
PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #31

Winter 1999

Welcome to the
Children's Music Network
National Gathering



Photos: Allen Zak

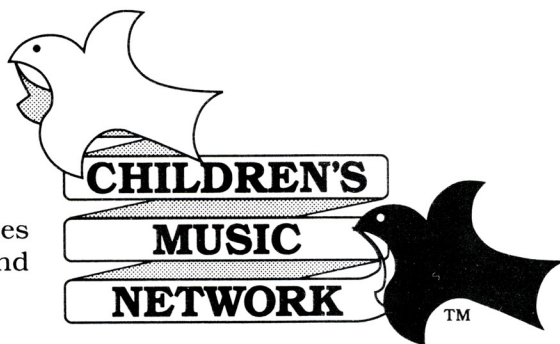
Inside...

- CMN in the Heart of the Beast ■ Interview with Bess Lomax Hawes ■
 - Folk Music and Opera ■ Lesson Plan: "Multiple Languages, Multiple Learning Styles" ■
 - The Power of Remembered Stories ■ Discovering a New Culture through Music! ■
 - Songs in Japanese, Kiswahili, Spanish, and English ■
-

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.

THE BOARD OF DIRECTORS:

Lisa Atkinson, Lisa Garrison, Joanne Hammil, Phil Hoose, Susan Hopkins, Bonnie Lockhart, José-Luis Orozco, Suni Paz, Ruth Pelham, Daphne Petri, Sarah Pirtle, Sally Rogers, Barbara Wright.

With deep appreciation, we acknowledge

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

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

Articles in this journal do not necessarily represent the views of The Children's Music Network, nor do the advertisements imply endorsement. 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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Contents

IN THIS ISSUE...

Features

| | |
|--|----|
| Interview: Bess Lomax Hawes | 2 |
| Children's Music: "Open Sesame" to a New Culture | 5 |
| New Directions for CMN | 7 |
| Lesson Plan: Multiple Languages, Multiple Learning Styles | 9 |
| Rainmaker: Celebrating Our Stories | 14 |
| Midwest Gathering in the Heart of the Beast | 16 |
| A Collaboration of Folk Music and Opera | 20 |
| CMN Tops Fundraising Goal | 35 |

Columns

| | |
|---|----|
| Down to the Heart | 22 |
| Curriculi! Curricula! | 23 |
| 1998 National Gathering Photos | 24 |
| Round Robin | 26 |

Songs

| | |
|-------------------------|----|
| "Hablار Como Tú" | 4 |
| "Open Up" | 8 |
| "Kokoro O" | 10 |
| "Moja" | 12 |
| "It's an Owie" | 19 |
| "The Bird's Song" | 28 |

Departments

| | |
|------------------------|-------------------|
| New Sounds | 29 |
| Announcements | 31 |
| Regional Reports | 32 |
| How to Submit | inside back cover |

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Editorial Page

Introduction

by Susan Keniston

The theme of this issue is the rather broad topic of "success in encouraging diversity through music or musical events," and you'll find that our writers have come up with some varied and interesting interpretations. We also are continuing with our new lesson-plan feature, which in this issue includes two international songs from the repertoire of Elise Witt. And you'll certainly want to check out the report on the Midwest Region's exciting gathering last May, which "walked the talk" of the Nashville discussion on how CMN can be more involved in community building. These and much more await your curious minds.

Looking ahead, we find that we're already thinking about the next century's themes for *PIO!* But first we have the spring '99 issue, which will focus on "the importance of fun"—no doubt an *easy* topic for you all to write about. Our fall '99 issue is designed to have special appeal to our librarian members, with a focus on "songs-into-books and books-into-songs." After that, winter 2000 will explore the theme of "war and peace," and spring 2000 is slated for a "music and special education" focus. It's never too soon to declare your interest in contributing an article for any of these issues. Keep in mind the due dates printed at the bottom of the inside cover.

The role of editor of *PIO!* is now a two-person job. While Bob Blue and I work closely in thinking about *PIO!*, Bob takes on the soliciting of most articles and does some preliminary editing. I work to make each issue coherent and consistent, plus do the bulk of the editing. We're both committed to maintaining and enhancing the excellence of *PIO!* as the voice of the Children's Music Network.

Our editorial for this issue is authored by our wonderful office manager, Caroline Presnell, who keeps CMN's business cooking on all four burners without ever seeming to sweat. Her energy and enthusiasm for CMN are something we hadn't bargained for when we hired her, but which we now can't imagine living without. She has some thoughts for us on the subject of diversity.

Editorial: Diversity in CMN

by Caroline Presnell

In January of 1995, when I became the office manager for CMN, I felt comfortable associating myself with an organization promoting the values I saw reflected in CMN's literature, because they coincided with my own. My initial interactions with supervising board members promised positive working relationships, but I nonetheless thought I was just taking on "a job." As I've become acquainted with individual members and have learned about the work members are doing wherever they are, I've come to see that by supporting all of you in this network, I'm participating in social-change work. Now I'm proud to say that my work is more than a job.

The CMN mission statement (printed on the inside front cover of each *Pass It On!*) attests that as an organization we value cultural diversity. We know that sharing with and learning from each other makes life richer for us all. We believe that encouraging people of all kinds to connect with

continued on page 34 ➤

Interview: Bess Lomax Hawes

by Bob Blue

Bess Lomax Hawes is a folklorist whose father (John A. Lomax) and brother (Alan Lomax) are also distinguished names in the history of American folklore studies. Her professional career has been varied. She has taught American folk instruments, written songs, performed, and made films; and she is co-author of a book on African-American children's games, *Step It Down*. In 1961 she joined the faculty of the California State University of Northridge and was later promoted to full professor in the Department of Anthropology, where she taught folklore and ethnological music. In 1968 she received a statewide Distinguished Professor Award.

In 1975, Mrs. Hawes took leave from teaching to work for the Smithsonian Institution on the 1975 Festival of American Folklife, after which she was named Deputy Director for Presentation for the twelve-week major Bicentennial Festival. In January of 1977 she accepted a position at the National Endowment for the Arts, where she established and directed the Folk and Traditional Arts Program (FTAP), designed to encourage and promote the traditional arts identified with the multicultural heritage of the nation.

During her stewardship the FTAP grew from a one-person office to a busy professional unit managing a several-million-dollar grant program. Among many initiatives, the FTAP established a cooperating network of local, regional, and state offices to help carry out its basic activities of identifying, supporting, and presenting skilled local folk and traditional artists and the cultural communities they represent. It was also during her tenure that the widely celebrated National Heri-

tage Fellowships, honoring master traditional artists, were established.

In 1993 Mrs. Hawes received the National Medal of Arts from President Bill Clinton. Other honors since her retirement from FTAP have included honorary Ph.D. degrees from Kenyon College and the University of North Carolina. She is currently enjoying a busy life attending conferences and cultural events, making speeches, writing, and undertaking some long-deferred travel. Her most recent book, jointly authored with her brother, Alan Lomax, and J. D. Elder (of Trinidad/Tobago), is entitled *Brown Girl in the Ring*.

PIO! *Could you think of some examples of how music became part of your life during your childhood?*

Bess: I was selected by my family (I say this totally without rancor) as the "musical one." Perhaps I was. Anyway, I was set to learning piano as soon as I was physically able, and studied it intensively until my tenth year, when my mother died. Somehow, I couldn't ever pick it up again.

PIO! *Was there a lot of singing in your family?*

Bess: We always sang informally as a family—around the house, during car trips especially—and I guess I knew a lot of songs. I especially remember the thrill one day when I was singing an old romantic song, "Juanita," and my mother suddenly sang the harmony part with me. Wow! That was *music*—the most beautiful I had truly ever heard. But notice that music was provided by my mother and me.

PIO! *And what kind of music did you like to listen to?*

Bess: Music emerged from our large Victrola via a stack of 78-rpm Victor Red Seal classical recordings (Bach and Beethoven, mostly). We also had the complete *Mikado*, as



Bess Lomax Hawes

sung by the D'Oyly Carte, and a small pile of 10-inchers, smuggled in, I believe, by my older sister, Shirley (a flapper and a great Charleston dancer). She and my two older brothers provided us with Bessie Smith singing "Baby Won't You Please Come Home" and other early jazz classics. Mother smiled with rather tight lips when we put them on, and we tended to play them in her absence.

PIO! *What else do you remember about learning music?*

Bess: There is a last influence so vague I barely catch an edge of the memory; but it seems to me a large box came one day, containing a lot of equipment, including a bunch of different celluloid birds that could be perched on large staff lines. My sister believes it was from the Montessori school in Italy. The Montessori system with all those plastic-bird toys was designed to teach western European musical literacy—note reading, standard chord formation, and so on. The interesting part to me is that I apparently absorbed these principles on a level that allowed me to make good use of them the rest of my musical life, though I don't remember how it all worked any more. How Mother was in touch with that system in the early 1920s, I don't know, and I don't remember much about it, but I probably learned it if Mother had her heart set on it.

PIO! *Besides piano, did you play any other musical instruments, as a child?*

Bess: When I went to Europe for six months when I was not quite 16, I bought myself a guitar for \$20 and figured out for myself how it had to be played. Happily, a previous owner had written the notes each string should be tuned to on the bridge. Armed with that information, I worked out where you would have to hold each string down to produce a G chord, and from there a D, and on to glory. Actually, I never was a particularly good guitarist, and never truly enjoyed performing publicly, but I had the fundamentals and found, in later years, that I could teach others as easily and imperceptibly as I had learned.

PIO!: So music was a pretty significant part of your childhood.

Bess: I think the most important thing I learned during my childhood was that I *could do* music; I understood it on a simple but essential level, and my confidence never left me after that, really.

PIO!: You spent some time teaching others what you'd learned about stringed instruments, didn't you?

Bess: I developed guitar and traditional-stringed-instrument classes in the Boston area as a fundraising device for the nursery school my kids attended. I taught a mixed group of parents, and the lessons worked so well I started them again after we moved to Los Angeles. During the 50s and early 60s, they really thrived—big roaring singing groups of 25 to 50 and sometimes more—singing and playing together—often a really great sound. I actually hadn't thought about the classes as being particularly important until my recent return to California, where every day I run into somebody who took one of those guitar classes. I think they may have formed a distinctive part of the California folksong revival.

PIO!: Could you tell us about some experiences you've had as an adult relating to children and their music?

Bess: I paid very little attention to children's music until I began to have my own kids—three of them, in '46, '47, and '48! Then I mostly tried to remember the songs and baby games that my parents had used with me. My husband Butch and I also tried to keep the home atmosphere casually musical, because that was the way we liked it—lots of informal singing, record playing, fooling around with instruments. So one of our year-old babies "sang" the tune of "Twinkle, Twinkle, Little Star" with obvious pleasure. Another, as a preschooler, summoned me to the back yard to hear him play on his "rocks"—a wobbly arrangement of small stones on which he tapped with another rock, indeed producing a vaguely up and down version of "Twinkle, Twinkle"—a song that was apparently tops on the Hawes Hit Parade.

PIO!: Did any of your children take up musical instruments?

Bess: Yes. Later, that same child, Nick, became obsessed with the trumpet, at far too early an age. My husband and I had, perhaps unwisely, decided to provide our family only with "real" (albeit toy) instruments, and then we got stuck. There was no way, armed only with a cheap toy trumpet, that Nick could blow a golden horn like the Louis Armstrong records we played, or even emulate the local Boy Scout bugler. We didn't want to risk his inevitable disillusionment. But at the age of four he had concluded that, if he only announced his desires frequently, loudly, and clearly enough, perhaps they might be granted. He was deep in this process when Pete Seeger spent a night with us and happened to hear Nick's breakfast litany: "I wanna trumpet! Hey, dad, I wanna trumpet!" It was hard to avoid! "You know, Nick," Pete said, "let's talk about this after breakfast." And after breakfast he did indeed take Nick into the back yard and soberly discussed with him the

fact that in order to play the trumpet one had to develop an "embouchure." This elegant quality could only be obtained by diligent practice on almost anything that had a hole in it, and so Pete instructed Nick in the art of producing sounds out of soda-water bottles, garden hoses, and so on, until I ultimately became skittish about picking up almost anything around the place.

PIO!: Did Nick go on to play the trumpet?

Bess: Yes, he did learn trumpet and played it in the high-school marching band. And eventually all our three children made music as adults—professionally, semi-professionally, and for their own amazement. Our six grandchildren have varying degrees of musical interest. I do not, however, believe that we are a so-called "talented family." After years of teaching, it now seems to me that "talent" derives primarily from personal individual interest and drive, requiring and producing lots and lots and lots of practice. Occasionally when I look around I see a "musical family" like ours, or sometimes a "dancing family" or a "storytelling family," or a family that likes to make things.

PIO!: What roles have you found yourself playing as you've seen children take to music?

Bess: In all this hullabaloo of young ones and older ones moving in all kinds of directions, I've found myself moving farther and farther out of the way and just watching.

PIO!: And what have you seen, from where you sat?

Bess: It began to seem to me there were two major kinds of children's songs—songs that children made or had made for themselves and that they sang mostly to other children (game songs, "naughty songs," endless songs, camp songs, and so on), and songs that grownups had either selected or written

continued on page 36 ➤

HABLAR COMO TÚ

music by Suni Paz
lyrics by Isabel Campoy, English lyrics by Suni Paz
©1998 Suni Paz & Isabel Campoy



An eloquent affirmation of the importance of language and culture, as well as a lovely piece of music, this song was offered by Suni Paz at the 1998 National Gathering during a panel on bilingual education and related issues. You can sing it as a round with entrances at four-measure intervals. This song is part of a songbook and cassette collection entitled *Musica Amiga*. If you would like more information about this collection or Suni's other compositions, you can contact her at 544 N. Louise, Glendale, CA 91206.

