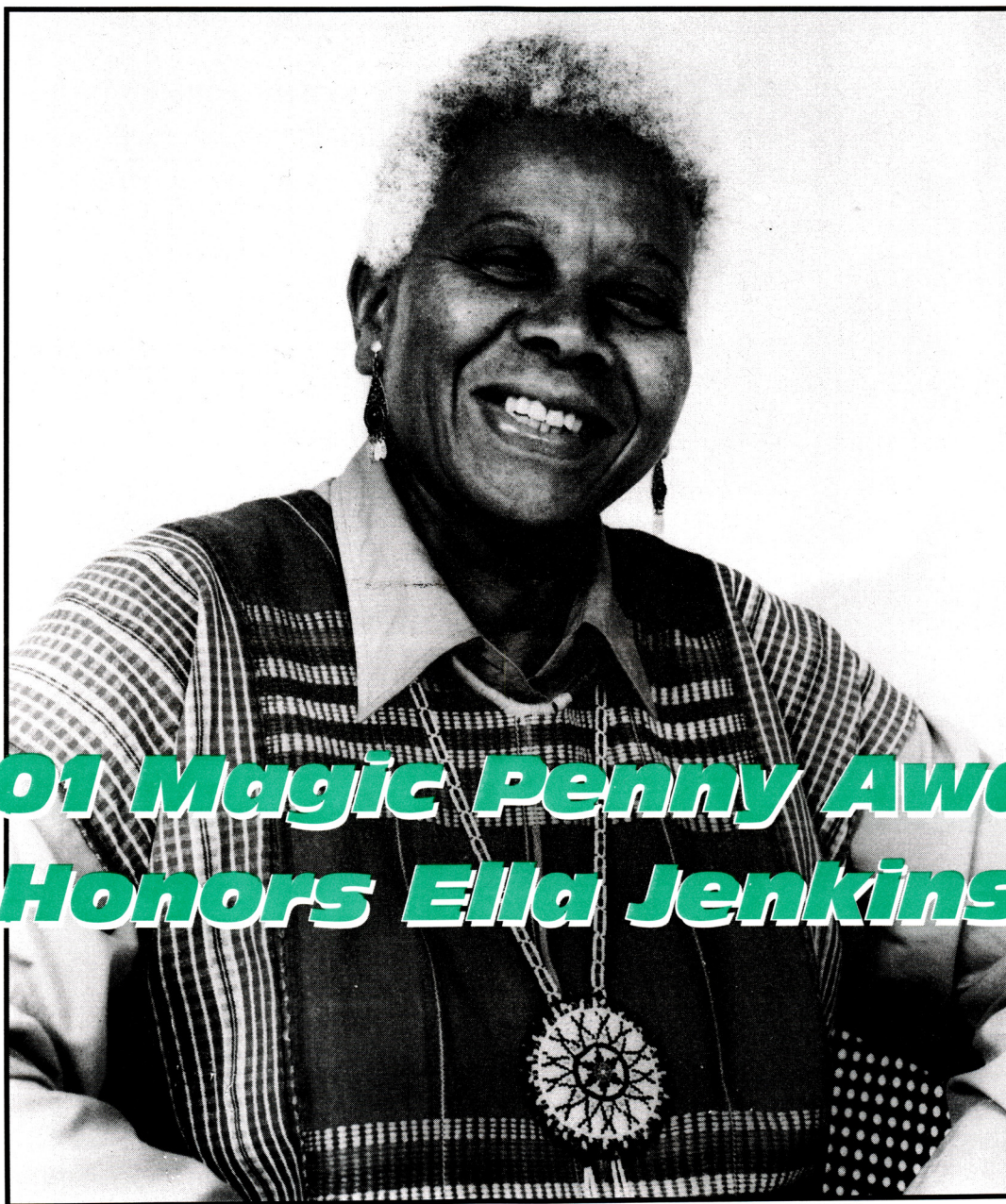

PASS IT ON!TM

The Journal of The Children's Music Network

ISSUE #39

Fall 2001



2001 Magic Penny Award Honors Ella Jenkins

Inside...

- An Interview with Andrea Green Feigenbaum
 - Summer Music Camp for Teens
 - Holiday Singing Dances for Kids 9 and Up
 - Performing Outside the Box
 - Singing and Drumming with High Schoolers
 - Great Songs for Sixth Graders
-

Why there is a CMN...

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

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

WHO WE ARE . . .

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

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

WHAT WE DO . . .

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

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

OUR PRINCIPLES . . .

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

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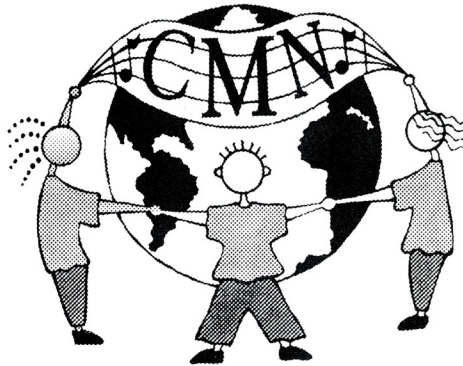
With deep appreciation, we acknowledge

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.



PASS IT ON!™

is the journal of

THE CHILDREN'S MUSIC NETWORK

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IN THIS ISSUE . . .

