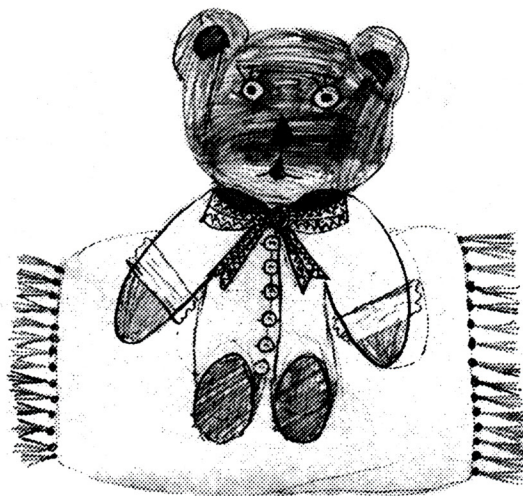
To do that, Belinda, Hova, Max, Kate, and their other contributors put out an heroic effort to make "Greasy Kid Stuff" happen every week. "We listen to lots and lots of albums to find stuff that's appropriate. It takes a lot of time," Belinda concedes. Belinda and Hova also have to commute to New Jersey from Manhattan, at their own expense. "We take a cab to the train and then a train to East Orange, and then we walk a mile to the station. When it rains or snows, we rent a car."

**"We're dancing all the time when we're doing the show," Belinda confesses. "The kids start grooving along with it."**

But the hosts get a lot out of their program, too. "We're dancing all the time when we're doing the show," Belinda confesses. "The kids start grooving along with it." Max and Kate agree that it's Belinda's and Hova's enthusiasm that makes the program fun: "Sometimes it's really wacky," Kate says. "One time, Belinda and Hova were talking like groundhogs. You couldn't figure out what they were saying, but it was so funny!" "We just love this stuff," agrees Belinda. "We do this for love." 

*PJ Swift wouldn't know Shonen from Ginsu, but she's trying to stay "with it" in Santa Cruz, California.*

## Kids' Corner



Kimberly Moriarty Age 10 1/2, Amherst, Massachusetts

## Letter to the Editors



### Candy with Compliments

Dear *PIO!*

As a performer, I find expression easily through musical arrangements, *not* through the written word. So when asked to write something, like my article in the last issue of *PIO!*, it can be quite an ordeal. My words often get all tangled up, and my helpful husband has to proof my stuff and ask, "Now what are you *really* trying to say?" So I have great admiration for people like the *PIO!* editors, who seem to articulate thoughts and express themselves so exquisitely in words, in such a seemingly effortless way.

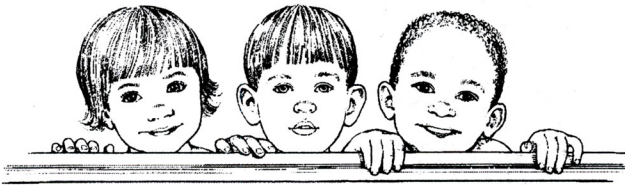
It never ceases to amaze me what thought and care goes into the interviews, articles, and editorials in these CMN journals. They're great to mull over, over and over! Holly and I were particularly jazzed to see the Reggie Harris interview, as we had participated with him, Kim, and others, in a Phil Ochs memorial concert in the fall of '96. What a talent! And then when I read the editorial about "Children's Power," I got goose bumps. Susan, your words are an inspiration!

Finally, I love what the *PIO!* staff did with our (Generations) nature article. The editing and layout were great. There have been so many times when I've had press releases scrambled and interviews cut or taken out of context to the point of ridiculousness, so when something turns out *better* than what I sent in—well, it's downright amazing! You guys are quality and deserve a big thanks!

Candy Kreitlow  
Mazomanie, Wisconsin

# ONE OF US CAN MAKE A DIFFERENCE

words & music by Judy Fjell  
©1994 Judy Fjell (BMI) Honey Pie Music



Judy taught this round in a song circle that formed spontaneously outside the dining hall during the final hours of our 1994 National Gathering. She wrote the song after performing at the Bolshevik Café, a night of song and culture produced from time to time by members of the Freedom Song Network and other long-time activists. "As I looked around the room at all those people who have been

politically active over the years, the kernel of the song came to me. Sometimes in urban areas it may seem that individuals don't have much of an impact, but that roomful of people reminded me that each one of us does make a difference." You can contact Judy about her songs and recordings at P.O. Box 1515, Big Timber, MT 59011.

## 3 Part Round

**I**

One of us can make a dif - frence, — Two of us form a com - mit - tee, —

Three of us start a move - ment, — and the world is bound to change! —

**II**

One two — three! — Lov - ing — thoughts — and — pos i - tive ac - tions, —

One two three! — Oh, — the world is bound to change! —

One two three! Lov - ing, pos - i - tive ac - tions, —

One two three! Oh, — the world is bound to change, — change, — change! —

# Curricula! Curricula!

by Bob Blue

I work as a volunteer teacher's aide with fourth graders now. I've been working with the same children for four years, and I intend to keep working with them until they graduate from high school. Some of the many changes I see as these children grow are shifts in their musical tastes. It's easy to get very young children to go along with whatever music adults want children to like, and often "children's music," at first, is whatever adults want it to be. Many of the songs you are likely to hear in a primary classroom are the same songs you used to sing when you were in the primary grades. Many others are songs written later, but written specifically for children.

Music is not only an international language; it can also be an inter-generational one. As several writers for *Pass It On!* have noted, maybe there isn't one type of music that ought to be called "children's music." I don't interpret "The Children's Music Network" to mean "network for and about children's music;" to me, it means "music network for and about children." While there are some songs that tend not to be popular among adults who aren't involved with



children (e.g., "I'm a Little Teapot"), I think children can connect with all kinds of music that may start out intended for adults.

I admire music teachers who include lots of different musical genres in their curricula. I've heard the Gershwins, Bach, Carole King, rap, the Beatles, Celtic music, African drumming, Mozart, Motown, the Everly Brothers, and Glenn Miller, for example, all performed and/or heard by elementary-school music classes, choruses, bands, and orchestras. Children develop musical tastes based on what they hear, sing, and play; and the more variety they experience, the more varied their tastes are likely to become.