A - bue - li - ta quie - ro ha - blar co - mo tú, A - bue - li - ta

quie - ro ha - blar co - mo tú pa - ra de - cir - te muy

que - do, pa - ra de - cir - te muy que - do que - di - to


cuan - to te quie - ro, que - di - to cuan - to te quie - ro.

Singable English Version:

(With a few rhythmic changes,
you can sing these words
to the melody above.)

WE
♥
GRANDMA

Grandmother, I would like to speak your language,
Grandmother, I would like to like to speak like you.
To tell you how much I love you,
To tell you how much I love you.
I love you from here up to the sky,
I love you from here up to the sky.

 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.

Children's Music: "Open Sesame" to a New Culture

by Kristin Lems

As we explore the many ways children's music can touch and heal children and help build community and self-esteem, we should remember one of the biggest beneficiaries of our work: immigrant and refugee children and their families. I use music in my English as a Second Language (ESL) teaching a lot, and I've seen it effectively used by many others. I'll sketch here three of the areas where music has been an important resource for young immigrants and their families: in family literacy programs, in published ESL children's materials, and through children's educational television shows. Then I'll give a few general suggestions about ways to create a climate of inclusion when singing to groups that include immigrant and refugee children.

IT'S CIRCLE TIME: FAMILY LITERACY PROGRAMS

Family literacy programs are springing up all over the country. Educational research indicates that an immigrant child's academic success is closely intertwined with the family's literacy activities. Since many immigrant and refugee adults come to this country with little or no formal education, they lack some of the essential skills for assisting their children in moving through the school system.

Family literacy programs get the parents into the classroom with their children, sometimes in combined activities and sometimes apart, to acquire basic literacy and "survival skills." Parents learn to read and write, sometimes in their native language and sometimes in English. Many of the programs feature family reading activities, which serve at least three purposes for

parents: they acquire the valuable habit of reading to their children; they practice reading English or their native language aloud in a nonstressful setting, and they become familiar with culturally important picture and story books that help provide a frame of reference for living in the United States. In addition to providing these valuable reading activities, many of the programs have also discovered that singing is a "must," as it serves many of the same ends.



Kristin Lems leads a sing-along for new immigrants and their families.

I was fortunate enough to work for 2 years in a family literacy program called the Latino Outreach Program, supported by National-Louis University in Evanston, Illinois. The program has been in existence for more than 15 years and has a proven "formula" for meeting important needs of both the children and adults enrolled in it. Children too young for Headstart programs (birth to age 3) come with their parent or caregiver on Wednesday and Friday mornings, for a 2-hour session. Typically, they begin with 15 minutes of singing together, after which the adults and children are separated for an hour. The adults study ESL and parenting skills, while the children engage in structured play. Then they all come back together for an interactive art or reading activity for the second hour. The session ends with 15 minutes more of "circle time," where children take turns choosing their favorite songs and everyone sings them together.

In this program and others like it, singing provides greeting and ac-

These singing activities stimulate friendly interaction with the new language and culture, while still providing grounding in the home culture.

knowledge of those present, cues for transitions (the opening and closing songs are always the same), and closure at the end. Songs can also be used during the hour that parents and children are apart, in both the ESL classes and the children's play activities. Both English and Spanish songs are included, and some are sung in both languages, one after the other. Participants also use fingerplays, circle dances, and lots of movement-oriented songs, with pantomime activities for the children. These singing activities stimulate friendly interaction with the new language and culture, while still providing grounding in the home culture. From the standpoint of an ESL teacher, they're great for lowering inhibitions in the adults, which makes them more receptive to saying new sounds and trying out new words and phrases. Best of all, everyone is an "expert": all the parents, employees, and children join in wholeheartedly on every song, teaching each other the songs they already know and joyfully singing them again and again. The music is both intercultural and intergenerational. The singing provides the "connective tissue" that makes everyone feel at home and at ease.

CHANTING AWAY WITH ESL CHILDREN'S MATERIALS

Anyone who has taught or dabbled in ESL or bilingual education is bound to know the name of music

continued on page next page ➤

Children's Music

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"guru" Carolyn Graham. Nearly 20 years ago, Graham, a jazz singer from New York City and born-again ESL teacher, started taking the rhythms of informal speech and organizing them into "jazz chants" of about 25 lines. She designed these for use in classrooms and language laboratories, to show the natural melody and rhythm (also known as intonation and stress) of spoken English. Although she originally intended them for adults, Graham has adapted a set of chants for child learners. Her tapes and books continue to be wildly successful. Judging from the frequent appearance of her name in conference advertising, she must surely have visited every country in the world, snapping her fingers and showing "the beat" to teachers as she helped put the music of English solidly in the curriculum. She may, indeed, be the original "rap artist."

From there Graham moved on to writing simple sets of lyrics to turn-of-the-century parlor songs. She figured that if students liked to chant, they'd also like to sing. Then she designed chanted stories and songs for primary-school children.

In addition to Carolyn Graham's prodigious artistic contributions to ESL teaching, there are many other resources for using music in the ESL classroom. I've done several presentations and publications on this topic, and although empirical research has not yet proven that music assists in learning, all anecdotal evidence consistently points to a higher motivation level in ESL classes where music is used. This may seem obvious to many CMNers, but in the anti-immigrant, budget-cutting fervor of the late 90s, programming for ESL students has more problems than ever. I hope teachers will conduct more research to demonstrate that music makes a big difference, not



Reading from song sheets, ESL students enjoy a sing-along led by Kristin Lems, at National-Louis University in downtown Chicago.

only in language achievement, but in attitude and self-esteem. The students will be the beneficiaries.

IN DEFENSE OF "BARNEY": CHILDREN'S EDUCATIONAL TV

For those of you who have pushed your TV out your second-story window, more power to you! But for most people in the United States, and in particular for immigrants, TV continues to be a powerful source of information about the culture, as well as a language-learning resource. Fortunately for all concerned, there is educational television, truly the "free classroom" for preschool children and adults. Whatever you think of "Barney" (and I happen to like the show and have gone to the ropes several times with way-cool friends over the "big purple dinosaur"), the fact is, Barney is "Uncle Sam" for millions of small children. He's the most welcoming TV presence in the United States. The "Barney" show welcomes all comers with music, dancing, sharing, and art; in fact, it's a virtual—or virtual-video—preschool or kindergarten classroom. The "I Love You" song is translated into Spanish and has been sung on "Barney" by the Hispanic children actors, who taught it to the others.

Multiculturalism abounds in "Barney" and also on "Sesame Street"; together they provide a musical and artistic welcome, especially for newly arrived Hispanics. It would be nice if all the people new immigrants encountered at work and in their dealings with "the system" were as warm and welcoming as the characters in these programs. I belabor this point because I believe children's musicians shouldn't turn up their noses at learning the songs on these shows. They're known and loved, especially by immigrant children, and the songs are requested at my children's programs, as I'm sure they are at many others'. Learning and singing some of them is just another way of saying "Welcome!" and "Your experience counts."

SOME SUGGESTIONS ON INCLUSION

When you are singing for an audience that includes new immigrants or refugee children, here are some hints that might make the experience more enjoyable for all:

1. Your fast, witty songs with lots of funny words are great for the native speakers, but the immigrant children may miss the jokes. Make

sure to balance those songs with others that are simple in language, with a smaller vocabulary load.

2. A few words or phrases in another language, even pronounced badly, will be warmly received. I remember the huge, appreciative grins of a deaf couple when I included ASL signing with one song I sang. They encouraged my clumsy efforts, just as your immigrant listeners will appreciate a word, a phrase, or a chorus in their language.

3. If you're performing in a school, it's great to have song sheets available, with the words to some or all of your songs. Although they can ruin a show if distributed at large, the sheets can be given to teachers, for use in follow-up activities. ESL students can take the lyrics home and study them at their leisure, increasing their satisfaction with your performance.

4. While your impulse may be to draw out immigrant children, in an attempt to acknowledge their culture, remember that they're grappling with a new identity and may want to blend in with the crowd for the time being. And when immigrant children sometimes appear to be non-reactive during programs, keep in mind that they may just be unable to take part because of their language limitations or cultural uncertainty.

5. As already stated, don't scorn age-appropriate songs from educational television programming. They'll bring big smiles of recognition, especially from immigrant children.

Working with language diversity is just one more way children's music can make a positive difference in young lives. *Andale! PIO!*

A former co-representative for the CMN Midwest region, Kristin Lems teaches ESL at National-Louis University in downtown Chicago and sings regularly for children and adults.

New Directions for CMN

by Daphne Petri

The Children's Music Network is in the adolescent phase of development. Our youthful enthusiasm has led us to a place where we have 480 members, an annual national gathering of ± 175 people, a clear mission, a committed core of hard-working people, and many new ideas sprouting all the time. As the CMN board reaches out to the membership for financial support in developing a new paid staff position—executive director—we'll look to that new person to provide the leadership and skills necessary to guide us through the next years of adolescence.

As CMN is a *network* first, we look first to ourselves for ideas for how we can grow and new directions we might take. Being in New York City was a "new" idea several years ago, and with lots of hard work it happened and was a great success, and CMN is stronger for it. One of the things we did at the plenary session there, after a rousing song with Red Grammer, was to open the floor for 10 incredibly creative and thought-provoking minutes where attendees responded to the question, Where would you like to see CMN in 5 years?

Pete Seeger started us off, with this challenge:

- Strengthen our eight regions so we have annual weekend gatherings in each. CMN might provide airfare for some people to fly to attend each gathering.

Other members jumped in with the following visions:

- The membership of CMN should represent all kinds of people.
- Kids should be more involved in the network.
- *PIO!* should be available to a wider readership.
- CMN should sponsor a summer institute for teachers, a place to share unusual and innovative ideas.
- CMN should provide support and ideas for schools and teachers.
- There should be a library of CMN resources.
- More CMN packets should be distributed each time someone goes to a school or concert.
- CMN should have a "sales table" on the Web.
- As we focus on bringing new local people in when gatherings are

As CMN is a network first, we look first to ourselves for ideas for how we can grow and new directions we might take.

in new places, we can also think about ways to get CMN out: concerts, street performances, work in schools, and so on.

These seeds are a great start. If you see one you think we should plant, and you want to help make it grow, call your regional rep, call a board member. If you have another idea, pass it around. Let's look at it! Let's do it! *PIO!*

CMN board member Daphne Petri lives in Newton, Massachusetts, and gives intergenerational concerts. She performs with the Spiral Singers.



OPEN UP

words & music by Ken Whiteley
©1994 Pair-a-dice Music SOCAN



Ken originally wrote and performed this song in 3/4 time. Later, he found a 4/4 zydeco beat fit the joyous spirit of the song, and he used that for the recorded arrangement on his *Acoustic Eclectic* CD. He says he was "thrilled to discover that folks I don't even know were singing 'Open Up'." One of those folks is CMN member Sandy Sachs, who led the song in a swap at the People's Music Network Gathering last June. You can contact Ken about his songs and recordings at 512 Roxton Rd., Toronto, Ontario M6H 3R4, Canada.

Let's sing to-ge - ther a song of joy, — it's time for joy — to be - gin —

— If we op - en up — our — hearts — to joy, — there's room for joy — to come in —

— Joy, joy, — a — song — of joy, — heard a - bove — the din — If we

op - en up — our — hearts — to joy — there's room for joy — to come in — (Let's)

This is a "zipper" song. Ken substitutes *hope*, *peace*, and *love* in place of *joy*; and he invites you to feel free to slip in your own words.

joy hope peace love

Multiple Languages, Multiple Learning Styles

by Elise Witt



According to educational theorist Howard Gardiner, there are at least seven identifiable intelligences that we humans use to learn.* For a long time our schools have emphasized just two of these intelligences (verbal/linguistic and logical/mathematical, or the “three Rs”), with the result that many children who don’t learn easily in these two styles have been labeled “slow learners” or “learning disabled.”

While this article won’t delve into Gardiner’s theory, his ideas now inform many teachers’ work with children, including my own. We understand now that some of us learn best through our ears, some through visual cues, some through movement that incorporates our new knowledge, some through interpersonal interaction, some through self-reflection, and some through singing. And just as a musician is stronger if she can learn and perceive music both by ear and by reading written notation, so we all can broaden our minds by strengthening our skills in all seven-plus intelligences.

What follows are lesson plans for teaching two international songs, using multiple approaches that are more inclusive of students’ different learning styles and backgrounds.

SETUP

Ages or grades: I’ve had great success (with attitude adjustments!) in using both of these lesson plans with kindergarteners through high schoolers; most frequently used for elementary grades 1–6.

Class size: One class of up to 30 students.

Space needed: One classroom, with students in a circle, either seated at desks, standing, or sitting on the floor.

Time needed: 10–20 minutes per song, to start; see ideas for using “Moja” over several weeks.

Equipment: Guitar, piano, or other instrument can be fun to accompany the songs, but is not essential.

Singing is the key.