Features

Room for Everyone in <i>Homeroom</i> : An Interview with Andrea Green Feigenbaum	2
2001 Magic Penny Award: An Interview with Ella Jenkins	7
A Rabbi's Foolish Wisdom	11
Songs Sixth Graders Love to Sing	13
Summer Music Camp for Teens: A Taste of Professional Musicianship	16
Two Winter-Holiday Dances	21
Singing Hands: A Vocal and Percussion Residency ...	25
Performing and Recording Outside the Box	30

Columns

2001 National Gathering Update	15
News from the CMN Board	32
CMN Connections	36
Curricul! Curricula!	37
Media Waves: A Day In the Life	39
Children's Music Internet Resource List	40

Songs

"Just Like You"	4
"(You Don't Have To Be Irish To Sing) An Irish Song"	12
"Coyote Calls"	20
"Oh Hanukah/Yemei Hahanukah/ Oy Hanukah"	23
"Au Revoir Les Bateaux"	27
"Who Decides?"	34

Departments

Book Review: The Mozart Effect for Children	19
Regional Reports	35
New Sounds	38
Announcements	42
How to Submit	inside back cover

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Editorial Page


Introduction

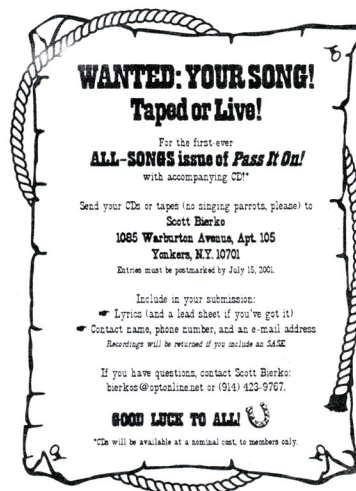
by Susan Keniston

Welcome to the fall 2001 issue of our CMN journal! A couple of years ago several CMN members pointed out to me that it would be great to have *PIO!* cover the topic of "music with older children." I've kept that idea in mind, meanwhile compiling a list of authors to write about it, and you're holding the results in your hands now. From doing a multicultural singing and drumming residency with high schoolers to running a summer rock-and-roll camp for teens; from musical theater that speaks to the struggles of adolescence to winter-holiday songs and dances older kids will enjoy, to those gruesome and beautiful old camp songs sixth graders can't resist, readers who make music with these ages will find plenty of great ideas here. There are also insightful pieces about breaking out of the mold in performing and recording work and about remaining true to one's own cultural identity while participating in and enjoying others' traditions. Our columnists and news reporters have their place in the chorus, too, as do the songs Bonnie has collected for you. Enjoy!

As most of you know from mailings that went out last spring, the winter 2002 issue will be our first all-songs issue, made up mainly of lead sheets for songs written by you, our members, songs that will also be available to you on a CD that you can purchase at cost. Scott Bierko is heading up this project, and by the time you read this page, he and his selection committee will have reviewed the songs submitted and be well under way. Be sure to keep your ears open for this extra-musical edition of *PIO!*

With this fall issue of *Pass It On!* I make my curtain call as the magazine's editor. I began six years ago, assisting Bob Blue. Although I had worked for many years as a professional editor, I had given up that work in favor of performing and teaching music. I hadn't really planned on getting back into editorial work again, but the opportunity to make what I hoped would be a significant contribution to the Children's Music Network led me eventually to take on the whole job of editing *PIO!* What a joy it's been to get to know so many of you and be inspired by your ideas and your writing, to work with other *PIO!* staff and the CMN board, and to see each issue through from conception to birth! Our network is a vibrant grassroots organization, and our wealth is in the depth and breadth of our experiences as caring, thoughtful, and creative people who put our heart and soul into our work with children. It has been a privilege to help you to share that wealth in these pages.

It's time now for me to move on, although I make this decision with some sadness. I'll miss sitting in this seat and being in close touch with CMNers from all regions of our network. But I am happy to know that the job is being passed into the capable hands of Nancy Silber, who will begin with the spring 2002 issue. She will bring her own vision to our magazine, and no doubt she will be eager to hear from you! 




WANTED: YOUR SONG!
Taped or Live!

For the first ever
ALL-SONGS issue of Pass It On!
with accompanying CD!

Send your CDs or tapes (no singing parrots, please) to
Scott Bierko
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Yonkers, N.Y. 10701
Entries must be postmarked by July 15, 2001.

Include in your submission:
- Lyrics (and a lead sheet if you've got it)
- Contact name, phone number, and an e-mail address
- Reversing side will be returned if you include an SASE

If you have questions, contact Scott Bierko:
bierkos@optonline.net or (914) 423-9767.

GOOD LUCK TO ALL! 

*CD will be available at a nominal cost to members only.

Room for Everyone in *Homeroom*

An Interview with Andrea Green Feigenbaum

conducted by Jenny Heitler-Klevans



Andrea Green Feigenbaum

In March, the Mid-Atlantic Region held its first week-end-long regional gathering as part of the "Spotlight on a Region" program.* The gathering was a resounding success!! One of the highlights of the gathering was a performance by students from Sandy Run Middle School, of excerpts from a musical play, *Homeroom*, co-written by Andrea Green Feigenbaum and Selma Tolins-Kaufman. Directed by Judi Starr Pezola, the students gave an excellent performance, and the content of the show felt very true-to-life. It was meaningful and touching for those of us in the audience. Performed by an ensemble cast, *Homeroom* addresses issues many preteen and teenage students face, such as concern over appearance, loneliness, grades, friendships, family, and fitting in, as well as the feelings of students in special education (both gifted and learning disabled).

Andrea Green Feigenbaum, one of the writers of the play, talked about the show at the Mid-Atlantic Gathering, during a panel discussion entitled "The Power of Music to Build Community." She is a music therapist, composer, and children's music specialist and lives in Cherry Hill, New Jersey, with her husband and two daughters.

PIO! Please tell me about your background and how you started writing musicals.

Andrea: I started writing musicals in 1984, when I was working as the

*See winter 2001 *PIO!* for a description of CMN's new "Spotlight on a Region" program. The spring 2001 *PIO!* "Regional Reports" column contains a write-up of the various events of the two-day Mid-Atlantic Regional Gathering mentioned here.

music therapist at the HMS School for Children with Cerebral Palsy, in Philadelphia. I was searching for a way to bring these children together as equal partners with the non-disabled children from Germantown Friends School, also in Philadelphia. I knew that both schools wanted to find a way to bridge the two worlds of their students, but didn't know how to do it. I was inspired to create the musical, *On the Other Side of the Fence*, to address these concerns.