Of course, adults have tastes, too, and parents or teachers who really don't like a certain kind of music may not go out of their way to expose children to much of it. So, at first, children hear and sing songs that appeal to the significant adults in their lives. I heard and sang lots of music from the thirties and forties as I was growing up, and my own children grew up listening to music of the sixties. But if we want to open children's minds to musical diversity, we have to be willing to open our own.

***If we want to open children's minds to musical diversity, we have to be willing to open our own.***

Joe Fitzpatrick, a music teacher I work with now, selects a variety of songs to teach children. He's constantly searching for ways to broaden children's musical experiences. Once I heard a child ask him why he doesn't use the music that they listen to on their own. He answered that he wants them to know more music than they al-



ready know—that that's part of his job as a teacher. I added that if some of these children, 15 years from now, become music teachers, they may include hip-hop music in their lessons, and they may hear children ask why such "old-fashioned" music has to be part of the music curriculum.

It's easy to fall into patterns. A teacher may learn that certain songs "work" with her or his classes and may rely heavily on what "works." It can be exhausting to constantly search for, learn, and teach songs that are not already part of the music curriculum. But that kind of searching can really enrich music classes; what's "tried and true" can quickly become stale. So can the lip-service to diversity often found in standardized elementary-school music textbooks. It's good that producers of educational materials try to expand their horizons, but I think teachers still have a lot to do to help bring the world of music and the music of the world to children. **PIO!**

*Bob Blue is a father; former elementary-school teacher; volunteer elementary-school teacher; and writer of songs, poems, plays, stories, and articles.*

## New Sounds

compiled by Sandy Byer

*Note: These descriptions of new releases are sent in by the CMN member(s) mentioned, but they may have been edited by Pass It On! staff for style consistency or length. The materials have not been reviewed.*

### PETER & ELLEN ALLARD

#### **Raise the Children**

A CMN song swap brought together the lives and talents of Peter Allard and Ellen Feldman. In their first recording as Peter and Ellen Allard, they present new versions of their best back catalog as well as two fine new songs: the inspirational call to hugging arms, "Raise the Children," and the comical "I Forgot." All will reach into the hearts and minds of the listeners. Lyrics included.

*Cassettes are \$10 and CDs are \$15 each (plus \$3 s+h) and are available online at [www.PeterandEllen.com](http://www.PeterandEllen.com) or by writing to 80Z Music, P.O. Box 127, Worcester, MA 01602.*

### LISA MICHAELS

#### **Music, Magic, and Make-Believe**

Developed by a professional ballet teacher for children of all ages, this award-winning recording is sure to heighten the creative imagination of all who listen. Children will delight in expressing themselves through dance and movement, as they stimulate the mind while exercising the body. Songs include "A Very Nice Day," "Fairy Flight," "Ant Platoon," "Zebra Day," "It's Your Birthday," "Waiting for Spring," "Kookakangaroo," and more.

*Cassettes are \$12 and CDs are \$16.50 each (plus \$4 s+h) and can be ordered by calling 888/211-5180.*

### AARON FOWLER

#### **When We Gather**

Aaron's long-awaited first CD combines a variety of musical styles, ranging from a simple acoustic guitar and voices to a full-band arrangement of an original 12-bar blues piece entitled "Room Mom." Of the 10 songs, 5 are original, 2 are traditional folk tunes arranged by Aaron, and 2 are traditional children's tunes Aaron learned from Willy Welch and John McCutcheon. The final piece is by Bob Andrews.

*Cassettes are \$10 and CDs are \$15 each (plus \$2 s+h) and are available from Hope Street Productions, 1120 N. Hydraulic #201, Wichita, KS 67214-3168.*

### BILL HARLEY

#### **Weezie and the Moon Pies**

This newest storytelling offering by Bill Harley is filled with memorable images, his trademark humor, and gentle reminders of what's really important. From Larry Becker's plate overflowing with peas and carrots to Weezie's infuriating "truth telling," this recording is a reminder of people and places you'd like to visit once again.

*Available in stores nationwide as well as via the Internet through the Hugely Fun Toy Store ([www.hugelyfuntoys.com](http://www.hugelyfuntoys.com)).*

### GRANDBOB (BOB HOWARD)

#### **Giggle and Grin with GrandBob**

GrandBob's new album of 13 original, whimsical, and happy toe-tapping songs for the young (and their elders) is dedicated to *grand* children everywhere. These wonderful songs encourage children to use their imaginations, giggle, and sing along. Titles include "What Do You See in the Ceiling," "Turtle in the Middle of the Road," and the true cactus story, "Needles in My Tush." A great tape for home and school entertainment.

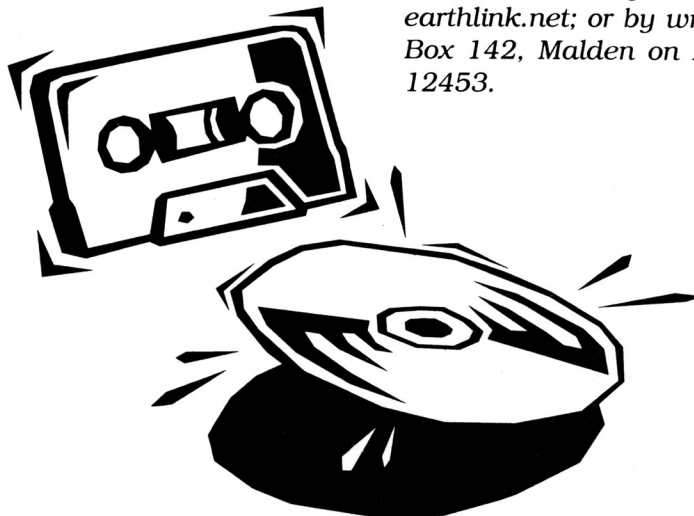
*Available on cassette for \$8.99 (plus \$1.50 s+h) from GrandBob Music, P.O. Box 121706, Nashville, TN 37212.*

### JAY MANKITA

#### **The Day the Library Went Wild**

Jay's newest recording includes 11 great original and collected songs and stories, with a strong ecological focus. It includes some well-known children's classics as well as some of Jay's best-known songs, such as "I Am a Dolphin," "Frogs in the Morning," and "Michael Recycles." This beautiful collection is fun and easy to listen to, for grownups as well as kids; and it presents important messages without clunking anyone over the head.