CONCEPTS EXPLORED

- Communication
- Translation
- Multilingualism
- Map reading of East Africa
- Sign languages
- Ambidexterity
- Echoing

LEARNING A NEW LANGUAGE

Every language—be it Japanese, English, Spanish, Kiswahili, or American Sign Language—was created because someone had something really important that they wanted to *communicate* to another person. So they created sounds or, in the case of sign languages, gestures/signs. As I’m teaching lessons involving songs in languages other than English, I like to tell children a story about what it was like for me, born in Switzerland where everyone around me spoke German, to move to the United States at the age of three and suddenly be surrounded by English in nursery school. At first I thought these new sounds were the weirdest thing I’d ever heard; when I tried them out, they felt strange in my mouth and tickled my tongue. But because I wanted to know the interesting things my schoolmates were telling each other, I opened my ears, imitated the new sounds, and, little by little, began to understand. You or some of the children you teach may have similar stories to share with the class. Doing this helps everyone to embrace the strangeness of trying out the songs in these lesson plans.

REPETITION

After teaching these songs for the first time, make sure you repeat them at least one more day. We never truly learn something without “sleeping on it.” Studies have shown that, during sleep, the alpha waves in the brain (the ones that are busy during our waking hours) relax and let information sink in to deeper levels.

VISUAL AIDS

In teaching these lessons, you may be tempted to create visual aids. But I recommend that you teach the songs first by ear and not by sight. As Sally Rogers says, you can either rent a song or own it. If you’re dependent on a piece of paper to sing the song, then you’re still renting. If you learn a song by ear and take it in completely, then it’s yours to own and pass on.

*See Howard Gardiner, *Frames of Mind: The Theory of Multiple Intelligences* (1983) and *Multiple Intelligences: The Theory and Practice* (1993). It’s of special note to CMNers that Gardiner identified *music* as its own “intelligence.”

continued on page 11 ➤



KOKORO O

music & English lyrics by Donna A. Parisi
Japanese lyrics by Etsuko Tanako
©1990 Donna A. Parisi and Etsuko Tanako

This song was written in the summer of 1990, during a workshop taught by Ysaye Barnwell (of the a cappella singing group, Sweet Honey in the Rock) at Augusta Heritage Center in Elkins, West Virginia. Two women who were taking the course were given the assignment to write a song. Since one of them was from Japan and the other from New Jersey, they decided to write a bilingual song. Sing it in a phrase-by-phrase echo format: *Kokoro o (Kokoro o), Hiraite (Hiraite)*, etc. You can write to Donna Parisi at 20C Bartle Court, Highland Park, NJ 08904-2003. We don't know how to reach Etsuko Tanako at this time.



Ko - ko - ro o—
*Koh-koh-roh oh—
Op - en your heart—

Hi - ra - i - te
Hee - rah - ee - tay
No - thing Ev - ry - thing



Ki - mo - chi o—
Kee - moh - chee oh—
Op - en your eyes—

La - ku - ni shi - te
Lah - koo - nee shee - tay
Every - thing No - thing



Na - m - ni - mo—
Nah - m - nee - moh—
Don't be a - fraid—

Ko - wa - ga - ra - na - i - de
Ko - wah - gah - rah - nah - ee - day
Please don't be a - fraid



So it - su - de - mo
Soh eet - soo - day - moh
Look at me I

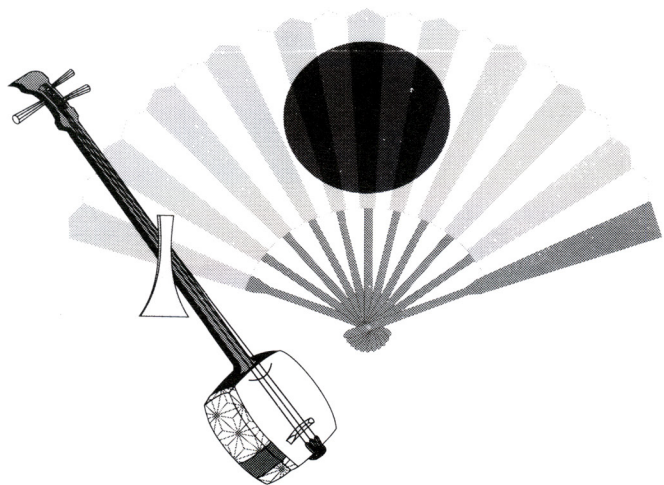
Mi - te - ru ka - ra—
Mee - tay - roo kah - rah—
look at you We are—

**Pronunciation note:* These phonetic spellings have their limitations, so it's always advisable to ask a native speaker to help you refine your pronunciation. In particular, where *r* is used here, it doesn't indicate the same sound as an English *r*. The appropriate sound is made with the tongue placed just behind the front teeth and is a combination of *r*, *d* and *l*. Also note that there are no accented syllables in Japanese.



"Kokoro O": Lesson Plan

- Step 1. Teach the Japanese lyrics, speaking each phrase aloud to the rhythm of the music and having the children echo you. There are eight phrases, one for each measure of the music. After giving a phrase several tries, move on to the next.
- Step 2. Use echoing to teach the melody for the song, by adding it, phrase by phrase, to the Japanese words.
- Step 3. Use echoing to teach the English words, also in rhythm. You'll see that the English lyrics are phrased in an unusual way, because it's impossible ever to translate literally from one language to another. The phrasing reflects an attempt to feel the patterns, both of sound and of thought, in the Japanese language.
- Step 4. Work with the students to create signs or gestures for the English lyrics, in effect creating a third language for the song. Call out a phrase of lyrics (e.g., "open your heart") and ask the students, each at their place, to show how they would communicate this concept, using no sound but only a sign or gesture. Decide, as a class, on one "best" gesture per phrase, and practice these until students are confident.
- Step 5. Sing the whole song together in English, using signs/gestures created.
- Step 6. Launch right into the Japanese version again, using phrase-by-phrase echoing, adding the signs/gestures created. Children's expressions will change as they start to make the connection between the English and Japanese lyrics. They have taken the ideas and words into their bodies, through the kinesthetic medium of sign language.

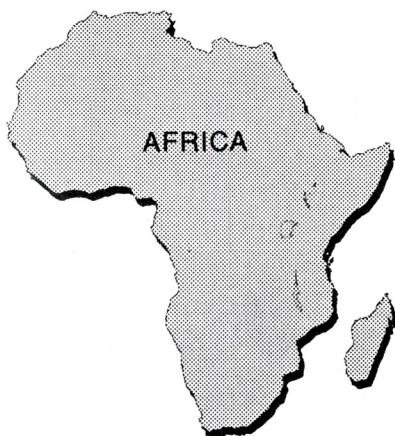


Students at Garden Hills Elementary School (Atlanta, Georgia) working on sign language with Elise Witt



Elise Witt with students from Tenille (Georgia) Elementary School

continued on page 13 ➤



MOJA

(The Kiswahili Counting Song)

words & music by Elise Witt
©1993 Non Si Sa Mai Music (ASCAP)

In 1993, Elise was an artist-in-residence at a predominantly African-American Montessori school in Atlanta. While she was there, the students had daily Kiswahili instruction with a teacher from Kenya, which gave her a wonderful opportunity to learn along with the children. This song for counting the numbers 1–10 was inspired by those lessons. You can contact Elise about her songs and recordings at P.O. Box 148, Pine Lake, GA 30072.

leader A group E A E A E A E

Mo - ja, (Mo - ja), 'Mbi - li ('Mbi - li), Ta - tu (Ta - tu),
MOH-jah, mmBEE-lee, TAH - too,

I - ne (I - ne), Ta - no (Ta - no),
EE - nay, TAH - noh,

Si - ta (Si - ta), Sa - ba (Sa - ba),
SEE - tah, SAH - bah,

A
Na na na na na na na na na - ne (Nana na na na na na na na - ne),
NAH - nay,

B7 E7 sung freely A
Ti - sa (Ti - sa), Ku - mi
TEE - sah, KOO - mee

"Moja": Lesson Plan

Step 1. At the beginning of this lesson, tell the students that *Kiswahili* is the official name of a language spoken in Africa. *Swahili* is the name often used to refer to a particular group among the many peoples who speak it, and the prefix *ki* means "language." Explain that there are more than 2,000 languages spoken on the continent of Africa. If you walk only as far as from your school to your house (or choose another example of about 2–5 miles), people might be speaking a different language! So in Africa, there are several "trade languages" used over large geographic areas, making it possible for people who come from many different language groups to communicate with each other. In more than 9 countries in East Africa, many people speak their ethnic group's language at home, but use Kiswahili when they go to market or other places where they will interact with people from other language groups. Take this opportunity to look at a map of Africa and find one such country, Kenya, in the middle of the eastern coast. The other countries are Congo, Somalia, Tanzania, Zambia, Mozambique, Malawi, Burundi, and Rwanda. Locate these on the map as well.

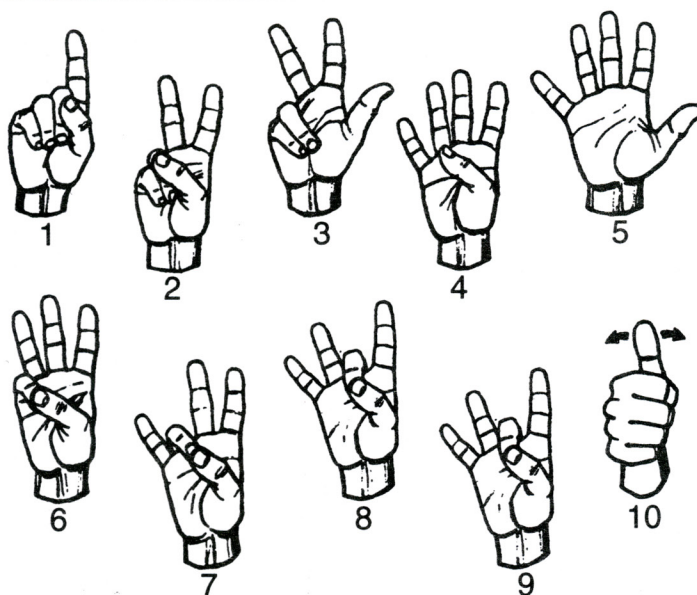
Step 2. Teach the numbers 1–10 in American Sign Language (see ASL chart). Have students try them first on one hand, then on the other, to practice being *ambidextrous* (one of my favorite words). They might even try them with both hands at once.

Step 3. Using the sign numbers, teach the numbers 1–10 in Kiswahili. As you show the sign and say the number, have the children mirror and echo you.

Step 4. When I'm teaching the lesson, this is the point where I get out my guitar to teach the melody to our already-learned number-lyrics. I tell the students that if I play the guitar, I won't have any hands left to do the sign numbers. So I bring up several students to be "sign leaders" or "sign mirrors."

Step 5. Sing the numbers in Kiswahili (see "Moja" song sheet). Teach them one at a time, using echoing, just as it's sung in the song. Then put all together and sing and sign "Moja." Be sure to really ham it up on numbers 8 and 10, which are drawn out into long running-note phrases.

The lessons learned in "Moja" can be stretched out over several weeks. Here are some ideas:



American Sign Language Chart

Discover other languages among classmates. Ask your students who know the numbers 1–10 in another language to teach them to everyone. Students who speak other languages can teach their peers something new and become the "expert." This is a wonderful way to let ESL (English as a Second Language) students shine and become leaders. Or you may find you have a student who takes karate and can teach the numbers in Korean, or a student who has a Danish grandmother and can teach the Danish numbers, and so on.

Conduct community research. Ask the students to go out into the community to learn the numbers 1–10 in another language, coming back to teach their fellow students (and the teacher, too!). Give students some examples. One idea could be to ask their waitperson in an "ethnic" restaurant to teach them the numbers in her/his language. Let students brainstorm about other ideas. Encourage them, while they're at it, to learn how to say *thank you* in that language, too. Using what they've learned with "Moja," remind them that if their "teacher" is from Africa, they need to find out which African language they are learning, and the same goes for languages from China and India.

Encourage visual-art projects. Let students create an illustrated chart (or another visual aid) to line up the numbers in all the languages they've studied. By bringing in a visual-art activity, you may find that students who seemed not to be very involved in the singing will be enthusiastic about creating a visual image of the concepts taught. Everyone learns differently.

Swiss-born singer, guitarist, and educator Elise Witt lives in Pine Lake, Georgia, and travels around the U.S. and abroad with her "global, local, and homemade songs" and her workshops. You can contact Elise at PO Box 148, Pine Lake, Georgia 30072; 404/297-8398. **PILO!**

Rainmaker: Celebrating Our Stories

by Jules Corriere

Growing up with my two brothers, we always used to play "Cowboys and Indians." Chris was always Chief Cherokee; Johnny would be Wild Bill or General Custer. A lot of times they'd want me to be Annie Oakley, or something like that, but I always wanted to be Medicine Man or Rainmaker. And I'd make up a chant and a dance, and a magic potion (usually out of dirt and holly berries—the dirt would make a neat dust cloud, and the holly berries would pelt whoever was nearby when I tossed out the magic potion). And we would do a dance and run around together.

As children, the notion of ritual was still ingrained in our beings. We still understood, from some long-ago learned knowledge, the importance of singing and dancing, of relating to the land and the elements. No one told us how to go out and make potions and chants. We just instinctively knew.

In modern Western society, the culture is set up to encourage us to forget this inherited information. We are reminded not to hum at the dinner table—it's impolite. Don't play in the dirt—you'll get filthy. Don't pick the holly berries or flowers—they belong to the neighbor.



Jules Corriere (l.) and Esther Buckwalter discuss a scene during a rehearsal break.