I have written 8 musicals over the last 18 years, all out of the need to help diverse groups of students find common ground in which to work together and find friendship. This became known as "The Something Magical Project" at HMS and GFS. Eventually, I was invited to bring this project to other schools throughout Pennsylvania, New Jersey, and California.

PIO! How did you go about showing students their common ground?

Over the 18 years of creating these musicals, I have continued to use metaphor as a tool to explore issues related to teaching tolerance.



Sandy Run Middle School (Dresher, Pennsylvania) production of *Homeroom*, directed by Judi Starr Pezola, February 2001.

together under the same roof.

In all my musicals, I have tried to bring to life the feelings of love and kindness that were born and grew so deeply between the children at the HMS School and Germantown Friends School. The melodies, the rhythms, and the soul of each musical hopefully reach out to capture the spirit of every child I have been so fortunate to have known over the years.

PIO!: Why did you write *Homeroom*?

Andrea: In 1988, Selma Tolins-Kaufman, a school psychologist and writer, introduced herself to me after attending one of my musicals. Up until then, my musicals had been for children in grades K-6. Selma wanted to discuss the possibility of our co-writing a musical for an older age group. I would be the composer, and we would collaborate on the script and the lyrics. Selma secured funding, through a grant, to have me work together with her and develop a musical based on the writings of hundreds of middle-school students.

Although we had no direct contact with the student writers, we became very close to them via their stories, and it seemed many of the stories repeated common concerns and issues of adolescents. After absorbing all the material, Selma and I seemed to flow naturally into the creative process of developing the script, the lyrics, and the music.

Homeroom seemed best suited to a revue-style musical, capturing the form of the initial writings in a musical context, almost like snapshots. Although our initial intent was to create the musical for children to perform in schools, we were thrilled when the Walnut Street Theatre in Philadelphia agreed to coproduce *Homeroom*, first as a summer offering and then as part of their regular season. It was quite a thrill to see the show sold out and extended in its run at the Walnut. We were also very pleased when Samuel French published the show.

PIO!: In addition to the writings from the students, did you use your

own experiences as a teenager to help you write this musical?

Andrea: As a teenager, I was quiet and shy—but extremely observant. I was sensitive in terms of how other children acted toward me, but I also remember being overly concerned about the feelings of the other children around me. I remember the feeling of being invisible and insignificant when certain kids ignored me—ones who I thought were so important at the time. I remember reading the book, *Harriet the Spy*, and like the main character, Harriet, I started to write down all my experiences in a private journal. I think this was the beginning of my discovering how writing could help me work through my worries and problems.

PIO!: Do you think kids today are similar to kids when you were growing up, or different?

Andrea: I don't think kids today have changed from the past. I look at my 11-year-old daughter, who

continued on page 5

Comments from Student Actors in *Homeroom*

"At first I thought Dawn was the stereotypical cheerleader—cute, popular, lively. But as the play went on and I got into my character, I realized that Dawn is very smart and gifted, and she isn't the stereotype that people think she is."

"Christine has different sides to her personality. She can be caring, soft, and loving and also flirtatious and foolish. Deep inside of herself, though, she is pretty insecure. Christine's character shows that even though someone looks pretty, popular, and happy, that is not always what she is feeling."

"*Homeroom* has taught me that, although everybody is different, they all want similar things, like friendship, looks, and being part of the crowd."

"*Homeroom* shows how just in one room of school there can be so many different people with so many different problems and that you can learn more than academics in school."

"I feel I am a lot like my character David because we are both in the gifted program. . . . David withdraws somewhat from the crowd due to his parents' divorce. I believe if David could use his smartness in a

more positive way, he would be pretty popular and well liked. David tries to use humor to "up his popularity level," and I feel sometimes he is afraid of letting his smartness slip out. A lot is expected of David, and he works hard at fitting in socially."

"I learned from being in *Homeroom* that popularity isn't everything, it's how you are as a person that really counts."

"When I think of Joy, the tough girl, I think of her as someone who has no limits. She does whatever she wants to do, whenever she wants to do it. She is real different from me, and I've worked hard to develop this character. I think Joy tried to hide her depression by wanting to be "big." To make herself happy she hurts others and does anything to get her way. I wonder why her name is Joy."

"One thing I have learned while being in this play is that every single kid is unique. Some might be good at sports, others at math and other subjects. The point is that we are all alike in some ways and we are all people with similar feelings, and so we should all be treated fairly and should all respect each other, no matter what."





JUST LIKE YOU

words & music by Andrea Green
©1996 Andrea Green

This song is sung by three characters in the musical described by Andrea beginning on p. 2. With a few adjustments, the lyrics below fit into sections A1, A2, or B as marked on the music below.

Rubato

A1 STUDENT #1 F Amin B \flat Gmin7 C7 F

I'm a kid in spe-cial ed, and I'm clas-si-fied "L D". Though I'm

Cmin7 F7 B \flat E \flat 9 *last time to TAG* Gmin7 C7 F **A2** F Amin

dif-ferent from the crowd it's true, I'm a per-son just like you. When I try to write a

B \flat Gmin7 C7 F Cmin7 F7 E \flat 9

theme or take notes from off the board, It's a jig-saw puz-zle with-out a clue. I'm a

Gmin7 C7 F **B** *Faster with a beat*

per-son just like you. Look at me, take a real good look. What you see is what you

get. I'm O K. I am "A" O K, and all I want from you is some re -

TAG STUDENT #2 ALL

spect. Play-ing per-son. I'm a per-son. I'm a per - son too.