*Cassettes are \$10 (plus s+h) and are available from Jay by calling 800/268-9148; by e-mail at [jaym@earthlink.net](mailto:jaym@earthlink.net); or by writing to P.O. Box 142, Malden on Hudson, NY 12453.*

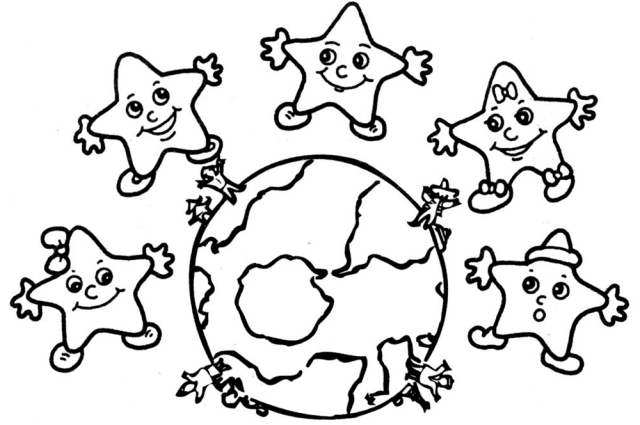




# AWAY, AWAY

words & music by Stars from Around the World:  
 Aubrie Nuño-Pelayo, Shola Adisa-Farrar,  
 Camelia Zereshki, Kimberly Wong, & Mi Ae Chow  
 ©1994 Stars from Around the World

When Aubrie, Shola, Camelia, Kimberly, and Mi Ae were in third grade, they formed a singing group and named it "Stars from Around the World". Their parents helped by loaning percussion instruments, and by donating scarves and fabrics for costumes. But the idea for the group, their musical selections and arrangements, and their organization came entirely from the girls themselves. Though the membership changed throughout the life of the group, the founding five stayed together for a couple of years, learning songs and giving several performances at rest homes near their school. No longer active as Stars from Around the World, the girls, now in ninth grade, still have vivid memories of their old singing group. "Away Away," their only original song, emerged as a group effort. "We all incorporated our backgrounds," says Shola. "We made up this song about all our ethnicities; it's what Stars from Around the World was about," adds Aubrie.



**chorus**

1

2 (fade out last chorus) verse

A way, a - way, a - way, a-way, — a - way, a - way — 1. My

name is Au-brie, a - way a-way, — I come from Me-xi-co, a - way a-way — a -



Stars from A.T.W. (left to right) Aubrie Nuño-Pelayo,  
 Camelia Zereshki, and Shola Adisa-Farrar

Away, away, away, away,  
 Away, away, away, away.

1. My name is Aubrie, away, away,  
 I come from Mexico, away, away.
2. My name is Shola, away, away,  
 I come from Jamaica, away, away
3. My name is Camelia, away, away,  
 I come from Iran, away, away.
4. My name is Kimberly, away, away,  
 I come from China, away, away.
5. My name is Mi Ae, away, away,  
 I come from Korea, away, away.

# 1998 National Gathering Update

by Nancy Hershatter

The planning committee for CMN's National Gathering (October 16-18) at Bank Street College of Education in New York City has been hard at work, hammering out the final details of what promises to be a very exciting weekend.

On Friday night there will be an opening concert featuring the music of the city's diverse and international communities. Saturday morning, we'll open with a keynote presentation by Karen Wilson, a warm, wise, and wonderful performer of songs and stories from African-American and Caribbean traditions. Following morning workshops and lunch, Saturday afternoon will feature a panel entitled "Enlivening Cultural Traditions: Keeping Bilingual Education Alive through Songs and Rhythms," where pertinent issues in education will be animated and explored.

Another highlight of the afternoon will be the debut of a short documentary film by Shoshana Hoose and Ann Morse. This film is a living tribute to the music and wisdom of our dear friend Bob Blue, who celebrated his 50th birthday in July and hopes to join us for the film's world premiere.

Saturday night, following our tradition, we'll have our round robin, an amazing songfest that is known to go on into the wee hours of the morning. With this in mind, we've arranged for a free van shuttle to take us from Bank Street back to the hostel where we'll be staying. This is just one of the ways the planning committee is working to help out-of-towners feel connected to New York City as a wonderful place for children and families.

After Sunday-morning breakfast at the hostel, we'll convene at a neighborhood community house for a morning of workshops and a closing ceremony. Then we'll go off in small groups to sample food from the delectable ethnic restaurants in the neighborhood.

We anticipate a great weekend in a vibrant, culturally rich city, and we hope to see you there!

*[Ed. note: Bob preferred (he's so modest!) that we not announce the video event in PIO!, but others decided that all CMNers—not just those on the board and planning committee—should know about it. (SK)]*

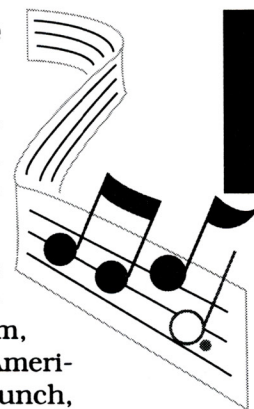
***If you have not yet registered for the gathering,  
please contact the national office for information.***

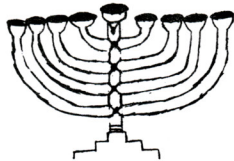
**847/733-8003**

**CMN National Gathering  
Oct. 16-18, 1998**



**Bank Street College of Education  
New York, New York**





# HANUKA, HANUKA

words & music Flory Jagoda  
©1993 Flory Jagoda

When Jacki Breger sang this song in a workshop at a CMN National Gathering, she noted that her students request it year round. The language of the song, Ladino, reflects the Spanish chapter in the history of the Sephardic Jews. Driven from Spain by the Inquisition of 1492, Sephardic Jews were dispersed throughout Europe, the Ottoman Empire, and North Africa. The Balkans became one of many destinations of refuge. Flory Jagoda, this song's composer, grew up near Sarajevo, where a community of Sephardic Jews flourished in the years before World War II. A prolific composer of songs in the folk idioms of her heritage, Jagoda has recorded and published a repertoire that is both historically rich and musically exquisite. To contact her about her book and recordings, write to her at 6307 Beachway Dr., Falls Church, VA 22044.