The children's chorus/class, conducted by Louretta Wilson, during a scene in "Pieced Together."

Photo: John Corriere

Quit dancing around in the house—it's making too much noise. Pretty much, it's a call to stop doing everything that feels natural, and what we learn to do is stop singing and dancing to the music of the world that we hear as children, and learn instead to dance only when it's appropriate—in dance class or at a club, where the dances are all uniform in shape.

There used to be a time when we danced, and the rain came. Our symbolic gestures meant something, not just to ourselves, but to our family, our tribe, our community. And look how many communities there used to be—diverse and unique and special. Yet they all danced, and the rain came. They all sang, and the winter melted away. They were connected to the land, the seasons, and the energy all around. Now, we are all coming closer to being one giant global community, and we've forgotten how to dance. We think we know what the world is. Everything is explained in meteorological terms and mathematical equations.

Yet I have wondered this past year, Who was dancing? Who are the parents of El Niño? Who howled and brought the winds and torna-

does that pulverized the Southeast last winter, during a time when tornadoes are rare?

Or have these things happened because we've stopped dancing?

We've stopped celebrating the rain and the sun and the tides and the seasons, because, mathematically, we've learned that they will occur with or without us. Right?

Lately, I've come to disagree. And it's my involvement with directing community performance that has altered my prior Newtonian/Darwinian view of life. Working with the communities that I have in this past year, I've seen miracles. In our songs and stories—and yes, dances—we did something. We changed the tide. We discovered community where it was believed to have been dissolved—or at least on its way toward becoming so.

I witnessed this most specifically while working with the Mennonite Group in Newport News, Virginia. The open land that once tied together the Mennonites—formerly an agriculturally based community—is now gone. A line in their community performance play, *Pieced Together*, asks, "How do you keep a community alive, and grow-

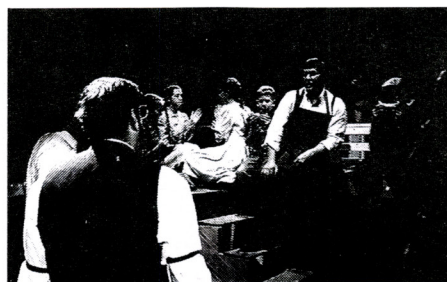
ing, without the old way of life, without the land?" Together, we discovered how: You bring the people together. You remember what is important, or even what you think is not so important. You share your past and create new bonds in doing so. You get the children and the grandparents and the next-door neighbor, and you ask one other what is peculiar to each of you. And then you gather the stories and turn them into a performance, a celebration that is acted out. There are no professional actors. The celebration is done as the community, for the community; and the people tell the stories so well because the stories are theirs.

And yet there is no personal claim to ownership, because the stories are everyone's. This was evidenced by a sold-out first run of eleven shows. The cry that arose from the community members who still had not seen this production was, "Do it again!" And the next run of nine shows was sold out. Five months later, still came the cry, "More!" And so another remount is planned for the upcoming season.

Why the cry? I was a little startled myself, not for the first cry to remount the project, but for the next one, even urging us to make this an annual event. We had touched on something we had not been planning on. To continue doing productions—yes—but the same one? In addition to the new ones?

***Remembered stories
have the power to
become mythical in
future generations.***

We realized that our community—not just the Mennonites, but everyone in the community—had felt as if they'd been left high and dry in the paving over of our historical setting. For example, the grave of Richard Cary, who helped to write the Virginia Constitution,



In "Pieced Together," children are part of nearly every scene; stories are thus passed on between generations.

now lies under a driveway in a housing development. Where the family homestead used to be is now a bowling alley. There are many more stories like that, some of them about families who have roots here that trace back to the 1600s. Yet all that is known about where these people lived and died can now be read on a historical marker on the side of the road. Yes, the community had been left high and dry, and this performance slowly began to bring the tide back in. And everyone wanted to get their feet wet.

That's why these songs we sing, these dances we perform, these stories we tell—these stories aren't just little tales that are insignificant in the light of all the world. They *are* the light of all the world. They are important, because someone has chosen to remember them. Remembered stories have the power to become mythical in future generations. We must look continually to see the significance of each remembered story as it relates to our lives now, today, and understand it now, today, and celebrate its true meaning, and share it with others. It is the structure around which communities are made and remade—even communities who, at one point, felt as though they were disappearing, as the Mennonites did.

Some people think I just make plays. I tell people where to stand and what to hold, how to mix the right amount of dirt for a good cloud. For those who do not hold the vision, I suppose they get a nice play. But for those who choose to see, they find that this is necessary art. And we are called, from the time we are children, to perform it.

I feel the rhythm again. I know I can make it rain. **PIO!**

Jules Corriere lives with her husband and two children in Newport News, Virginia, and directs community performance projects in five states. To discover more about community performance, check out the website she designed, at www.comperf.com.

*Ed. note: CMN member Sally Rogers is the composer for Jules' productions in Newport News. Sally's song "Pass It On" begins and ends the community performance by the Mennonite Group, a fact that Jules finds "happily ironic," now that she's a contributor to our journal, *Pass It On!**



*The "Pieced Together" cast, assembled for the finale in *The Barn*, a theater that is almost as magnificent as the show itself.*

Midwest Gathering in the Heart of the Beast

by Sandy Byer

In October of 1997, at the CMN National Gathering in Nashville, Tennessee, there was a panel discussion on community building, in which CMNers explored (1) how we could connect to the communities we live in and (2) how we could relate to the communities in which we hold our national and regional gatherings. Spurred on by this discussion, Barb Tilsen volunteered to help organize the 1998 CMN Midwest Regional Gathering to coincide and interweave with the annual spring May Day celebrations in Minneapolis. Barb was joined in her efforts by others from the Midwest Region, and her idea was enthusiastically endorsed by the organizers of the city's annual May Day Parade and Festival. In response to the CMN proposal, the theme selected for the May Day events was "music," creating a welcoming environment for CMN participation.

I was totally inspired by the commitment to community demonstrated by the artists who live and work there and by the neighborhood council that helps support them.

Although I am not an official member of the Midwest Region, I decided to attend for a variety of reasons, and I am so glad that I did. I am very interested in community building through art right now, so I began my Minneapolis visit with an introduction to Barb's section of the city, known as Powderhorn. I found myself entering a model neighborhood, where I was totally inspired by the commitment to community demonstrated by the



Marchers in the May Day parade lead a section honoring people's voices and songs.

Photo: Gayla Ellis

artists who live and work there and by the neighborhood council that helps support them. Powderhorn is a culturally diverse inner-city neighborhood that has its share of crime and a partially transient population. It also has a strong tradition of labor support and a history of cooperative groups. Many people are working to make Powderhorn a good and enriched place to live, by using the arts as an integral part of community organizing and community building.

From the moment of my arrival in Powderhorn, Barb helped me meet and interview eight artists and administrators, in addition to attending and participating in the CMN gathering and the city's May Day parade. This all took place inside of a single weekend. In some ways, even months later, my head is still spinning. I hope the following descriptions capture some of the excitement I felt.

POWDERHORN PARK NEIGHBORHOOD ASSOCIATION

The first person Barb introduced me to was Akhmiri Sekhr-Ra, who is the arts organizer for the Powderhorn Park Neighborhood Association (PPNA). As the liaison for

artists and the PPNA, one of Akhmiri's major roles is supporting the different arts projects happening in Powderhorn. It is quite wonderful that the association decided to use city funding from the Neighborhood Revitalization Fund to help pay for Akhmiri's position, so that she could assist in the fundraising for the artists in the community. A few of the projects she supports are ArtPower at ArtStop, the Powderhorn Writers Festival, and Crepuscule; as well as a major seven-year collaborative program between artists and teachers at the local school, integrating the arts into the school curriculum. The PPNA also has an active arts and culture committee, through which the artists and arts programs in the neighborhood can communicate with each other.

ArtPower at ArtStop. Imagine a run-down corner lot that has been miraculously transformed into a community garden and park, lovingly tended by a variety of neighbors. Now imagine this garden filled with children and adults, creating Native American corn-husk dolls with visual artist Eva Two Crow. Next, see them being helped to write a poem or story about

that doll, by poet Roy McBride. This is a description of a typical program run by ArtPower at ArtStop. Administered by artists Barb Tilsen, Tina Nemetz, Margo McCreary, and Lucinda Anderson, ArtPower is a summer series of free Saturday-afternoon creative-arts activities for children and adults. As these artists wrote in their grant application, "By design, we put artists together from different backgrounds and different artistic disciplines,...to create dynamic and challenging arts experiences for all the people involved....We also want to model how the differences between people, between the arts, can complement and combine in rich and compelling ways."

Powderhorn Writers Festival. Roy McBride and Jeannie Piekos are two poets who felt that Powderhorn needed a writers' festival to celebrate and encourage all the writers in the neighborhood. Early in 1997, they and a few other writers met at the May Day Cafe with Sue Ann Martinson, editor of *Close to the Ground: The Powderhorn Writers Anthology*. In that publication, Martinson describes the festival's events: "A bookfair with local small presses, workshops with local writers and performers, a readathon for 12 hours at the May Day Cafe, a Full Moon Reading and a *Grounds for Peace* Reading, a reading of Powderhorn writers,...and finally a banquet for the writers and their families.... Along with these events, the Powderhorn Writers Festival sponsored a writing contest. The result is a truly amazing anthology of writers from Powderhorn. When we began we thought the book might be 100 pages or so. *Close to the Ground* is over 300 pages of remarkable poetry and prose written by writers from 8 to 80, a true reflection of the creativity and talent that is Powderhorn."

Crepuscule. Douglas Ewart is a composer/musician, musical inventor, educator, and community



A harp-playing dolphin and other giant handmade puppets in the parade honor the song of the earth and all its creatures.

Photo: Gayla Ellis

activist. Together with his wife Janis and a host of others, he helps orchestrate "Crepuscule" in Powderhorn Park on the first weekend in October. As he states, "Crepuscule is an interactive community composition,...designed to bring together professional musicians, youth, and community groups for the purpose of celebrating neighborhood, art, and creativity." Bringing in his vast array of percussion instruments, Douglas trains some of the neighborhood children and adults to play in the event. Other neighborhood groups are invited to participate, and there is room for the passerby to join one of the many different musical groups spread throughout the park. As the finale, all these bands come together for an exhilarating group composition.

Neighborhood Safe Art. After listening to a politician talk about the problems of teenage youth, visual artist Marilyn Lindstrom felt moved to ask how she could help. From that meeting came Neighborhood Safe Art, which Marilyn initiated with at-risk teenagers. The young people and Marilyn design and

paint remarkable murals on outside store walls in Powderhorn and nearby neighborhoods. The paintings deal with issues of violence, peace, and community, and each project creates a beautiful and safe place for people to gather. One project reclaimed a city lot and created an art park towered over by a mural on an outside store wall. Each project requires input from all the youth involved, from the discussion stage through execution. They are mentored throughout the whole project and given recognition and lifelong skills.

CMN MIDWEST REGIONAL GATHERING

The weekend-long Midwest gathering itself was like most CMN gatherings, in that it was stimulating, informative, motivating, and lots of fun! Local and regional members were joined by members like myself from other regions, all working together to create a community where all voices were respected and heard. Young people as well as adults facilitated workshops and shared songs and ideas to enlighten all. As always at these events, it was hard to choose among workshops, and I certainly enjoyed the ones I attended. Topics ranged from performance flak to songwriting and poetry with kids, to working with an inner-city youth chorus. We CMNers had a good opportunity over the weekend to acquaint ourselves with the wonderful local artists and their work in the Minneapolis area. In addition to song swaps, we were treated to Barb Tilsen's and Gayla Ellis' song-and-slide presentations and a puppet interpretation by Margo McCreary and friends, of Bruce O'Brien's song, "Owl Moon." The festivities included a great Saturday-night round robin.

MAY DAY PARADE AND FESTIVAL

The highlight of my trip to the CMN gathering was participating Sunday

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Midwest Gathering

➔ continued from previous page

afternoon in the annual May Day Parade and Festival in Powderhorn Park, a creation of the In the Heart of the Beast Puppet and Mask Theatre (HOBT). As Barb wrote in the CMN flyer for the weekend, "HOTB has combined the visual arts of sculpture and painting with poetry and music to create a magical theater that is embraced by audiences of all ages across the country. At the heart of the work of HOBT is the belief that art and culture have the power to transform our lives and to play a crucial role in unifying and inspiring our community."

HOBT first organized the May Day Parade and Festival in 1975. It attracts thousands of people to the streets and to Powderhorn Park, concluding with an incredible pageant of renewal and a festival in the park. Truly a community event, for four weeks before the festival, on two nights each week, children and adults are invited into HOTB's theater to work on the event. They decide which part of the parade they want to join and then, using recycled materials, help build the giant puppets or create their own masks and costumes for that section. Many diverse community groups are invited to participate.



Douglas Ewart giving an instrument-building workshop at ArtStop's Fall Festival



Photo: Louise Pease

Barb Tilsen leads a song at the Family Stage, backed up by fellow CMNers (l. to r.) Sandy Byer, Sue Ribaud, Stuart Stotts, Caroline Presnell, Leslie Zak, Monty Harper, and Bruce O'Brien.

This year, HOBT staff members also came to the CMN gathering on Saturday afternoon, to teach us the songs of the parade and help us make things to use in it. And after Saturday night's CMN round robin, a bunch of us who didn't want the evening to end decided to head over to HOTB's theater, to see them in the finishing stages of their work. We were in awe as we were graciously received by the puppet makers, who patiently explained their work to us. Before we left, we sang the songs that we were to sing in the parade, and a bunch more besides.