Just Like You

➔ continued from previous page

Student #1:

- (A1) I'm a kid in special ed,
And I'm classified "L D".
Though I'm different from the crowd it's true,
I'm a person, just like you.
- (A2) When I try to write a theme,
Or take notes from off the board,
It's a jigsaw puzzle without a clue.
I'm a person, just like you.
- (B) Look at me, take a real good look.
What you see is what you get.
I'm OK. I am "A" O K,
And all I want from you is some respect.
- (A1) Playing ball is not my thing.
I'm not a jock or superstar.
I may not be Doctor "J", what's new?
I'm a person just like you.

Student #2

- (A1) I'm a kid in special ed
With a personality.
Though I'm different from the crowd it's true,
I'm a person, just like you.
- (A1) Just because I get straight "A"s
Doesn't mean I'm on a cloud.
I would like to be a part of things,
Just a person in the crowd.

Student #3

- (B) Look at me, take a real good look.
What you see is what you get.
I'm OK. I am "A" O K,
And all I want from you is some respect.

Student #2

- (A2) Academics are my thing,
I can't help it if I'm smart.
You don't have to call me any names.
Have a heart, have a heart, have a heart.

Student #3

- (A1) I don't feel I should be labeled
Like a package on a shelf.
What happens when you're labeled is
You can't become yourself.
- (B) I'm sick, I am sick and tired
Of being picked on, poked, and pushed to the side.
I've had enough of that nasty stuff.
After all, even I have my pride.

Student #2

- (B) It is true, I've got a high IQ,
But that's just a number on a test.

Students #1, #2, & #3:

- (B cont.)
What you do to help in this world
Is the thing that makes you different from the rest.
- (A1) I'm a kid in special ed
With a personality.
Though I'm different from the crowd it's true,

Student #1:

I'm a person.

Student #2:

I'm a person.

All three:

I'm a person too.



Interview: Feigenbaum

➔ continued from page 3

is attending middle school, and she is going through almost the same social and academic turmoil as I did. She is coping with being accepted in peer groups and learning how to "survive" in a very challenging and high-achieving academic world. The fashion, styles, and the music may be different on the surface, but the developmental process seems to be the same.

PIO!: Are there any considerations in terms of musical style, when writing for this age?

Andrea: I am challenged, in terms of my composing, not to contrive lyrics or music for the sole purpose of sounding like the radio. I write musical theater, and I am pop influenced, but I realize that I must stay true to my own distinctive style. I find that when I am honest and write honestly, teens connect with my music.

PIO!: It seems that *Homeroom* reflects how many teens feel. Have there been times when kids felt uncomfortable performing something that seems so close to their experience?

Andrea: I have always been amazed at how connected kid performers feel to *Homeroom*. It's almost like they feel it is *their* show—like they own it. It's an ensemble piece, so I think a real family unit is created by the cast. Since there is no star per se, everyone feels equally important to the show. I think individual child performers are able to work through some of their own personal issues via the musical. But I also think children work out

continued on next page ➔

Interview: Feigenbaum

➔ continued from previous page

how they feel about other issues. For example, take special education. Everyone has had some direct contact with someone in special ed. The stigma of special education has gone on for a long time, and *Homeroom* addresses that in a big way.

PIO!: *Many people who work with younger children are afraid to work with preteens and teens. Do you have any advice or hints about this?*

Andrea: I think you need to be comfortable working with teenagers. They are strong and can be confrontive at times, but they are also vulnerable and sensitive. I think in order to work with teens, one needs to be secure and capable. Teenagers can see through faking it. They can be moved by excellence, skill, and honesty.

PIO!: *How do you strike a balance between finding universal archetypes and over-generalizing? What makes the characters seem real, rather than stereotypical?*

Andrea: I think staying true to the music and the lyric, finding the balance, and staying as simple as possible are all important. Also, avoid trying so hard that you lose the point. Selecting good song titles and musical hooks keeps one true to the main theme and purpose, and away from something stereotypical or contrived.

The other thing that helped was getting the material directly from the students. In their essays, the students were asked to express who they were—versus what they did—and it seemed to open the door for some authentic heart-to-heart writing. I believe my skills as a music therapist helped me to tap into what I read about and then know what to do with it. My background in psychology and my work as a creative-arts therapist helped me to interpret and draw out certain common threads or issues that were presented in the essays and to bring attention to some of the more



Photo by David Perry

Some of the Sandy Run Middle School students who performed Homeroom at the CMN Mid-Atlantic Regional Gathering, March 2001.

individualized pieces. When I read the piece by a young girl who spoke of the loss of her dad and how she remembered how he had always helped her do her homework, I knew this had to be included. The song "Going It Alone" was the result. My improvisational and composing skills helped me to connect with and reflect, musically, the essence of the material the teenagers wrote about.

Selma and I spent endless hours reading the essays, rehashing and discussing the stories that seemed to jump out at us. The process, for the most part, churned and flowed like a river. It was natural, and it poured out into many directions.

PIO!: *What has happened to Homeroom since you wrote it? Have you gotten feedback from students who have performed it?*

Andrea: Recently the Sandy Run Middle School did a performance of *Homeroom*. I was very impressed with their production, particularly with how the teens were so in character and able to bring their characters to life so beautifully. After speaking to many of the teen actors, I was energized and knocked out by their insights into the show and how it related to their own lives. I know many schools throughout the country are doing *Homeroom*.

Nothing makes me happier than to

Homeroom Coauthor Selma Tolins-Kaufman

The show *Homeroom* was co-written by Andrea Green Feigenbaum and Selma Tolins-Kaufman. At the time they met, Selma was Director of Pupil Services in the Methacton School District in suburban Philadelphia. The district had decided to mainstream special-education students and wanted her to develop programs to sensitize students. Selma had already worked out an educational program for elementary students, but was interested in doing something more creative, such as a play or musical, for the junior-high and high-school students.