Joyously

Dmin A7 Dmin A7 Dmin

Ha - nu - ka Ha - nu - ka o - cho - di - yas di fe - li - si - ta

A7 Dmin A7 Dmin

Ha - nu - ka Ha - nu - ka o - cho - di - yas di fe - li - si - ta

A7 Dmin A7 Dmin

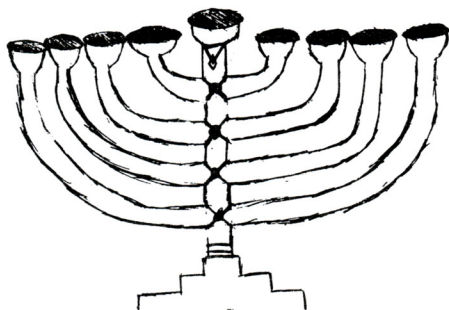
lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai

A7 Dmin A7 Dmin A7

lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai

Dmin coda Dmin A7 Dmin A7 Dmin

lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai lai



Drawing by Tristan Cole-Falek

1. Hanuka, Hanuka,  
Ocho diyas di felisita.  
Lai, lai. . .
2. Hanuka, Hanuka,  
Ocho diyas di kantar.  
Lai, lai. . .
3. Hanuka, Hanuka,  
Ocho diyas di baliyar.  
Lai, lai. . .
4. Hanuka, Hanuka,  
Ocho diyas di guzar.  
Lai, lai. . .

Literal (not singable) translation

1. Hanuka, Hanuka,  
Eight days of happiness.
2. Hanuka, Hanuka,  
Eight days of singing.
3. Hanuka, Hanuka,  
Eight days of dancing.
4. Hanuka, Hanuka,  
Eight days of enjoying.

## Regional Reports

compiled by Katherine Dines

### CANADA

Sandy Byer  
26 Bain Avenue  
Toronto, Ontario M4K 1E6  
Canada  
416/465-2741  
E-mail: ph.byer@utoronto.ca

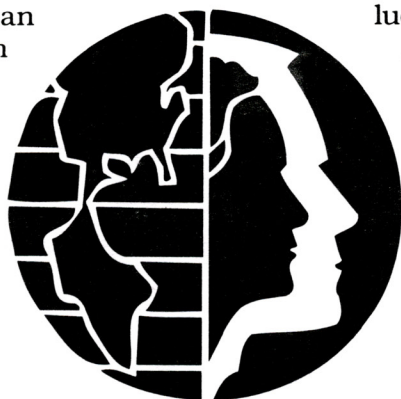
We are still meeting three times a year and are exchanging songs and encouraging the creation of new ones. Our fall get-together will take place at the NAEYC national convention held in Toronto in mid-November. (See details in a special announcement in this issue.) For more information or if you want to get involved, contact Sandy Byer.

### NEW ENGLAND

Scott Kepnes  
45 Summer Street  
Gloucester, MA 01930  
978/281-6672

E-mail: singdog@earthlink.net

Scott Kepnes has been elected to serve as our new regional representative. He welcomes suggestions, ideas, and help. We have two song swaps scheduled. The first is Monday, September 14th, from 7 to 9 PM at the Lemberg Children's Center, Brandeis University, in Watham, Massachusetts. Contact Scott for more information (or if you'd like to host or organize a song swap in your area of the region). The second will be at the home of Jean Schwartz in Needham, Massachusetts, on Sunday, November 15th, at 2 PM, with a potluck to follow. Contact Jean for more information at 781/444-9025 or mezzobean@aol.com. Looking to the spring, our 1999 regional gathering will be Saturday, April 10th, at the Clark Street School in Worcester, Massachusetts.



### NEW YORK METRO

Nancy Hershatter  
760 Bronx River Road  
Bronxville, NY 10708  
914/237-4010  
or  
Barbara Wright  
116 Westchester Avenue  
Pound Ridge, NY 10576-1704  
Day: 914/764-5484  
Eve: 914/764-7613  
Fax: 914/764-5453

The New York Metro region is working diligently to make the October CMN National Gathering in New York City a huge success. The next monthly meetings of the planning committee are Friday, September 18th, and Friday, October 2nd, both at 5 PM in the private dining room at Bank Street College. We still need help, especially now as the gathering time nears. Call Nancy Hershatter to ask what you can do.

### MID-ATLANTIC

Dave Orleans  
999 Sherbrook Circle  
Somerdale, NJ 08083-2221  
Day: 609/768-1598  
Eve: 609/435-4229  
E-mail: Orleans@nothinbut.net

The Mid-Atlantic region held its second Sporadically Annual Regional Sleepover at the Garden State Discovery Museum in Cherry Hill, New Jersey, on May 9th. We had a small crowd—nearly a dozen members, some with their families—who enjoyed the chance to play in the museum all night!

After a scrumptious potluck, we held a round robin, with families visiting the museum joining the audience for the first hour, after which the CMN group continued far into the night.

### MIDWEST

Bruce O'Brien  
604 Newton Street  
Eau Claire, WI 54701  
715/832-0721  
or  
Linda Boyle  
5105 W. Deming Place  
Chicago, IL 60639-2419  
773/237-1848

Our annual gathering, held the first weekend in May in conjunction with the Minneapolis May Day Parade, was a great success. It was well attended, and spirits were high. We elected Lin Boyle as our new co-rep. Many things were discussed, including the possibility of reviving the regional newsletter. Several people came forward to volunteer for various tasks, such as organizing song swaps around the region. Leslie Zak will head the committee planning the summer 1999 regional gathering in Columbus, Ohio.

### SOUTHEAST

Katherine Dines  
P.O. Box 121722  
Nashville, TN 37212  
615/297-4286  
E-mail: kdines@mindspring.com  
or  
Rachel Sumner  
217 Silo Court  
Nashville, TN 37221  
615/646-3220  
E-mail:  
rachel@jackatak.theporch.com

Any and all CMN travelers are invited to join us at 12 noon on the first Wednesday of every month at the Imagination Crossroads toy store (behind the Donut Den in Green Hills), which has been kind enough to host our monthly get-togethers. At a recent meeting, five of us traded "tech" information and learned what various CMN members are using for concert sound support. We are planning a song swap for early October and will mail out notices, or you can contact us for more information.