I spoke later with Sandy Spieler, one of hearts of Heart of the Beast, and was impressed by her deep spiritual sense and her dedication to community art. She remarked how wonderful our visit to her theater had been, on the night before the parade. She said that we gave them a new infusion of energy to help them get through the night and finish all that needed to be done.

As noted earlier, in honor of CMN's Minneapolis gathering and our participation in the festival, "music" was the theme chosen for this

year's event. Through its many creatures, the parade explored sound and song, as well as silence; our musical past; those that silence us; and, of course, the joy of singing. This is where we CMNers joined in and sang our hearts out. CMN also participated from the audience during the ceremony and at the Kids' Stage during the festival.

To quote again from the CMN flyer, "From its humble beginnings as a small neighborhood event, May Day has grown to be Minnesota's quintessential spring celebration, drawing thousands of people each year to Powderhorn Park....Over the past 24 years, May Day has deepened into a joyous celebration; an awe-inspiring pageant of giant 20-foot puppets, floats, masked and costumed creatures, and revelers, marching down the street in affirmation of people's capacity to heal, to grow, and to change."

What a weekend! **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.



IT'S AN OWIE

words & music by Judy Nee
©1994 Judy Nee

Judy tells this story of how she wrote "It's an Owie": "One day a boy stepped up to show me his skinned knee. I looked down at it to give my sympathy and when I looked up the entire class was solemnly uncovering and presenting their own owies—fresh, fading, and invisible. After giving each child a word or a nod to acknowledge their misfortune, I thought it might be a good idea to write a song that we could all sing together when someone had an owie." You can contact Judy about this and other Miss Kitty songs she has recorded by writing to her at 55 Dominga Av., Fairfax CA 94930.

slowly

C C/B C/A C/G F G C

I have some - thing to show — you, I'm sure you'll be a - mazed; it

F G7 C Amin D7 G7 *chorus a tempo*

hap - pened just the oth - er day — when I was out — at play! It's an ow - ie, it's an

G7

ow - ie, a great big ick - y ow - ie, it's an ow - ie, it's a yow - ie, from

C *verse* F G7 C F G7

when I went ker - plow - ie. My dad - dy came to res - cue me, he asked me what went

C F G7 C D7 G7

wrong; he picked me up and kissed me, and then he sang this song: It's an

I have something to show you,
I'm sure you'll be amazed;
It happened just the other day
When I was out at play!

chorus:

It's an owie, it's an owie,
It's a great big icky owie,
It's an owie, it's a yowie,
From when I went kerplowie.

1. My daddy came to rescue me, he asked me what went wrong;
He picked me up and kissed me, and then he sang this song:
2. He took me to the doctor, she put me on a cot;
She smiled and then she said to me "I know just what you've got:"
3. I know it's getting better, and soon it will be gone;
But until it disappears, I'm gonna sing this song:



A Collaboration of Folk Music and Opera

by Sarah Goslee Reed
and Kay Raplenovich

*Singing is the voice of the soul,
whether I sing Puccini or Pete
Seeger.*

—Kay Raplenovich

These words could be the motto for our working relationship, an unusual blending of the talents of two performing artists from very different musical traditions. The story of our coming together begins several years ago at an arts conference in Ohio. We were discussing, over coffee, our feelings about being women in the arts and how, if we could all network more, we could really help each other. Sarah blurted out enthusiastically, "We should do something together sometime!" Kay looked at her blankly and said, "But what would we sing?" And of course Sarah felt pretty stupid then, because she had no idea what we two—a folk singer and an opera singer—would do together. So there we sat, staring into our coffee cups, trying to think of how we could collaborate. It took us about five years to discover precisely what our diversity and differences can do to inspire not only young audiences but ourselves as well.



Kay Raplenovich working with composers of "Troublemaker," with music specialist Kathy Dennis at the piano.

We now work together conducting opera residencies with elementary schoolchildren. Kay is present throughout the 6 to 12 weeks of a typical residency, leading a process where the students are involved in every aspect of writing, designing, and performing their wholly original opera. Sarah's part lasts for about 2 weeks. She teaches folk songs to the younger children, which they will sing for a special event such as Grandparents' Day. She also helps the opera songwriters with composing appropriate music to match the story of the opera.

Thus, diversity is encouraged from the start: Many people have many talents, interests, and capabilities.

The following are thoughts from each of us, regarding our individual and collaborative processes.

We weave many styles in the opera, validating the kaleidoscope of ways to tell a story in song.

KAY

When I sing, the depth of my feeling soars on the breath, and I hope that the audience is listening with open hearts to receive. My singing is a gift that I offer when I go to schools to work with teachers and students. And yet, because I am a classical singer and I love to sing opera and sing loud and in foreign languages, the gift is often not appreciated. I go into a school knowing that very few of the adults and none of the students like opera or listen to it. So I have come to use the word *opera* freely, to describe a story told through songs.

The Italians can really spin a fabulous tale, which is why so many operas are written in Italian. But children are also glorious storytellers, so in my residencies I guide the



Folk-opera collaborators, Sarah Goslee Reed and Kay Raplenovich

students in writing their own operas. They create the story, the libretto and the music, the designs, the sets, and the costumes and props. They also perform on stage and are the back-stage crew.

The students choose which area of the project they want to work on. Their talents blossom as they work in detail on their chosen aspect of the opera. The writers create the story, which might be based on their life experience, a book they've read, something within their curriculum, or a tale that grows out of their very vivid imaginations. Once the writers have put the text in the libretto form, with arias that communicate the deep feeling of the characters, the composers set their words to music.

Because I am not a prolific songwriter, it is an incredible joy to have my friend Sarah come in at this point and share the songwriting process with me. When she shares her method of writing songs, the students see two artists from very different genres as they work, sing, and make music together.

SARAH

To introduce me, Kay and I have a performance for the whole school. She has been there for weeks,

What makes it work is allowing the person inside each of us to be expressed truthfully and creatively, no matter what our differences might be.

getting the opera to the point of needing music. And then I come bursting in, with my totally un-serious songs about animals and food, spoiling her serious "diva" image. Kay loves to play the diva, and she points out that divas do *not* sing songs about pigs, lizards, watermelon, or apples! So then we do sing such songs, together, playfully commenting to each other about the different topics of our songs, as well as our varying approaches to singing and breathing, and countless other differences. As we round out the concert with a few Italian art songs, it's remarkable the way our two very different voices blend, especially when I actually end on a note higher than Kay's! This bantering performance is full of love and laughter, as well as great songs and vocal harmony. All this makes opera much more fun and enticing, and everyone finds themselves learning without actually being aware of it.

After the performance, I spend time with the younger (K-3) classes, talking about our show, singing the songs with them again as they request, and telling the stories of where the songs come from. As the weeks go by, we learn certain ones for the Grandparents' Day concert, at which the opera will be performed as well. When I work with the older children (grades 4-8), I give the same sorts of information about song origins. Then I work with the songwriters, one on one, to hear and sing the melodies and



Sarah Goslee Reed and primary students at Lial School (Whitehouse, Ohio) give a concert on Grandparents' Day.

to choose the chords (does it sound better with a C major or an A minor?) and voicings for their songs.

KAY

Often the opera will have characters who are best represented by rap, traditional folk songs, or some other music from a cultural tradition. Because we believe that music communicates the soul, we guide the students in choosing a genre that matches the personality of the character. We weave many styles into the opera, validating the kaleidoscope of ways to tell a story in song.

SARAH

As a result of our performance and workshops together, the residency becomes one of collaboration among students and ourselves. Kay and I readily present and discuss our approaches to our artistry, giving examples in a variety of musical styles. What makes it work is allowing the person inside each of us to be expressed truthfully and creatively, no matter what our differences might be. The main thing we both want to convey is that all artists have their own ways of going about things and that there is no one right way to be creative.



Sarah Goslee Reed lives in Mount Vernon, Ohio. Her science background and love for nature and animals influ-

ence her songwriting and her choice of songs to learn. She performs with fellow CMNer Lisa Hill as the duo Prairie Orchid.

Kay Raplenovich lives in Ashland, Ohio. Formerly with the Cleveland Opera, she has been a soloist with numerous regional orchestras and opera companies. She has done scores of arts residencies and finds each one more creative than the last.

Wanted!

Folk Music Director

Interlocken International Summer Camp

Qualifications: traditional folk music orientation and excellent song leader for children and young teenagers.

Contact Interlocken at:
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Phone: 603/478-3166
FAX: 603/478-5260
judi@interlocken.org

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Down to the Heart

by Ruth Pelham

As our little earth whirls around the gigantic sun at almost 68,350 mph, what a wonder it is that we don't get whisked away into the immense and unknown galactic regions of infinite time and space. Yet, with no effort required of us, we enjoy the cosmic security provided by gravity and other forces of nature. When I reflect on this, it is with gratitude and awe that I appreciate how precious the gift of life is—all of us living together day to day, sharing the gifts of this planet that is our home.

Our planet is part of a wondrous universe in which, I believe, everything coexists in a state of interdependence. Based on the principle of "all for one and one for all," our natural state of being is one of unity, a sacred trust imbued with openhearted graciousness and generosity. To me, this means that our relationship to what is outside us necessitates seeing the self as the other, and the other as the self. It necessitates living with caring and compassion in our words and actions, and it requires respect and tolerance in our intentions.

Even so, we humans sometimes relate in very hateful and violent ways. Through materialism and greed, which I believe are bred by our fear and insecurity, we rob ourselves of our integrity and intrinsic sense of justice. All too often, we wreak havoc in our communities through bigotry, selfishness, and indifference. We strip the forest of its trees and ruin the land. We dump toxins in the water and destroy the oceans. Rather than nurture and protect all life in the spirit of unity, as a species we tend to exploit life and then spend our days countering the negative consequences, which manifest as individual suffering and imbalance, global degradation, and systemic breakdown.

In the face of life's harsh contradictions, I sing. And I join my voice with others in the Children's Music Network who sing to nurture and protect the gift of life. Together, we sing in joyful celebration of the sacredness of life, and we sing in protest and defiance of its abuse. We sing with laughter, and we sing with tears. We sing with tenderness, and we sing with rage. We sing about courage, and we sing about fear. We sing in a whisper, and we sing out loud. We sing alone, and we sing together. We sing for each other, and we sing for our own selves.

The Children's Music Network gives me a center from which I can nurture and renew my relationship to the preciousness of life. I envision our network as being like a pool from which we can draw sustenance, because we see reflected in it the hopes of others who share our deepest beliefs and yearnings. Into this water we can toss our individual and collective pebbles of wisdom and courage, then see the ripples join forces and become the energy that fuels our creative and healing work in the world.

For me, at the center of our network are the songs that we sing. They are like candles that radiate light all around us, through the brilliance of their simple yet profound teachings. We can learn about abundance from a Malvina Reynolds song that teaches us that "love is something if you give it away—you'll end up having more." We can learn about sharing from a Woody Guthrie song that teaches us that "this land is your land, this land is my land." We can learn about acceptance from a Pete Seeger song that, taking its text from the *Bible*, reminds us that "there is a time to every purpose under heaven."

I hear important lessons in these and many other songs sung by CMNers—lessons about how we, the children of this earth, can re-



late with integrity toward ourselves and all else to which we are connected. In the light of such songs, I can open my eyes and see what goodness is possible for myself, for humanity, and for our world. I know that we are infinitely more than what we are told every day by the incessant barrage of negative and destructive messages about us. I know that we are more than war mongers, greedy materialists, and selfish individualists. I know this, not only from an intuitive knowing about who we are as humans, and not only from reflecting on my own life experiences, but because songs have taught me crucial lessons about our shared humanity.

There is much love in our network, and that is why I and many others are drawn to CMN and give so much to it. The love is also why we go out into the world and give to others the heart of what our network is about. The songs that we sing are beacons to guide us as we do our best to live in ways that reflect our natural relationship of unity and interdependence with all life. Like gravity and other forces of nature that keep us grounded as we spin around and around in the universe, likewise do our songs keep us on course as we learn and grow to become the most loving human beings that we can be. **YIP!O!**

Ruth Pelham is a founding member of CMN and sits on its board. Based in Albany, New York, she is a performer, educator, songwriter, and speaker.

Curriculi! Curricula!

by Bob Blue

Teachers and administrators at the Fort River Elementary School, where I work as a volunteer, consider it important for children to know about and appreciate cultural diversity. What happens during a typical day at Fort River frequently touches on some aspect of cultural diversity. Of course, there are other things to think about—awareness of and concern for the natural environment; caring about each other; learning to read, write, and compute; and much more. But the teachers and administrators at the Fort River School do a lot to focus on diversity.

Margaret Simmons, one of the parents of two children who attended the Fort River School, decided that cultural diversity deserved more emphasis than it was getting in the regular curriculum. Rather than start a petition and/or organize a protest march, she acted on the assumption that the teachers and administrators, for one reason or another, were not free to devote any more time or energy to making cultural diversity a more prominent part of the curriculum—that they were already doing what they could.