Selma found out about Andrea, visited one of her shows, and approached her with the idea of writing a musical. Once Andrea agreed to work on the project, Selma met with the English teachers, the guidance counselors, and the special-ed teachers in the district and asked them to have their students write essays on "how it feels to be me at this time." She received over 600 essays, and it took her and Andrea a year to complete working these essays into a play. *Homeroom* opened in Philadelphia in 1988. Since then, students from schools all over the country have performed the show, and it continues to work its magic and serve its purpose in helping people to understand that even though we have many differences, underneath we share the same feelings.

see that this show has greater value than pure entertainment. It has taken on a life of its own. A dream I have is for *Homeroom* to go to Broadway. Maybe someday it will.



Jenny Heitler-Klevans lives in Philadelphia with her two sons and her husband David, who performs with her as the musical duo Two of a Kind.

Note: You can contact Andrea Green Feigenbaum about *Homeroom* or any of her other musicals at: 33 Spring Mill Lane, Cherry Hill, NJ 08003; phone: 856/427-9162; e-mail: greenfigs@aol.com.



2001 MAGIC PENNY AWARD

The Magic Penny Award, named after the song by Malvina Reynolds, is a Children's Music Network tribute to people in our community who have dedicated their lives to empowering children through music. It is the intent of CMN to give this award annually, at our national gathering, to honor the lifetime achievement of someone whose work most embodies our mission.

The interview below with Ella Jenkins first appeared in Pass It On!'s tenth issue, in the winter of 1992. We offer it again to reacquaint readers with the remarkable woman who will receive this year's CMN Magic Penny Award, celebrating a lifetime of achievement in children's music. In the near-decade since we last talked with Ella, there has been a steadily-widening worldwide appreciation of the importance of her work. She is a Grammy nominee (1999, for Ella Jenkins and a Union of Friends) and has won several Parents' Choice awards. The Alvin Ailey Dance Theatre performs material from two of Ella's songs in their signature work "Revelations." She has written for and appeared on many television shows, including Sesame Street and—many times—Mr. Rogers' Neighborhood. Ella has been declared an honorary citizen of several cities and states and has the key to the city of Utica, New York. In 1988 she represented the U.S. in a major cultural exchange with the People's Republic of China. CMN is deeply honored to have the chance to appreciate a woman who has meant so very much to the work that we do.

"I'm There to Serve Children."

An Interview with Ella Jenkins

The large, smiling woman who has come to visit your school or day care center today seems to have brought with her the whole world in a small bag. You and your classmates gather around, eyes widening, as she pulls from it five very different harmonicas, maracas, a yo-yo, a set of clave sticks and castanets, photographs of bright scenes from distant places, and several of the brightest, fastest, tops you've ever seen. After awhile she settles into a chair, picks up a dark brown, well-travelled ukelele, and says the words that have begun many of her performances for thirty-five years. "Whatever I say to you," she begins, "you sing back to me. And try not to jump the beat." Since the mid-1950s, Ella Jenkins has performed for the children of all seven continents, including a performance involving penguins in Antarctica. Her widely-imitated "call-and-response" method encourages children to participate, and her use of music from around the world makes her an important figure in multicultural education. A self-taught musician, Ella Jenkins was born in St. Louis and grew up on Chicago's South Side with her mother, who worked as a domestic, and her older brother, now a sociology professor. After junior college, she became a youth worker in Chicago, always using the music of different cultures as a tool. By the early 1950s, she was performing in Chicago Folk clubs. In 1956, she quit her job at a local YWCA, "paid up all my bills, bought a little hi-fi and created a job for myself." Thus began at least the rhythm section of children's music. In that same year she took a demo tape of four songs to Moses Asch of

Folkways records in New York City, who signed her to a contract on the spot. Thirty-five years later, she has recorded twenty-two albums for Folkways.* Her classic *You Sing a Song and I'll Sing a Song*, recorded in 1966, remains the best-selling album in the history of the Folkways label. Her newest Smithsonian/Folkway releases include two videos, *Ella Jenkins Live at the Smithsonian* and *Ella Jenkins for the Family* (scheduled for February release), and a new album, *Come Dance By the Ocean*. Table tennis champion, connoisseur of Afro-Cuban music, collector of harmonicas and spinning tops, and most of all, lover of children, Ella Jenkins lives with her dachshund in a red-brick town house in Chicago's Old Town. Ms. Jenkins spoke with Phil Hoose by telephone from her business manager's office in Chicago.

PIO!: *Were there any role models for you in children's music when you first started?*

EJ: No. My role models were in popular music. Tap dancers. Billie Holliday. Cab Calloway. Danny Kaye. I especially loved Cab Calloway. Whenever he would come to the Regal theater in Chicago I would try to see him. His "Minnie the Moocher" was a classic call-and-response song, where he would sing "Hi-De-Hi-De-Hi-De-Hi" and the audience would answer. When I first went to get an album of children's music together, I thought about Cab. In fact, I wrote a children's song for him called "The King of the Hi-De-Ho."

I know a man, a man that I know.
They call him the king of the hi-de-ho.

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Editor's note: The count is now twenty-nine plus a couple of anthologies and two videos.

2001 Magic Penny Award

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PIO!: Was there such a thing as a “children’s musician”?

EJ: Well, there was Pete [Seeger]. But he alternated between children’s and adult music. I always liked his music. He brought in other cultures. Danny Kaye, too. He used to sing to children, and bring them music and stories from other cultures. But there were really not children’s artists as there are now.

PIO!: Tell us about the early music that you heard.