Photos: Southern California song swap, April 1998

## SOUTHERN CALIFORNIA

Carrie Higgins  
3331 Daisy Avenue  
Long Beach, CA 90806  
562/426-1460

The Southern California region had a very successful song swap April 19th, co-sponsored by and held at the Isabel Patterson Child Development Center on the California State University campus at Long Beach. A quite diverse group of about 80 people, including lots of children, had a terrific time singing together. We have plans for another song swap in the fall.

On August 2nd an enthusiastic group met for a regional meet-and-greet potluck party at Stefani and Milt Rosenberg's house. At our short business meeting, a number of newly active people volunteered for various tasks, and there was discussion of the possibility of SoCal's hosting the National Gathering in a couple of years. Dave Kinnoin resigned as regional representative, although he assured us he will remain an active CMN member. The gathering expressed great appreciation for his leadership. Carrie Higgins was elected to be the new regional rep. Welcome, Carrie!



## NORTHERN CALIFORNIA

Lisa Atkinson  
317 West 41st Avenue  
San Mateo, CA 94403  
650/574-2709

Northern California has had lots of fun learning how to organize song swaps at folk festivals—just ask us. We are looking forward to at least one more gathering in the fall.



## PACIFIC NORTHWEST (Forming)

Bonnie Messinger  
11790 SW Belmont Terrace  
Beaverton, OR 97008  
503/641-8580  
E-mail:  
steve.mullinax@worldnet.att.net  
or  
Greta Pedersen  
19363 Willamette Drive #252  
West Linn, OR 97068  
503/699-1814  
Fax: 503/699-1813  
E-mail: accentm@teleport.com

We had an enthusiastic song swap in July, with youth and adults sharing mostly crazy camp songs. We'll meet again in Portland in October. Members closer to the Seattle area are also interested in having song swaps there, although no date has been set. Contact Greta for more information.

## Southern Oregon sub-region

Denise Friedl Johnson  
321 Clay Street #76  
Ashland, OR 97520  
541/482-4610

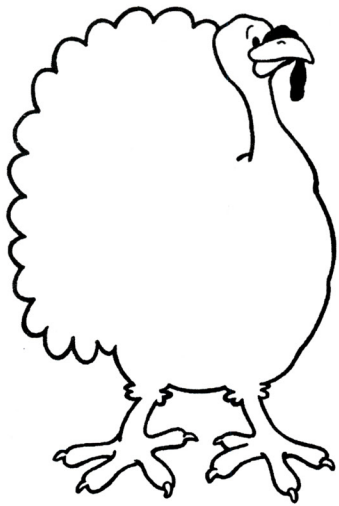
There have been no recent events in this part of the region, but we expect to gear up in the fall.

## GEORGIA (Forming)

Elise Witt  
P.O. Box 116  
Decatur, GA 30031  
404/377-3102  
or  
Holley Howard  
2000 Azalea Circle  
Decatur, GA 30033  
404/320-0355

There was no news to report from this region.

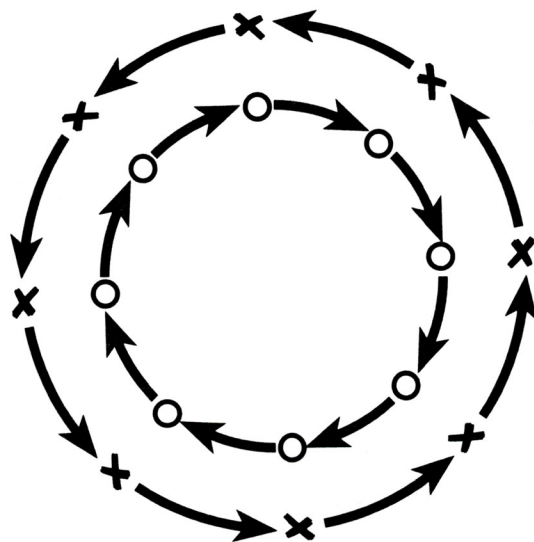
Minutes of national  
CMN board meetings  
are available to be read  
by CMN members  
upon request.



# AL PAVO PAVITO PAVO

traditional singing circle game from Spain


Carmen Anguelo Sanchez-Prieto, a music educator in Logroño, Spain, shared this song, on the Orff Music Educators list on the internet. She learned this singing game from her maternal grandmother. A California list user, Marilyn Shepard, added an explanation of the accompanying ring game: Make a double circle with partners facing one another. One member of each couple is in the outside ring, facing in. The other member is in the inside ring, facing out. While singing the first phrase (four bars), the outside circle players side-gallop to their right. At the same time, inside circle players side-gallop to their right, causing the circles to move in opposite directions. Reverse directions on the second phrase, returning to face partner. Repeat, increasing the tempo with each repetition.



Al pavo pavito pavo,  
Al pavo pavito si.  
Este pavo se ha perdido,  
Este pavo ya esta aqui.

Literal (not singable) translation:

The little turkey,  
The little turkey, yes,  
This little turkey is lost,  
This little turkey is already found.

 Bonnie Lockhart is the Songs Editor for Pass It On! She solicits, edits, researches, and computer engraves the songs. She is an educator, performer, and songwriter, and is a board member of CMN.



## Announcements

### CMN Song Swap at NAEYC National Convention

CMN will be hosting a four-hour song swap on the preconference day of the NAEYC National Convention in Toronto this fall. Entitled "New and Traditional Songs to Empower Children and Adults," our event will be held on November 18th from noon to 4 PM. It will be divided into four one-hour parts:

- 12-1 PM: songs about animals and the environment
- 1-2 PM: songs of peace and justice, on the theme of understanding ourselves and others
- 2-3 PM: songs of celebrations and holidays
- 3-4 PM: open-ended sing-along including silly songs; discussion about CMN

This will be a large song swap, open to CMN members and conference attendees. It will be a great opportunity for people to share their songs as well as gain exposure to a larger audience from around North America. We hope that all CMN members who will be attending the conference and wish to take part in the song swap will contact Sandy Byer at 416/465-2741.