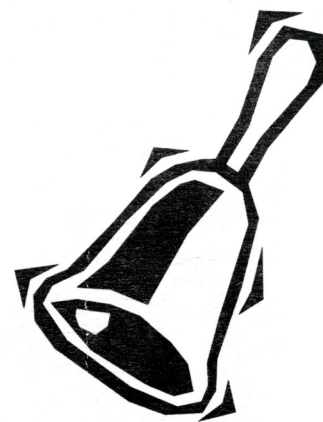


**Local musicians
representing
Cambodian, Puerto
Rican, and African-
American cultures
played and sang
music and danced
with such energy
that the whole room
seemed to dance and
sing along.**

And so Margaret and several other parents decided to arrange an evening assembly at the Fort River School, devoted to cultural diversity. Children and adults representing several cultures prepared musical performances that gave us tastes of their cultures. Local musicians representing Cambodian, Puerto Rican, and African-American cultures played and sang music and danced with such energy that the whole room seemed to dance and sing along.

First there was a trio of Cambodian musicians. They played music most children and adults in the audience had never heard before. It wasn't the slow, quiet, pentatonic sound some people I spoke to had expected to hear, but nevertheless, it was music that brought broad smiles to lots of faces. And several Cambodian children did some dances they had rehearsed, wearing traditional Cambodian clothing.

The music from Puerto Rico made everyone feel like dancing; I could see lots of bodies rocking—lots of people who probably wanted to get up and dance, but weren't sure that would be all right. By the end of that performance, there were plenty of people dancing, proof that music, an international language,



often tells us what's all right to do.

And then about 40 African-American children danced out to the beat of an African drum. Their spirit was contagious, and again, it didn't take long for many audience members to join in.

Throughout the festivities, there was also great potluck food available to taste, from the cultures represented.

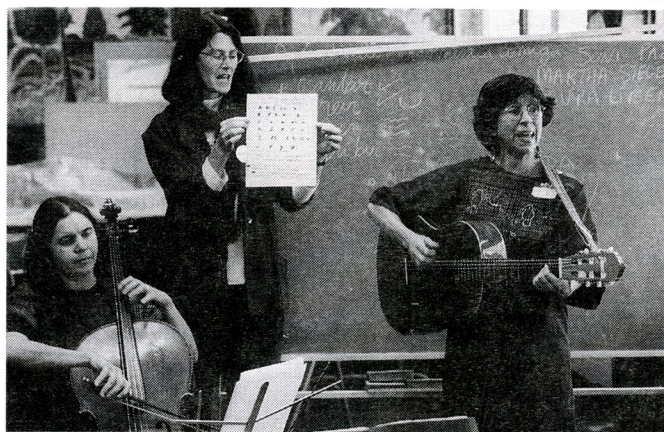
This multicultural festival happened in the evening, not during the school day, and it had been arranged by parents and children, not teachers and administrators. School personnel were there, though, and it was clear that they greatly appreciated what was going on.

Amherst is a culturally diverse community, and a few parents who cared about recognizing and celebrating that diversity were able to mobilize and bring together musicians in a joyous celebration. **✶PIO!**

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

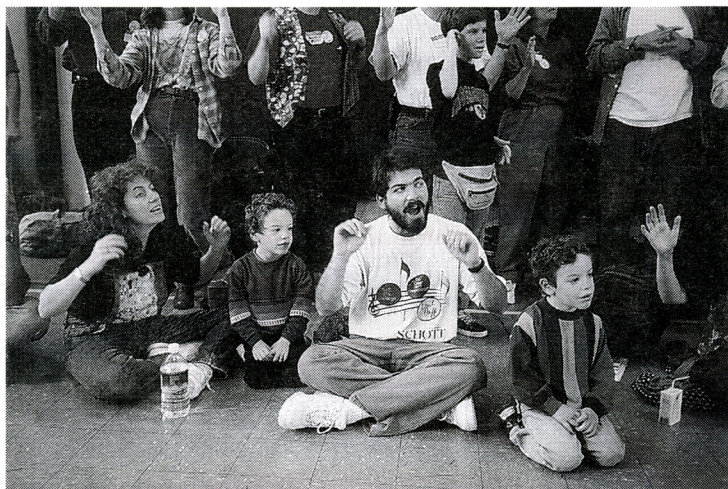
Minutes of national
CMN board meetings
are available to be read
by CMN members
upon request.

1998 National Gathering October 16-18, New York



Photos: Allen Zak

1998 National Gathering October 16–18, New York



1998 CMN National Gathering October 16-18 New York City

The
National Gathering
returns to
Petaluma, California!
Mark your calendar now
October 15-17, 1999

This first of our National Gatherings to be held in an urban setting, at the Bank Street College of Education in Manhattan, attracted nearly 200 participants. In addition, at least 60 parents and other family members came along with the two children's choruses whose energetic performances were part of a Friday night concert. In addition to the choruses, that program featured a wide variety of other local musicians. Bank Street's active co-sponsorship provided some new connections for CMN that we expect will be ongoing.

The cherished tradition of the round robin continues in the spirit of providing a nonpressured, supportive atmosphere within which people can comfortably share songs that reflect CMN's mission. Here is a list of the ones that were sung this year. We're not sure the list kept during the program is complete, so a few offerings may be out of sequence or even missing. Feel free to contact presenters directly if you want to learn the songs or need more information.

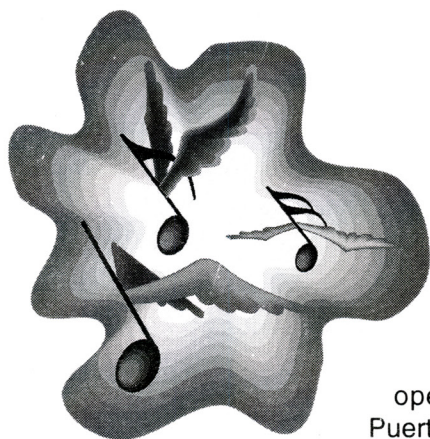
SATURDAY'S ROUND ROBIN

| PRESENTER | SONG TITLE | COMPOSER |
|---------------------------------|-----------------------------|--|
| Fran Friedman | Kindergarten Wall | John McCutcheon |
| Wiley Rankin | Let the Love In | Wiley Rankin |
| Johnny Richardson | Katy the Kangaroo | Marian Rosette |
| Tyler Dean | The River | Garth Brooks |
| Les Julian | Two Peas in a Pod | Les Julian |
| Lou Stratten | Listen to the Raindrops | Lou Stratten |
| Diane Lansing | Waltzing with Bears | Lui Collins, Dr. Seuss, Dale Marxen |
| Caren Leonard | All the Names Belong | Caren Leonard |
| Ben Silver | Mocking Bird Song | Music: trad.; Lyrics: Ben Silver |
| Pat Wynne | Cotton Mill Girls | Adaptation by Hedy West |
| Ruby & Phil Hoose | I'm Not Scared | Bob Blue |
| Bill Flowerree | One Candle Lights Another | Bill Flowerree |
| Bob Blue | Trunk of the Car | Bob Blue |
| Patty Zeitlin | Two- & Four-Footed Friends | Patty Zeitlin |
| Ruth Block | Down by the Station | Music: trad.; Lyrics: Ruth Block |
| Kathy Reid-Naiman | I Can Make the Forests Ring | Kathy Reid-Naiman |
| Holly Haferman & Candy Kreitlow | Lift Me | Katie Waldren |
| Jan Nigro | Some Rights in This World | Jan Nigro |
| Cathy Winter | What Color Are You? | Cathy Winter |
| David & Jenny Heitler-Klevans | Venom | David & Jenny Heitler-Klevans |
| Dave Orleans | Recycling Song Snippets | Recycled by Dave Orleans & Phila. Folk Fest Recycling Crew |
| Ann Shapiro | You Should Only Be Well | John Fogarty, J. P. Sousa |
| Paul "Vincent" Nunes | Lighthouse (Shine on Me) | Paul Nunes |
| Ingrid Noyes | Honey, We Need a Wife | Ingrid Noyes |
| Shari Diamond | I've Got These Feelings | Shari Diamond |
| Alan Seeley | Big Boom Box | Alan Seeley |
| Red Grammer | Buon Appetito | Red Grammer & K. Grammer |
| Carrie Higgins | Sweet Potato Pie | Carrie Higgins |

| | | |
|--|---|---|
| Jean Schwartz | Sing Me a Song | Jean Schwartz |
| Denise Friedl-Johnson & Carol Maxwell | Possum in the Pumpkin Patch | Denise Friedl-Johnson |
| Michael Billingsley | I Know Moonlight | Traditional |
| Jay Mankita | I Might Be the One | Cathy Winter |
| Joel Permison | Take Me Out to the Concession Stand | Tyler Dean, Larry Dean, & Joel Permison |
| Uncle Ruthie Buell | The Bathroom Song | Uncle Ruthie Buell |
| Jackson Gillman | Every Day I Walk Upon This Earth | Music: trad.; Lyrics: Jackson Gillman |
| Karlo Silbiger | California Couldn't Pay Our Education | Roy Zimmerman |
| Jan Dombrower | I'll Hug Your Fears Away | Music: David Wurtz.; Lyrics: Jan Dombrower |
| Kathy Lowe | Freedom | Kathy Lowe |
| Peter Sheridan | The Cat Came Back | Harry S. Miller |
| Sandy Byer | Give Light | Ella Baker/Greg Artzner/Terry Leonino |
| Karen Brandow | Plegarias (Prayers) | Luis Angel Castro |
| David Perry | Thank You! | David Perry |
| Susan Keniston | Sarah's Circle | Music: trad.; Lyrics: Susan Keniston |
| Adam Miller | Man Walks Among Us | Marty Robbins |
| Stefan Baer | Hangin' at the Library | Stefan Baer |
| Heather Lev Abramson | 14 | Heather Lev |
| Ann Johnson | The Disposable Song | Ann Johnson |
| Joanne Hammil (with Elise Witt) | Me & You | Joanne Hammil |
| Blake Rowe | Human Being | Blake Rowe |
| Nancy Silber | Counting Things That Count | Nancy Silber & Tony Soll |
| Leslie Zak | The Ballad of Erica Levine | Bob Blue |
| Sandy Greenberg | If I Had a Rainbow | Sandy Greenberg & Rose Vaughan |
| Jesse Palidofsky | The Self-Actualization Blues | Jesse Palidofsky |
| Ruth Pelham | The Meanies | Ruth Pelham |
| Steve Cummings | Raindrop | Steve Cummings & 4th grader Katie Bruckman |
| Nancy Hershatter | Binker | Music: Nancy Hershatter; Lyrics: A. A. Milne |
| Sarah Pirtle | Talk to Me (Dime) | Music: Sarah Pirtle & Roberto Diaz; English lyrics: Sarah Pirtle; Spanish translation: Roberto Diaz, Luz Rodriguez, & Leni Siegel |
| Scott Kepnes | The Baby Drool Song | Scott Kepnes |
| Mary Kerr & Jackson Gillman | That's Right! | Mary Kerr |
| Larry Long | Boom-Chicka-Boom | Larry Long |
| Barbara Tilsen | Five Little Monkeys | Barbara Tilsen |
| Bonnie Lockhart | Ricki Ticki (The Ballad of Emergent Curriculum) | Bonnie Lockhart |
| Stuart Stotts | Peace | Stuart Stotts |
| Tom Pease | Free Ride In | Tom Pease |
| Aaron Fowler | Wheels on the Bus | Aaron Fowler |
| Andy Morse | Got a Boo Boo | Andy Morse |
| Noah Budin | Early in the Morning | Noah Budin |

THE BIRD'S SONG

words & music by Ariana Ferber-Carter, Emma Cutler, & Eva Jurgenson
©1998 Ariana Ferber-Carter, Emma Cutler, & Eva Jurgenson



Ariana, Emma, and Eva wrote this song for an opera written and performed by their class at Hilltown Cooperative Charter School in the Pioneer Valley of Massachusetts. The opera tells the story of Coqui, a Puerto Rican tree frog who, with the help of some animal friends, finds its voice and learns to sing. This song is the bird's advice. Penny Schultz, the music teacher at Hilltown, assisted the young composers by getting them used to singing their ideas. She tape recorded their improvisations, took notes on the melodies and lyrics, and helped the children discover the patterns in their creations. "The freedom with which they sing," says Penny, "is what's interesting to me."



(l. to r.) Ariana, Emma, and Eva

Sing-ing is fun for us to do, why don't you
try it too? If you sing high, if you sing low, you will make a
mel - o - dy. A B C D E F G, do re me fa
so la ti. These are the scales that you will need.
Mix the let - ters up in-to a beau - ti - ful mel - o - dy stew.

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

Sing It! Say It! Stamp It! Sway It!

Peter and Ellen have put together an integrated, child-tested, early-childhood music curriculum based on their very popular teacher workshop. This tape contains 27 songs, chants, fingerplays, and singing games for the early-childhood educator or parent. Lyrics are included with the tape. There is also a 60-page manual/songbook, complete with motions, activities, and more.

Cassettes are \$10 and the manual/songbook is \$20 (plus \$3 s+h); they are available from 80Z Music, PO Box 127, Worcester, MA 01602 or online at www.PeterandEllen.com.

KATHERINE DINES

Hunk-Ta-Bunk-Ta SPOOKY!

Katherine's fifth album, subtitled "Tunes and Tales to Chill Your Bones and Warm Your Spirits," is for ages 6 and up and will fill you with fright—long after Hallowe'en is over. Four original songs and eight traditional ghost stories from around the world are all woven together by sound effects and a spooky old woman from the back woods. The CDs have read-along booklets; cassettes include all lyrics.