EJ: I give credit to my uncle Flood. I’m not a trained musician and he wasn’t either, but he gave me some of my first sounds. He had migrated up from Louisiana to Chicago. He worked in the steel mills in Gary. He relaxed himself with a harmonica. He always carried it in a pocket of his pin-striped vest. After work, first he would shower and eat, and then he’d come back to a chair and relax and take his harmonica out of that pocket. He loved blues. I sat on the floor at his feet. It was my own private concert. That was so special to me. I learned to play the harmonica by listening to him. He even had his own jukebox. Once a month he would have somebody come in and change the records. He loved Big Bill Broonzy. I use the harmonica in most of my albums, concerts and workshops. I do it in memory of my uncle and my mother. My mother did day work in homes. One year she worked extra time during the Christmas holidays so I could get this harmonica. It was a chromatic. I lost it one day. I cried all night and day. I vowed to learn it for her. I think a harmonica is a great instrument. It’s so portable. I have taken harmonicas around the world. I took it to Antarctica and played for the penguins. They were curious, not afraid at all. When I got back, someone asked me, “Did you give any concerts?” I said, “I gave the most formal concert of my career.”

PIO!: Did you hear a lot of music outside of your home?

EJ: Oh, yes. There were churches across the street. They had big speakers, and you could hear gospel music and the sound of tambourines coming out the open doors. And every neighborhood had its own dances and rhymes and songs. I was very aware of the differences because we moved so much. When I was growing up on the South Side of Chicago, black people were always trying to move north, block by block. At first we lived in the mid-30s, like 35th street. That was called “mid-south,” and was considered poor. Our goal was to get up into the 40s and the 50s. If you ever graduated to the 100s you were living in big homes, mansions to the black community. We moved every year. Moving day was always May 1. There were rhythms and rhymes and games in each new neighborhood. Sometimes the same song would change a

little bit even from block to block. One example is “Miss Mary Mack.” On *You Sing a Song and I’ll Sing a Song*, I have three different versions of that song. Each version has different verses, and I use different claps for each. They come from different neighborhoods in Chicago. My friends and I were always making up rhymes and rhythms and dances. And so were kids throughout Chicago. It got so you could identify the neighborhood by watching someone dance: “Oh, she’s a West Sider,” you would say.

PIO!: You seem to know so much music from around the world. Did all of that come from your travels as a performer?

EJ: No. When I was a teenager, my friends and I would gather outside the neighborhood record shops and listen to the music sound out over the loudspeakers and learn the new songs. We’d make up our own dances. I spent a lot of time in the booth of one particular record store, listening to records of music from around the world. I was always interested in different cultures. At that time, you could listen to the records, try them out, before you bought them. I heard my first Folkways records in that booth. I had a friend who would let me listen any time but Fridays and Saturdays: that was their busy time. I travelled around the world in that booth. And a lot of my ideas for call-and-response came from that booth, too. When I’d listen to the music of India or the Middle East, there would always be one leader and then the group would answer. Same with Egyptian music, Arabic music, Israeli music, and African music. It reminded me of the music I heard in the churches I had attended. There would be a preacher who would go back and forth with the congregation.

PIO!: How did you get started working with children and music?

EJ: As a teenager and as a young adult, I worked in children’s camps and volunteered in community centers. I always used music in those jobs. Then when I was 21, I started junior college. All I wanted to do was work with children. I’d work some, then go to school some. I graduated with a B.A. in sociology, and I minored in child psychology and recreation. After school, I got a job as the director of teenage programs at a YWCA in Chicago. I tried to get the black teenagers I was working with to identify with Africa. Now it would be cool, but back then, they didn’t want anything to do with Africa. So I started a Latin American club. Those kids loved Latin music. They loved bongos and congas. I said, “Well, we’ll start ‘em where they are. Then we’ll work back to Africa.” Before too long, someone from Channel 11, WTTB in Chicago, came over. He had M.S., and when he heard the music, he pulled himself all the way to the second floor to see us. He even played congas. He said the station had a children’s program called *The Totem Club*. The host was Joe Kelley. I remember he dressed in an Indian outfit. They

wanted me to be a guest. This was live television. I said, "Sure, as long as we can do just what we do here." So I brought some children over and we did just what we did. They invited us back, and then asked us to be regulars. This was in the mid-1950s. I did that for four years. I didn't get paid, but I became known. Before I knew it I was performing with kids at a lot of schools and YWCA camps. The children performed with me. I was creating new music all the time.

PIO!: *How did you and Folkways find each other?*

EJ: In 1956 I was playing at the Gate of Horn in Chicago when I met a man named Kenneth Goldstein. He used to do liner notes for a lot of blues albums. He heard me perform and said, "I have a friend named Moses Asch in New York. You should make a demo of three or four songs. Write to him and then go see him. Use my name." So I did. Mo and I shook hands. He was in a tiny little place. I sat outside in the studio while he went into the control booth with another person. I could hear them playing my demo. I felt very uneasy because I knew they were judging me. I was looking at them through the glass, trying to read the expressions on their faces. They stayed in there for a while, talking to each other after the songs were over. Then they came out to see me. Moses said, "You know, I think you've got some good ideas flowing. I'd like to see you expand it and add more instrumentation. I really think you're headed in a good direction. In fact, why don't we sign a contract right now?" I didn't know anything about contracts, about what I should ask for, but I was so delighted that I signed right there on the spot. My first album came out on a 10-inch LP. That was before the 12-inch ones. It was called *Call and Response: Rhythmic Group Singing*. Four basic chants were on there, and then some other things I added. Pretty soon word of that record got around, and teachers started using the call-and-response method. It was designed to help children feel at ease. Over the years, Mo really gave me a lot of freedom. When rock 'n' roll came out, he never pressured me to put out a rock 'n' roll record. And he allowed me to record at my own pace, when I was inspired to record. It wasn't "We gotta do a record this year." He let there be a reason for every record and he cared about quality.