Mark your calendar now!  
**CMN National Gathering**  
**October 16-18, 1998**  
 at  
 Bank Street  
 College of Education  
 New York, New York

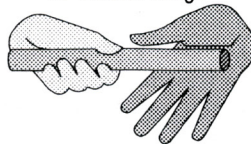


### ALA Children's Notable Recordings List

Every year the Association for Library Service to Children, a division of the American Library Association, publishes a list of Notable Children's Recordings. The list is determined by votes from a committee of nine librarians from all over the country. The committee meets in January, at the association's midwinter conference, to discuss and vote on recordings received during the previous calendar year. The list, typically about 30 to 40 recordings out of 300 to 400 received for review, is published in several library journals and used by libraries throughout the country.

To receive information on how to submit a recording, contact the committee chair, Connie Rockman, at 79 Elmhurst Ave., Stratford, CT 06614. You can phone her at 203/381-9509 or send e-mail to [connie.rock@snet.net](mailto:connie.rock@snet.net). You will receive a letter, list of committee members, official submission form, and a list of last year's notable recordings. Deadline for submissions is December 1, 1998.

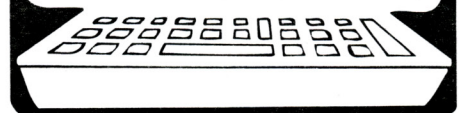
The  
**Hand to Hand Program**  
is underway!



This is a CMN outreach program, in which CMN veterans recruit new members through personal contact, with the aid of "Hand to Hand Kits." These kits include membership forms, flyers and an issue of *Pass It On!* If you want kits, contact Caroline Presnell at our national office at 847/733-8003. In this way, we'll be a-doubling soon!

CMN now has a Website, thanks to Monty Harper and PJ Swift. The address is: <http://www.cowboy.net/~mharper/CMN.html>

If you are a CMN member and would like to link your site to ours, please contact Sally Rogers ([salrog@neca.com](mailto:salrog@neca.com)) or PJ Swift ([pickle@well.com](mailto:pickle@well.com)) to find out how.



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

**Check your  
membership  
expiration date on  
the mailing label.  
The next issue,  
to be mailed  
in January,  
will go to current  
members only.**

#### Correction

In our last issue (spring '98), in an article by Candy Kreitlow, we printed an excerpt of the lyrics of "Bat," a song by Ken Lonnquist. The first line of that excerpt is missing and should read: "Your body's so hairy! Let's go on a date!" We apologize for the omission. No offense to hirsute readers or those who are attracted to them was intended.

**Interview: Heavenly Fire**

➤ continued from page 3

**PIO!** *One of the most amazing things to me is your memory. How can you remember such long pieces?*

**Lani:** Well, we don't remember the whole thing. Sometimes Nigel has a tape of the song. We start with little pieces and play them over and over again. Pretty soon you have the whole thing.

**PIO!** *How much do you practice?*

**Aksha:** I can practice a lot if I want to because I have my grandfather's tenor at home, and I can just bring my sticks home. I play every day, like in fifteen minute sections. Like the runs, I go over them slowly at first and then go faster and faster.

**Lani:** I don't have a pan, so I just practice here at the church. We practice two afternoons a week for about two hours and then for a long time on Saturday.

**PIO!** *When you started out, were you reading music?*

**Lani:** No (laughs). Well, we tried to start learning how to read music but it's never worked out. For awhile we were gonna spend an hour each Saturday reading music, but we wanted to practice too much, so we never got around to it.

**Nigel:** These kids are incredibly good at remembering things one week to the next. They get faster and faster. I give them a slew of notes and they just suck them up like a vacuum cleaner. One boy told me he can remember his schoolwork better than anyone else in his class now because of being in the band. Actually, I wish they'd learn the songs from memory and then learn to write them down, so they could still play them years later, but so far it hasn't worked out. But really, learning by rote gives an immediate result. Adults want to write everything down, but it's better to learn it first by memory. Reading music gives a detached sound. The kids learn where the



*Heavenly Fire at Pan New England Steel Festival*

sounds are, and that pulls them to where the next sounds will go.

**PIO!** *Steel drum is pretty much the national instrument of Trinidad. Akisha, do you feel a connection with your native country when you play?*

**Aksha:** I feel good. I'm the only one on my mother's side who plays steel band. So I'm really popular with my family now that we have a CD out. I went to Trinidad in December, and the people on my father's side know I play, but they've never heard me. Strangers that I don't know don't know I play. But my father and my mother tell them.

**PIO!** *Do a lot of people know you play steel drum, Lani?*

**Lani:** It's hard to explain what it is. They say, "You mean like a drum?" And I say, "No, it's a STEEL drum." They don't understand until they come and hear us, and then it feels really good.

**PIO!** *Is it cool at school to play steel drum? Do you get, like, popularity points for this?*

**Aksha:** Like, when we got our CD, I brought it in to school. My English teacher has a CD player, so she put it on. (My classmates) were really fascinated.

**Lani:** My school's really big, so not everyone knows I play. But the people who do think it's fascinating. When we play for schools, the kids really like it—they get up and dance.

**PIO!** *This band comes from a church, and*

*I understand that's unusual. I'm told that even in Trinidad most bands come from the streets. Does this music make you feel spiritual, or closer to God?*

**Aksha:** Yes, especially when we play our hymns. Last year at the Parent Festival we played the hymn medley, and everyone danced and sang with us. It sounded really sweet.

**PIO!** *What's it been like to go out into churches in the suburbs?*

**Aksha:** At first I was nervous. I had never been in those neighborhoods before. The churches are bigger, and like there are chandeliers on the ceiling. It was weird. When they hear us play some of the hymns they start to cry because it sounds so beautiful. They seemed to like it when some of us danced. They said they could see that we really loved pan. A lot of them had never heard of pan before us.