Cassettes are \$10 and CDs are \$15 (plus \$2 s+h) and are available from 800/BUY MY CD; via e-mail at kdines@mindspring.com; or from

Hunk-Ta-Bunk-Ta Music, PO Box 121722, Nashville, TN 37212.

INGRID NOYES

Earth Day Every Day!

This is a collection of 20 songs "in favor of the planet." Some are well known ("Baby Beluga," "Over in the Meadow"), and some more obscure ("Whaling Song," "Had an Old Coat"). Some are Ingrid's originals ("Spring!", "Gotta Get Rid of the Cars"), and some were written by other CMN members. There are several guest vocalists and fine singing by children. Accompaniment includes guitar, banjo, accordion, dulcimer, mandolin, and percussion. Lyrics included.

Cassettes are \$12 (incl. s+h) and are available from Ingrid Noyes, PO Box 194, Tomales, CA 94971.

JIM COSGROVE

Bop, Bop Dinosaur

This new release from Kansas City's Jim Cosgrove is about dancing, laughing, singing, and playing. "If you forget to play a little, you'll dry up and blow away." That about sums up the theme this recording, which has something for the kid in everyone.

Cassettes and CDs are available from Hiccup Productions, PO Box 7162, Kansas City, MO 64113 or by e-mail at jimcos@gvi.net.

KATHLEEN GIBSON

Jungle Bungalow

This is a wild and wonderful musical celebration of our friends and our earth, featuring fun, danceable, singable music for the whole family, straight from the heart—and the funny bone. Original songs in many ethnic styles are presented, including "Jungle Bungalow" (Island beat), "Pajama Samba" (samba), "Take Your Trash Away" (reggae), "A Rainbow Just For You" (Hawaiian ukelele), and "Many Children, One World" (folk anthem).

continued on page next page ➤



"Night bird." Pastel by Maia Rippe-Morris, Santa Cruz, California.

Cassettes and CDs are available from *Rompin' Records*, at 888/280-4JOY, or www.zibberbibber.com.

BETSY ROSE

Motherlight:

Songs from a Mother's Journey

Betsy's first recording since the birth of her son fuses her awakened love of child with her passion for a world worthy of our children. It brings together three of the world's most precious resources—music, families, and spirit! It is music of great interest to parents, teachers, and others who are devoting their time to nurturing the next generation. And children seem to enjoy these songs, which cover topics such as breast feeding, spirited children, and bedtime.

Cassettes and CDs are available from *Paper Crane Music*, PO Box 9538, Berkeley, CA 94709, and at www.sirius.com/~betsrose.

STEVE KOKETTE

Sign and ABCs

This 50-minute video, by the producers of "Sign Songs," teaches the written, spoken, and Sign (ASL) alphabets, along with signs for 88 words. It shows how to finger-spell words and has two new songs with signed lyrics, one of which is the "Alphabet Song." It also has two finger-spelling games at the end. It was created for hearing children, to give them another language as well as boost their academic skills.

Video cassettes are \$20.50 (incl. s+h) and are available from *Aylmer Press*, PO Box 2735, Madison WI 53701, or by calling 888/SIGNIT2.

SARAH PIRTLE

Linking Up!

Subtitled "Using Music, Movement, and Language Arts for Caring, Cooperation, and Communication," this book-and-recording package is published by *Educators for Social Responsibility*. The 300-page book and 46-song recording (CD and

cassette) are geared to teachers of children aged 3 to 8. Sarah provides everything you need to foster positive social skills (such as caring, cooperation, communication, and appreciation for diversity) through music, movement, and language arts. The recording, which is at the heart of this exciting guide, includes 20 bilingual songs in English and Spanish.

Cassettes are \$12; books are \$22; buy the book and a CD or cassette for \$29 (plus \$4 s+h). They are available from *The Discovery Center*, 63 Main Street, Shelburne Falls, MA 01370.

PHIL & HANNAH HOOSE

Hey, Little Ant

Phil and Hannah's song "Hey, Little Ant" is a conversation between a young kid and the ant trembling in the shadow of a looming sneaker. Now published as a picture book, this playful and frank story brings up questions about ethics, doing harm to creatures smaller and weaker than you, and peer pressure. The open ending is great for discussion, letting kids decide for themselves: to squish—or not to squish. Wonderfully illustrated by Debbie Tilley, this book has something to say to all ages.

Books retail at \$13.95 (hardcover) and are published by and available from *Tricycle Press*, 800/841-BOOK.

ELLA JENKINS

Call and Response

Celebrating 50 years of Folkways Recordings, Smithsonian Folkways has been re-releasing many old recordings on CD. "Call and Response" explores rhythmic group singing through chants from the U.S., Africa, and the Middle East. Ella cleverly encourages group participation through call and response. Cued by Ella's melodic voice, youngsters sing and play conga drums, wood blocks, and other percussion instruments.

Cassettes and CDs are available from *Smithsonian Folkways Recordings*, 955 L'Enfant Plaza, Suite 7300, Washington, DC 20560, or via e-mail at folkways@aol.com.

KEN WHITELEY

Musical Mystery Machines

This recording of 14 musically interesting and entertaining songs is designed to teach about simple machines, as part of the primary science curriculum. The accompanying teacher's guide provides song lyrics, chords, and music; activities and experiments for the students; and resources for the teachers. There is a CD-rom track containing 8 hours' worth of interactive exploration.

Cassettes are \$10; teacher's guides are \$10; CDs (incl. CD-rom) are \$20 (incl. s+h); all are available from *Pyramid Records*, 512 Roxton Road, Toronto, Ontario M6G 3R4, Canada.

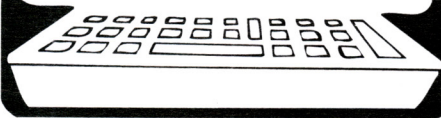




Announcements

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) or PJ Swift (pickle@well.com) to find out how.

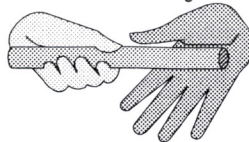


Kids Internet Radio is looking for children's music from different cultures around the world for two shows a month that feature music, stories, and art. "Different" could refer to not only various ethnic or geographical traditions, but also the different experience for a child living in, say, New York City versus in a Northern California town with a population of 2,200.

For information:
P.O. Box 1801, Idyllwild, CA 92549
kids@KIR.org



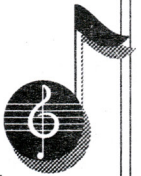
The Hand to Hand Program is underway!



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!

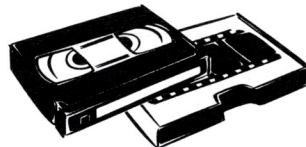
Correction:

There is an error in the lead sheet for the song "Pavo Pavito Pavo" in the fall issue. The lyrics in the final two measures should read "pa-vo ya esta a-qui", with the words ya esta both falling on the third eighth note in the penultimate measure. Think of the syllables ya and es-belonging to little grace notes preceeding that third eighth note.



Sign-and-Song Video

Steve Kokette from Aylmer Press is planning on making another video combining sign and song. It will be a collection of traditional children's songs that are in the public domain, each accompanied by a different instrument (excluding guitar). If you are interested in being a part of this video, contact Steve at 888/SIGNIT2.



NEW! There's something new
in this issue!

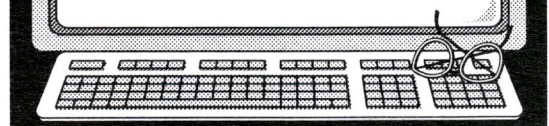
We are now accepting
advertising in
Pass It On!

Contact the CMN national office for prices
and information on how to submit your ad.



PMN Website

Our ancestral organization, the People's Music Network, has just created a dandy new web page. Gone are the days of desperate, last-minute phone calls around the U.S. to figure out when and where the next gathering will be. The PMN web page gives us this information and much more, including news articles, discussion forums, news of upcoming events, and a fine article on PMN's history. Visit them at <http://www.timbury.com/pmn>. Congratulations, PMN!



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 1998 get-together took place at the NAEYC National Convention, held in Toronto in mid-November. CMN members from many regions participated in a large, enthusiastic song swap with other convention attendees from all over North America. According to one participant, it "really put forth what music with children is all about." Our next meeting is scheduled for January 1999 at the Ralph Thornton Center. For the exact date, contact Sandy Byer.

NEW ENGLAND

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

E-mail: singdog@earthlink.net

Scott Kepnes is the new representative for the New England Region. We held a regional song swap November 15th at the home of Jean Schwartz in Needham, Massachusetts. Our 1999 regional gathering will be Saturday, April 10th, at the Clark Street School in Worcester, Massachusetts. If you would like to host a song swap in your area of New England, or if you have any other ideas, contact Scott.

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 & eve: 914/764-5484
Fax: 914/764-5453

Wow! The 1998 Children's Music Network National Gathering in New York City was exciting, invigorating, and inspiring, and it was also imbued with possibilities for future urban events. The diversity of performers at the Friday night concert, including two children's music choruses, was the perfect kick-off for the weekend. The event also boosted our New York-area membership considerably. We harnessed this momentum by hosting a song swap and potluck at Bank Street College on December 5th.

On Saturday, February 27th, 1999, there will be a family song swap and potluck in conjunction with the Kids to Kids Chorus, at P.S. 198. Call Nancy or Barbara for details. Other possible events under discussion are (1) a spring event in Queens, which would involve students from the International High School that is connected with LaGuardia College; (2) a May 1999 get-together in the mid-Hudson Valley; and (3) a song swap at the New York State AEYC conference in Rochester, also in May. Stay tuned for more information!

MID-ATLANTIC

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

Baltimore-Washington sub-region

Sue Ribaud
7925 Ellenham Av.
Baltimore, MD 21204
Day & eve: 410/321-9745
E-mail: SueRib@aol.com

Watch for mailings for February song swaps in the Baltimore area and in the Philadelphia area. We are also planning for a region-wide gathering in April.

MIDWEST

Bruce O'Brien
604 Newton Street
Eau Claire, WI 54701
Day: 715/833-0874
Eve: 715/832-0721
or
Linda Boyle
5105 W. Deming Place
Chicago, IL 60639-2419
773/237-1848

In November, Lin Boyle began to contact Ohio members about making plans for the June 1999 regional gathering. On Sunday, January 10th, there will be a song circle at Lin's house, for area CMNers and children, following a brief meeting to discuss area concerns and interests. After the January song circle, we hope to begin hosting monthly gatherings. Plans are also in the works for CMN members to present community/educators' workshops sometime in April, in the Berwyn (Illinois) School District #98. These workshops would help promote the arts and foster connections among classroom teachers, parents, and cultural/arts workers.

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

This region hosts a monthly brown-bag lunch meeting at noon on the first Wednesday of every month at Imagination Crossroads toy store which provides the space free of charge. It's located behind the Donut Den at 3900 Hillsboro Road in Nashville's Green Hills area. Everyone is invited—especially those CMN members traveling through town.

For one meeting, six people brought in "technical gear," and we shared information about everything from hardy travel gear and suitcases to midi programs. At an upcoming event, we plan to discuss and compare road stories. Several members banded together recently and did a free performance at a kid-friendly venue in Nashville called Cafe Bambino. On November 4th we hosted a very laid-back song swap, where CMNer Bill Flowerree gave us a full report of the national gathering. We were all really sad to have missed being part of it, and we hope to have a strong constituency there in 1999! At our next meeting, to be held at Katherine Dines' house, we will view the Bob Blue documentary video.

NORTHERN CALIFORNIA

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

Kudos to the New York Metro Region, for a great national gathering! Approximately 30 Californians were there! Northern California is currently planning a couple of song swaps at local peace centers, with a showing of the Bob Blue documentary video at one of them. Call Lisa for the dates and to contribute ideas.

SOUTHERN CALIFORNIA

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

The Southern California Region is busy preparing for our January 10th workshop, "Sing a Song of Anti-bias," led by Bonnie Lockhart. It will be held at the Universal Studios Childcare Center in Universal City and is co-sponsored by the Marcia Berman Fund. We expect a good turnout of both educators and parents of young children. Coming up in February, we will be holding a song swap at the 1999 CAEYC



conference in Long Beach. The national gathering was a major topic at our last meeting. Members who attended shared their experiences and feelings about it with everyone. It truly was a phenomenal event, and we are more inspired than ever to continue our public outreach!

PACIFIC NORTHWEST (Forming)

Bonnie Messinger
4648 SW 39th Dr.
Portland, OR 97221
503/768-9065

E-mail:

steve.mullinax@worldnet.att.net
or

Greta Pedersen
19363 Willamette Drive #252
West Linn, OR 97068

Day & eve: 503/699-1814

Fax: 503/699-1813

E-mail: accentm@teleport.com

We enjoyed a song swap in October, with several new and enthusiastic people present. We've already scheduled our next song swap for January 23rd, in the Salem/Corvallis area, hosted by Jory Aronson (541/754/9493 or jorysings@aol.com). We're planning another song swap for later in 1999, in the Tacoma, Washington area. We plan to rotate locations throughout the year in order to encourage folks from throughout the region to attend. We are also looking into other ways to let people know about CMN, including CMN participation in AEYC and other conferences. If you have ideas or would like to host a song swap in your area, contact Greta or Bonnie.

Southern Oregon sub-region

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

Our region is planning a song swap and a viewing of the Bob Blue documentary video on Sunday, January 24th. This may also turn into a potluck, and since the time and place have not been arranged, please call Denise for more information. We're excited about the 1999 national gathering being much closer to home, and we're ready to help make it another great one. This next year we'll focus on outreach to attract more members.