PIO!: *In your career in children's music, have you experienced racial discrimination? Were you kept away from jobs you wanted, or out of certain schools, or from records you wanted to make?*

EJ: I've been discriminated against plenty, but not related to music. I got on that television show from the

start, and Mo treated me well. Early on, I made friends with a publisher, and I was able to get my material published, and published well. My discrimination was in restaurants and in nonmusical jobs. When I first graduated from high school, I needed work so badly. I pounded the pavement. Always it was no to blacks. No. No. No. I finally got a job during the war with the Wrigley Gum Company. My job was to pack K rations for the soldiers. They were like big Cracker Jack boxes. We'd pack them with Spam and cigarettes and Wrigley's gum. I was supposed to send them through hot wax

so they'd be covered and protected. At first no one would speak with me. I had taken a job away from one of the white girls who worked there. I felt such tension. For many weeks I ate by myself in a corner of the lunchroom. Then one

day one person came over and introduced herself. She was a popular person. Then she introduced me to others. That gesture is something I've never forgotten.

PIO!: *You're now entering your 35th year of working with children's music. What advice would you give to someone just starting out?*

EJ: You should like children. That's the first thing. There are some jobs in life that you don't have to love. But if you take a job with children, you should really care for them. If you go to perform with children, don't go with a chip on your shoulder. Don't go thinking, "Well, this is what I have to do. I've got this much time and this is what they're gonna get." I feel that in what I do, I'm serving children. And serving people who work with children. I'm trying to see if I have anything new that I might share with children. I want to help bake a cake in that classroom that has a lot of ingredients in it. I don't just sing to children. I show them pictures of the places we sing about. I bring back artifacts. I collect spinning tops. I have spinning tops from everywhere. Often before a performance I'll play with my tops with children. You never know for sure what impression you will make on a child. You want to pass along the good, rich parts of life. There is so much violence and ugliness available for them. You want to give them something really good. I'm meeting people now in their thirties who first met me in a school or camp when they were three or four. A lot of them are in music. And they'll sing me the songs we sang that day long ago when we first met.

PIO!: *What makes a good performance?*

EJ: The best concerts, the best performances, are when everyone in the room is involved. When I get out there, the first thing I want to do is show myself as a friendly

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2001 Magic Penny Award

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person. As someone who cares for them. The same goes for writing or creating material. If you sincerely care, you're going to write material that means something to them, and you're gonna welcome new ideas. Ideas come from everywhere, if you really listen. Something in the way a certain child's name rings, or in the way they meet you. There's a real commercial concentration on children now. I went to the National Association for the Education of Young Children conference in Denver last week. There were over 22,000 people there. Many of them had products for children. Toys, books, records. I know a lot of people into children's things—in writing and recording. Some of them don't give two hoots about children. But when you get in a classroom, or in a camp, you're not in that room to take advantage of a fad or a new wave of commercial interest in children. As I said, you're there to serve them.

PIO!: *Are you still learning?*

EJ: I'm always looking for new ideas. I really appreciate learning from other performers, songwriters and storytellers. It's really a shame there aren't more workshops.

PIO!: *You've got to come to CMN gatherings. We have great workshops on topics like songwriting and storytelling. Kids take part. Children in our group are writing songs of their own, and sometimes they lead their own workshops.*

EJ: That's great. You gotta send me some more information on this group.

PIO!: *Consider it in the mail. How have your performances changed over the years?*

EJ: For years I sang strictly a capella. Just my own voice, with hand clapping and foot stomping and finger snapping. I loved rhythm. Then I evolved to tin cans and oatmeal boxes and waste baskets. Then I graduated up to water pails. Then on the West Coast someone gave me a Chinese tom-tom. And I was off. Now I use all sorts of things. Another difference is that the United States has become culturally more diverse. It's not just black and white and Hispanic anymore. Now when you go to a school you meet people from India, Vietnam, the Philippines, Cambodia, Haiti. I try to honor their cultures in song, too.

PIO!: *Do you meet performers and writers of children's music from a wide variety of cultures?*

EJ: Some, but I don't think there are as many Native Americans and African-Americans involved in doing children's music as in children's books. It struck me at that conference in Denver.

PIO!: *In the last issue we ran an interview with Reggie Kelland, the Director of Children's Marketing for A&M Records. She said at this point the children's music industry is mainly white men with moustaches.*

EJ: (burst of laughter). That is so funny. It's true, too. A lot of people have said there's been a cloning of artists. Something has to be done. There's a lot to be shared. I think the record industry should be looking for good talent among a wide range of ethnic groups. They shouldn't give them contracts just because they are of a certain color or background. It has to be an artist of quality. But they should be looking.

PIO!: *Have kids changed in 35 years?*

EJ: Two or three years ago a lot of people seemed to be saying that kids were less patient today and that maybe I should put some rock 'n' roll in my performances. But some kids get blasted with rock 'n' roll from the time they are born. Some of them can barely hear by the time they grow up. I think children need exposure to a variety of music at a young age. Jazz, blues. I'm very keen on presenting a variety of rhythms.


PIO!: *It strikes me that you don't define yourself entirely in terms of the children's music industry. When I talk about the industry, you talk about kids.*

EJ: Well, I've had a chance to see a lot of what life has to offer. I have been what I call a "freelancer" since 1956. Ever since I left the YWCA, I've been like the Russians, working on five-year plans. Every five years I look at my career. If it seems to be working, I'll carry on. If not, I'll go back to working with groups and YWCAs. It's feast or famine. Sometimes I get a lot of work and sometimes I don't. Year before last I performed in 40 cities. That was too much. The last two years I've been working on the *Live at the Smithsonian* video and another that will be out in January. I want to start working on a book. And I have a new record out.