**PIO!** *How does Heavenly Fire choose its material?*

**Aksha:** At first, Nigel just brought in the songs. But now we have "Repertoire." That's like a committee. Every section has a captain. Felicia (Waldron) is the captain of the tenors, and Damian (Boyd) is the captain of the basses since Harriet left. I'm part of the Repertoire. We ask the kids in the band what songs they'd like to play and then we pass it on to Nigel during Repertoire meeting. Then he arranges the songs. Sometimes I help Nigel out with arrangements.



**PIO!** *What's your favorite Heavenly Fire gig of all time?*

Lani: Maine, this year. At the pan festival. It's great every year. We prepare for it the whole month before. It sounds so good by the time of the performance.

Akeshia: You get to meet so many other bands there and make friends. Like, you know those tee-shirts we got there? I had people from many of the other bands sign it.

**PIO!** *Do you wish you could do more festivals and fewer church gigs?*

Akeshia: No, because it's all about the Lord. I wish we could do more church gigs. It's more fun, because then we get to do concerts for people who really feel the same.

Lani: Yeah, church gigs are like two in one. We get to do hymns and then at the end we get to do calypso. You get both.

**PIO!** *So your ambitions for steel drum don't have anything to do with playing big festivals and getting famous?*

Akeshia: I would love to get famous. I'd love to be in Hollywood. But the Lord comes first. Can't do nothin' about that.

Lani: In some ways I would like to be famous, but the Lord comes first for me, too.

**PIO!** *You guys are great performers as well as great musicians. I have to ask: whose idea was spraying shaving cream into the crowd?*

Lani: It was silly string. It was Andrew Nierenberg's idea. He's a tenor. His first idea was to spray something like bug spray into the crowd during our song, "Mosquito." Nigel said it was okay, but maybe not bug spray.

**PIO!** *Is there anything Nigel won't let you do?*

Lani: Yeah, this one time we decided to get these shirts. They were tie-dyed and had pictures of Mickey Mouse on the front. Nigel didn't like them, so we brought them all back

and bought the yellow and orange and red ones.

Akeshia: Nigel makes you stay at your pans. During practice I like to go around and visit the others, and sometimes play their pans with them. But not in the concerts. You have to stay home.

**PIO!** *Who makes up your steps when you dance?*

Akeshia: Sometimes we catch moves from other bands. But sometimes it just happens. Like in this one song the double-seconds started doin' this move, and then me and Arianne (Waldron) started doin' that and then Lissa (Wilson) started joinin' in on it. Now we've got it built in for everyone.

**PIO!** *Without naming names, do some people have trouble playing steel drum and dancing at the same time? I know I do.*

Both: (laughing) yes.

**PIO!** *Do you think they feel jealous or uncomfortable when they see some people move so freely?*

Akeshia: I don't think so. I hope not. It's just the way we were brought up. I think some families move and some don't as much.

**PIO!** *Nigel, has your dad seen Heavenly Fire?*

Nigel: The first time he heard us he was in tears. And my dad doesn't cry easily. It was at Trinity Church in Copley Square in Boston. We were playing for the nine o'clock mass. He was speechless, just overjoyed with pride at what we had all accomplished. At what had become of us.

**PIO!** *How possible is it for other schools and community organizations to make their own steel bands? On the face of it, it would seem tough. You have to have all the instruments and someone has to know how to arrange and teach.*

Nigel: It's less expensive for a school than a jazz band. You need to start with about ten sets of instruments, spread among tenors, double seconds, guitar pans, cello pans, and bass pans. That's about 25 pans

in all. It would cost about \$7,000. The space needed is about the same—basically, you need a band room. The instruments have to remain set up. It doesn't take a lot of experience to teach or play steel band. It takes excitement, and willingness to put your own ideas out there. Kids jump in right away and love it. Steel band attracts a lot of kids who wouldn't normally be motivated to join a school band, say. And it's an easy group of instruments to arrange for. There's no transposition. Someone with choral experience could do it easily, just separating out the notes in a chord and arranging. There are workshops now, like the ones my dad runs up in Blue Hill in the summer.

**PIO!** *Akeshia and Lani, do you think you could teach pan to someone else? Like, what if Nigel moves away, could you carry it on?*

Lani: I like to teach. Sometimes I get here early and Nigel will teach me a little part and I have to teach it to some other kids when they get here. It can be hard if they don't get it fast and you have to show them over and over again, but it feels good when you teach it and they get it.

Akeshia: In a way yes, and in a way no. You need someone like Nigel to teach the band. And Carl got us started with his pans. But it could happen, you never know. A couple of months ago I was telling my grandfather that I think I could be a good arranger. I have a lot of calypso CDs at home. I try to play along to them with my sticks and my pan. In fact, I want to be an arranger and teacher for schools. You know how when you're in school you teach ABCs and 123s? Well, I could teach them songs. I think songs are even easier. **PIO!**

*To order Heavenly Fire's CDs, contact: St. Mary's Episcopal Church, 14 Cushing Av., Dorchester, MA 02125, 617/282-3181.*

**Editorial**

→ continued from inside front cover

## **Editorial: Diversity in Children's Music**

by Sandy Byer

**W**e live in a world of experts and specialization, where myths abound about children and childhood, where popular art has become big business and homogenized into nothingness, and where values have become relative. Yet the human spirit calls out in so many ways to break free of these restrictions and express itself in meaningful ways.

One of the things that tie together the members of CMN is a belief in the importance of diversity and the promotion of positive social values. We also believe that everyone deserves respect and every voice should be heard. Our goal is to look beyond the stereotypes of our culturally bound expectations and express the wide range of human thoughts, ideas, feelings, and experiences, in a variety of ways.

Everyone, including children, deserves the enlightenment, growth, and freedom that come with diversity. Children have been thought of as chattel who should be "seen and not heard," as miniature adults, blank slates, highly impressionable, weak, limited, and needing pampering and protection from the real world. Many adults do not see the harmful restrictions they place on their children. Children are curious, resilient, and open. The more various their experiences are, the more they can grow.

Some people have very definite ideas about what constitutes "children's music." Even those of us who consider ourselves pretty liberal may have our own personal prejudices against one musical form or another. Or we may censor

subjects, believing that children should be protected from those topics until they are older. If we resort to these forms of censorship, in what ways could this limit the growth of our children?