GEORGIA (Forming)

Eric Litwin
128 Greenwood Place
Decatur, GA 30030
Day & eve: 404/378-1036
Beeper: 404/280-7446
Fax: 404/377-0674

or

Holley Howard
2000 Azalea Circle
Decatur, GA 30033
404/320-0355

We're pleased to report that our area has enough interest to form a new group, perhaps soon to become an official CMN region. We've had 4 events so far, with attendance ranging from 4 to 24. At the latest one, participants included teachers, librarians, children, performers, and parents. Everyone participated in a rousing song swap followed by a potluck dinner. To make things simple in the future, we will meet the third Tuesday of each month, from 7:30 to 9:30 PM at the Atlanta School, 1015 Edgewood Avenue NE, Atlanta, Georgia (just behind DeKalb Avenue, behind the Inman Park MARTA Station). The school is pleased to be hosting us, and in exchange for meeting space, several CMNers will donate some time singing with the students there.

Editorial

➤ continued from page 1

each other is one of the best roads to peace. The statement goes on to point out that our membership is diverse. At our national gathering, and at regional gatherings and song swaps, we have members ranging in age from infants to elders—the oldest is past 80—in families of many configurations. We have members in about 40 states and 4 countries besides the United States, including enough to make up an official region in Canada. Our members have contacts in many more places around the globe. Many racial and ethnic groups are represented among us, with widely varying economic resources. A few members can afford to and do contribute hundreds of dollars or more to CMN each year. Many others give smaller amounts, and some have a hard time even coming up with the annual dues.

If, as some say, the only way to effect social change is to model the vision of what you want to achieve, CMN is going in the right direction. As an organization, we try to live our values. The editors of *PIO!* strive to include songs and articles in each issue from people of various ages, races, and geographic locations, designed to appeal to members of varied backgrounds and interests. CMN scholarships for membership and for attendance at the national gathering are aimed at increasing our diversity. The board of directors, too, makes a diligent effort to include a variety of people on the board and to be respectful of the different personalities and working styles represented among them.

Some organizations that recognize the importance of diversity focus on forming coalitions with other groups to work on shared organization agendas. But, based on the belief that person-to-person sharing is where some of the most effective change work is done, our

main approach is to concentrate on encouraging greater diversity within our organization. CMN is a place where members can connect and find opportunities to share and appreciate one another.

Naturally, we have many of the same struggles as the society we're part of. Like many well-intentioned organizations, we find that the ills of the society at large are still reflected in us to some degree. Our sincere efforts are achieving some results, but we haven't come as far as we'd like, especially regarding race and class. (From here on, I'm going to focus on racism. Perhaps others will take up additional aspects of diversity, including class issues, in future editorials or letters to the editor. This work is best done in dialogue.)

Everyone in a society with racial divisions is adversely affected in some way by that oppression, so it's in everyone's best interests to end it. In the United States, white people (like me) are the ones with the built-in "skin privilege." Because of that privilege, white people must assume much of the responsibility for healing racism. We must do much of the change work within and among ourselves, by learning about the destructive effects of racism on ourselves and others and by looking deep within our individual selves to find racism's hiding places. Yet, some healing can only be done with the participation of people who are the objects of our racism, who can show us the many ways in which we're unaware of how we act racist. Therein lies a dilemma: People of color have no obligation to assist white people with this work, but without the help of people of color, white people can't complete the healing.

All of us, in all ethnic and racial groups, hear the same messages about each other from society. People of color are bombarded with negative messages about themselves. Since we humans tend to

live up to what is expected of us, to become who we believe we are, many people of color unconsciously take on these negative images as part of their own identities and even apply those racist standards to each other. If you're a person of color, one of your challenges may be to work on this internalized oppression. This is also true for those in any group who have absorbed negative messages about their people.

Yes, this stuff is *hard*. If it weren't, we'd have solved it long ago. We didn't invent racist ways of thinking and behaving; we inherited the disease of racism from forebears who had "caught" it the same way we did—from their elders and the society of their times.

What to do? Here are some suggestions I have for individual white people:

1. Be aware. Pay attention to how your associates of other races are being treated in group situations, such as at CMN functions. Speak up plainly, but gently and respectfully, about what needs changing.
2. Listen to your associates from other racial groups. Make space for them to tell you about their own experiences.
3. Find and participate in organizations or groups working on racism issues.
4. Attend some events organized by persons of color that are open to the public or with which you have some connection. See what you can learn. Experience what it feels like to be in the minority.
5. If you don't already, by next fall be sure you have in your life at least one person of color you're close to, sharing each other's homes and enjoying social activities together.
6. Invite one or more persons of color to a CMN event and urge them to join. Be an ally, a buddy, in helping them feel comfortable.

And here are some ideas for individual people of color:

1. Consider taking on a teaching relationship with a white person, helping them understand how white privilege and racism affect you and your group.
2. Work on your internalized racism. Find and participate in groups working on this issue.
3. Bring others of your group to CMN events, and help make them welcome.
4. Invite CMN members of all colors to your group's events.
5. Remain open to friendships with white people. Personal relationships provide everyone with opportunities to close the gap of understanding caused by racism and to see more clearly the humanity we have in common.

Finally, as an organization, CMN could be thinking about the following:

1. Keep doing what we're doing well, and keep looking for ways to do better.
2. Seek out organizations whose members are predominantly people of color with similar interests, and work *together* to identify ways that a cosponsored, jointly planned event could benefit *both*. (This is different from coalition-building in that its focus is on creating direct, personal connections rather than more impersonal institutional connections.)
3. Build into the planning of every event some time to think about how to make the event more inclusive and attendance more diverse.
4. Assign a few members to think ahead of time about how to make your event feel welcoming to someone not of the majority group. Think about the publicity, the event location and setup, and the tone to be set at the beginning. It would help to have members of the group(s) you want to welcome be

CMN Tops Fundraising Goal

by Ruth Peilham

Congratulations, Children's Music Network! We've raised \$15,730 toward the CMN Growth Fund, succeeding even beyond our far-reaching goal of \$15,000! Thanks to the commitment and generosity of 72 donors who contributed gifts ranging from \$5 to over \$1,000, we can now hire a critically needed part-time executive director. This person will help do the essential things that volunteers have done for years, but which we can no longer keep up with. Along with implementing the vital functions of the organization and developing some exciting projects that we've dreamed of for many years, the new executive director will

- Continue to keep CMN running in collaboration with our board, staff, and members
- Work with CMN's membership and board to strengthen our regions
- Broaden the visibility of *Pass It On!*
- Develop ways to increase the size and diversity of our membership
- Further the influence of CMN's mission and visions in the world today

It is nothing short of astounding that an organization of our size—about 480 members—could raise \$15,730. The success of the CMN Growth Fund campaign is a testimony to our belief in the value of CMN and in the need for it, as well as to our commitment to CMN's future. Thanks to everyone in the Children's Music Network for our generous gifts of music, vision, hard work, and money, all of which are essential to help CMN move forward with renewed strength and leadership for years to come. **YIP!**

Contributions to the CMN Growth Fund are still welcome. Additional gifts will help cover administrative costs involved in our search for an executive director.

among those assigned to do this analysis.

5. Keep alive the connections you make. Once a year seldom does it. Keep in touch—really.

Tackling racism and trying to get close to each other involves risks. But, in the words of Tom Hunter's song, it's a way to "make the world we live in a little more worthy of our children." **YIP!**

Caroline Presnell lives in Evanston, Illinois. She likes shape-note singing and singing along with CMN members' tapes in the car.

**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 May,
will go to current
members only.**

Interview: Hawes

➤ continued from page 3

themselves as appropriate and even “good” for children. There was overlap between the two categories, of course.

PIO!: Could you give some examples?

Bess: The grownup songs for children had sometimes emerged from an earlier adult repertoire—“Frog Went a-Courting,” “Who Killed Cock Robin,” and the like. Many such songs are about animals—adults seem to feel that any kind of behavior can be harmlessly discussed if only an animal did it, and children appear to enjoy that feeling, too.

PIO!: How do songs for adults become children's songs?

Bess: Some grown-up songs are selected out by children themselves, without adult participation; for example, my lively preschoolers picked up a song from a Pete Seeger record, which they sang loudly and distinctly every time we went to the bank one summer:

But the banks are made of
marble

With a guard at every door

And the vaults are stuffed with
silver

That the farmers sweated for.*

The kindly New Hampshire bank
tellers never appeared to hear.

PIO!: Are children being rushed into adulthood by such songs?

Bess: There's little to be done about that kind of thing; it, too, will pass. But it is important to bear in mind that children are paying a particular kind of attention to the words of the songs they sing and hear. Silly, political, complex, romantic, religious, sexy, tragic, whatever—the words go into the memory and are stowed away until again activated.

PIO!: And that's okay?

*“Banks of Marble,” by Les Rice.
© 1950 by Stormking Music.

Bess: Just like the gruesome old fairy tales, many of the songs our children casually learn and remember forever deal with the great subjects—love, hatred, passion, death, treachery, courage. Both children and adults need to learn how to talk about these things, and for my money, “Barbara Allen” or “Who Killed Cock Robin” or “Old Blue” are solid ports in the storm, as solid as “Little Red Riding Hood” and “Hansel and Gretel.” They've lasted a long, long time, and sheer endurance is always a symptom of importance. Always remember, too, that when you hear about the grim things when you're small, it makes a big difference if you're all cozy sitting in your mother's or father's lap.

PIO!: Do you think children make up songs as gruesome as the songs they learn from adults?

Bess: The songs that children make up themselves or learn from other children are also pretty down to earth. Furthermore, most are remarkably stable and have lasted centuries, again suggesting some kind of usefulness for the singers. Such songs often accompany traditional dances, clapping patterns, and chasing or partner-choosing games; some are just sung in moments of group joy or individual reflection.

PIO!: Your books focus on songs like this, don't they?

Bess: I have had the pleasure of working on two major collections of such songs. The first, *Step It Down: Games, Plays, Songs and Stories from the Afro-American Heritage*, was coauthored with Bessie Jones and came out in 1972. The second, which came out in 1997, is a joint venture with my brother, Alan, and J. D. Elder, of Trinidad/Tobago. It's titled *Brown Girl in the Ring: An Anthology of Song Games from the Eastern Caribbean*. Both of these books, readily available in public libraries, contain useful references to other collections, with

detailed histories of particular songs, versions and variants, geographic spread, and all kinds of fascinating information I only can hint at now. Both books I worked on contain directions for the games and dances, as well as the music of the songs.

PIO!: Do you feel as if these books are mostly reminders of the way things used to be? Are they mostly nostalgic?

Bess: Most of us believe that such traditional children's pastimes have been drowned out in recent years by the clamoring media. Perhaps. I remember noting, when I first moved to California in the 50s, that though I didn't often see “Hide-and-Seek” played in San Fernando neighborhoods, there was a strangely similar game called “Marco Polo” echoing through the backyard swimming pools. Personally, I recommend that you announce the death of children's traditional play activities with some restraint. I hardly ever do it any more. Truly useful, important, beneficial, supportive material rarely leaves the repertory entirely, though it may well be changed into a more fashionable guise.

PIO!: Is there anything else you'd like to tell our readers?

Bess: I haven't spoken too much about music that adults themselves have deliberately composed based on material from children. I applaud the movement one hundred percent. Our society needs more and more people who are truly concerned with the needs and concerns of children. Malvina Reynolds, in particular, has shown us a part of the way. Now, I have done the best I could to answer your questions, but if there is anything more I might be able to help any reader with, please let me know—except for recording or publication advice. I am now truly officially retired and have little contact with present-day publishing issues. Give all my best wishes to all songwriters and, most especially, to all song singers. **PIO!**

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, especially the theme for the issue (see Editorial Page)...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...
- ✓ and 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 as space permits.

Submission via e-mail or disk is preferred.

Deadline for Spring '99 issue:

Except for regional reports, all materials must be submitted by **May 15th, 1999**

Send articles (except lesson plans) to:

Bob Blue

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

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

Susan Keniston

Developmental Editor
1951 Branciforte 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 Avenue
Oakland, CA 94610

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

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 LETTERS TO THE EDITOR!

Letters to the Editor may be addressed to:

Pete Seeger

and should be e-mailed to:

B40Drive@aol.com

or sent via regular mail to Pete

c/o Susan Keniston
1951 Branciforte Drive
Santa Cruz, CA 95065



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Check one...

- ☐ **Libraries and Schools: \$25** (CAN\$35 Canada; US\$30 other international)
Contact name listed, but not cross-referenced in the CMN directory.
- ☐ **Individual or Family Membership: \$35** (CAN\$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** (CAN\$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** (CAN\$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.

Total
Enclosed \$ _____

ABOUT YOU...

Your Name(s): _____

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:

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:

Your day and/or evening phone(s) as appropriate:

Day phone (____) ____-____ Evening phone (____) ____-____

Fax line (____) ____-____

E-mail and/or Web Site _____

Your closest or preferred CMN region (check one):

- | | | |
|--------------------------------------|--|--|
| <input type="checkbox"/> Canada | <input type="checkbox"/> MidAtlantic | <input type="checkbox"/> Midwest |
| <input type="checkbox"/> New England | <input type="checkbox"/> NY Metro | <input type="checkbox"/> Northern California |
| <input type="checkbox"/> SouthEast | <input type="checkbox"/> Southern California | <i>More are being added as we grow!</i> |

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.