In my time, I have seen many children's performers address a variety of subjects that could be considered controversial. This includes civil rights, the Holocaust, bullying, abuse, homelessness, death, violence, war, and the destruction of our earth and the many life forms on it. I find that these topics are successfully presented when the performers and/or authors show respect for the audience. They respect the age and understanding of their audience. They do not try to bludgeon them with atrocity. The children of today are exposed—directly and indirectly—to many of society's ills. They may have feelings that they suppress because there is no place to air them. By asking about and being sensitive to their needs, we can give them the opportunity to express themselves in a variety of ways. And in so doing, we can empower them to take positive steps in their own lives, helping them to see that they can make a difference.

**Children are curious,  
resilient, and open.  
The more various their  
experiences are, the  
more they can grow.**

When we encourage the dissemination of music from a variety of cultures, we affirm these cultures to our listeners. This validates the members of that cultural group as well as enlightens the listeners from different cultural backgrounds. Mass media exposes kids to hip-hop, rap, rock 'n roll, salsa, classical, country, pop, and more. Different musical styles appeal to different individuals. More and more we live in a global society. The



more we understand our neighbors, the better our world will be. Our children deserve the opportunity to listen to the multitudinous musical styles and traditions from around the world and have their musical tastes validated. These opportunities will surely help them grow.

Music can also be integrated into the school curriculum, so that all subjects benefit from musical presentation. Just think how some scientific principles could be more easily learned and remembered if they were sung.

I feel as if I'm preaching to the converted. I'm sure most of us have thought about these issues. The point of this discussion is to have you and me revisit our ideas about what constitutes children's music and to see if we can expand our view, particularly in ways that we haven't thought of before. There is truth in the idea of the self-fulfilling prophecy. Whenever we restrict our children—musically and otherwise—we will limit their growth. If you have ideas to share about good ways that we can provide musical diversity for our children, perhaps you can form your ideas into an article for *PIO!* or a letter to the editor, as some people have done for this current issue. **PIO!**

*Sandy Byer lives in Toronto, Ontario, Canada. She is a storyteller, singer, musician, songwriter, and writer who gives concerts, workshops, and residencies in schools and libraries.*

## 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, and that, in some way, they relate to CMN's mission...
- ✓ that they be clear, concise, and reasonably well-written...
- ✓ and that they be between 900 and 1800 words long.

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 if space permits.

Submission via e-mail or disk is preferred.

#### Deadline for Winter '99 issue:

Except for regional reports, all materials must be submitted by

**February 15th, 1999**

#### Send articles (except lesson plans) to:

##### **Bob Blue**

Executive Editor  
170 E. Hadley Road, #82  
Amherst, MA 01002  
413/256-8784  
bbblue@k12.oit.umass.edu

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

##### **Susan Keniston**

Developmental Editor  
1951 Banciforte Drive  
Santa Cruz, CA 95065  
B40Drive@aol.com

### 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, and should be accompanied by a cassette tape recording of the song (home-grown is fine).

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

Copyright dates 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:

##### **Bonnie Lockhart**

Songs Editor  
1032 Winsor Av.  
Oakland, CA 94610

### CALL FOR LETTERS TO THE EDITOR!

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

##### **Pete Seeger**

Letters to the Editor  
P.O. Box 431  
Beacon, NY 12508

### CALL FOR NEW RELEASES!

**Send notification of your new recording to:**

##### **Sandy Byer**

New Sounds Editor  
26 Bain Avenue  
Toronto, Ontario  
CANADA M4K 1E6

### ATTENTION: KIDS!

We want your contributions. Send us your songs, artwork, or letters related to children's music.



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

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### CALL FOR RADIO INFORMATION!

**Children's radio** news and information should be sent to:

##### **PJ Swift**

Radio Editor  
305 Dickens Way  
Santa Cruz, CA 95064  
pickle@well.com



**The Children's Music Network**  
**P.O. Box 1341**  
**Evanston, IL 60204-1341**  
**U.S.A.**

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 (Classifications and rates as of 1/11/97; subject to change without notice.)

Check one...

- Libraries and Schools: \$25** (CANS\$35 Canada; US\$30 other international)  
 Contact name listed, but not cross-referenced in the CMN directory.
  - Individual or Family Membership: \$35** (CANS\$45 Canada; US\$45 other international)  
 Typically individual performers, songwriters, teachers, parents, etc.  
 No business name will be cross-referenced in the CMN Directory.
  - Small Business and Nonprofits: \$60** (CANS\$80 Canada; US\$70 other international)  
 The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
  - Corporate Sponsor: \$150** (CANS\$200 Canada; US\$155 other international)  
 Typically multi-performer producers, record companies, distributors, etc. One individual's name will be listed separately with a cross-reference to this corporate entry. *You are listed in every issue of Pass It On! as a corporate member.*
- \_\_\_\_\_ Number of **additional individuals** (other than the contact person) to be listed and cross-referenced to your main directory entry. Typically these are other people who are associated with a business or corporate membership, but names may be added to any category.  
 @ \$5 per name: \$ \_\_\_\_\_
- Donation to **Scholarship Fund** \$ \_\_\_\_\_
- Please contact me about Membership Scholarships.

**ABOUT YOU...**

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**Contact Person** for a business/corporate/institutional membership. This is the individual who will also be listed separately and cross-referenced to the main business or corporate entry:  
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**Any additional persons(s)** you wish to list who will cross-reference your main directory entry (see "Additional Individuals" at left):  
 \_\_\_\_\_

**Your complete mailing address:**  
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**Your day and/or evening phone(s)** as appropriate:  
 Day phone (\_\_\_\_) \_\_\_\_-\_\_\_\_ Evening phone (\_\_\_\_) \_\_\_\_-\_\_\_\_  
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- Your closest or preferred CMN region** (check one):
- Canada             MidAtlantic             Midwest
  - New England     NY Metro             Northern California
  - SouthEast         Southern California    *More are being added as we grow!*

If you would like to receive mailings from additional regions other than your own, please also underline the appropriate region name(s) above.

**Please mail this application with a check or money order** for your membership category plus any additional cross-reference listings (sorry, no purchase orders or credit cards) to The Children's Music Network at the address above. We'll contact you later for directory information.

Total Enclosed \$ \_\_\_\_\_