PIO!: *I had a chance to see your Live at the Smithsonian video. It's really marvelous. Those kids loved you.*

EJ: I didn't really want to meet the children in advance. I like to set up as if it's a typical classroom, and I was just a visitor, and I was here to share some things. I didn't want to do any practicing. I'm glad you like it.

PIO!: *Is there anything you'd like to say that I haven't asked you?*

EJ: I'd like to say that the Children's Music Network is a great idea. Once I was in California and Marcia Berman told me about a meeting of CMN. I wanted to go but I couldn't. Just hearing the mission statement you read, and what you've told me about CMN, it makes me feel like I want to make a greater contribution in this area. The very fact that it exists is inspiring. It makes me wanna keep on keepin' on! 



A Rabbi's Foolish Wisdom

by Joanne Hammil

Last winter, after a People's Music Network Gathering in Hartford, Connecticut, one participant sent a heartfelt e-mail around expressing his anger at the singing of "Amazing Grace" within the Sunday morning "Songs of the Spirit" song circle. As an atheist, he was deeply offended and walked out as he usually does when a song is sung that alludes to being saved or has other religious references. This generated a great e-mail exchange, with many excellent points being bandied around among PMNers. It also made me recall my first encounter with this kind of religious dilemma and helped me to crystallize my thoughts on the question of participation and inclusion.

I grew up in a Christian, mostly Catholic town (Nutley, New Jersey). When I was about eight years old, I asked my rabbi if it was okay to sing all the beautiful Christmas songs each year in school. After some thought, he replied, "Yes, but don't sing the words *Jesus* or *Christ* or similar Christian words; just leave them out." I happily became an expert at singing Christmas songs with those words deleted.


In my eight-year-old mind, I had some dilemmas, though. I decided to sing out with my whole heart on "round yon virgin, mother and child," reasoning that it could be about any mother and child (and not knowing what *virgin* meant anyway). But I dutifully omitted every *Bethlehem*, because that seemed dangerously close to *Jesus* somehow. Though a bit convoluted, it worked for me, and I had found a way to enjoy the beautiful music that permeated school, Girl Scouts, and town activities for at least two months every year.

In fourth grade I had a teacher who, with the best of intentions, mortified me by asking me to share some Hanukah songs with the class. I couldn't possibly explain to such a kindly teacher that Hanukah is not an important holiday and mostly celebrates a military victory; that Hanukah songs aren't nearly as beautiful as all the Christmas songs and would sound lacking by comparison; that Judaism is full of rich music and traditions that have nothing to do with Hanukah. I couldn't even articulate those thoughts to myself then, but just knew this wasn't right and certainly wasn't going to "correct" the lack of inclusion I felt at Christmastime. Embarrassed and uncomfortable to the core, I dutifully sang "Oh Hanukah" and "Sivivon," and the kids predictably giggled at the *ch* sounds and thought the songs were hard and weird. I'm sure they were even more glad than ever that they were Christian. I was grateful when we were all happily crooning "Oh Little Town of ---" again.

Perhaps because of this early "training" in appreciating and adapting to another culture, I now find the lack of tolerance for other cultures' music a bit bizarre. To understand other people, we reach out to have deep discussions, learn about their foods, and glean a richness from their traditions that enhances our perspective and our appreciation of new ideas and of differences. If that culture involves songs that reflect different religious beliefs from ours, is that offensive or simply part of the whole understanding we strive for? By joining voices in each other's songs, religious or not, don't we better feel what others feel? By entering different denominations of Protestant and Catholic churches and singing along in their styles of prayer and song, I've learned much about dif-

ferent belief systems. By learning Native American and South African ceremonial songs, including those that mention the spirit world or god(s), I can better appreciate those various cultures and philosophies. And yes, even though now an atheist, when others join me on beloved songs from my Jewish heritage, I feel pride in sharing understanding of my own culture.

I don't believe that religious songs of any kind belong in public schools or at government-sponsored events. I am deeply offended myself when an institution representing all people slants its support toward one group, no matter how large a majority that group comprises. In schools and communities where religion and culture are discussed, attention must be paid to everyone's unique beliefs in ways that truly honor each culture and allow understanding and respect to build. My early experiences within a dominant Christian culture were difficult for me—even though I did enjoy many beautiful Christmas songs.

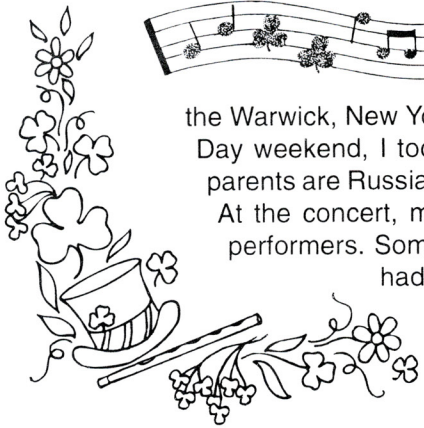
Song circles like PMN's "Songs of the Spirit," however, are so precious to me. They are times when we meet to join voices with hope and "prayer" and the dignity that comes from both sharing beliefs and appreciating different beliefs. Yes, sometimes I bristle a bit in a knee-jerk reaction to "religious" words—and then I either hum along or simply feel what others are trying to express through their own treasured songs. And sometimes I still employ my Rabbi's somewhat foolish but also somewhat wise dictate and just eliminate "key" words and happily blend my hopes and feelings and humanity with everyone else's. 

Joanne Hammil is a songwriter, educator, and performer. A longtime CMN board member, she directs several intergenerational and children's choruses in the greater Boston area.

(YOU DON'T HAVE TO BE IRISH TO SING)

AN IRISH SONG

words & music by Paul Vincent Nunes
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Folks sang along with great gusto when Vincent performed this number at the Warwick, New York, National Gathering Round Robin. He tells about writing the song: "On St. Patrick's Day weekend, I took my family to an Irish music and dance program. Now, I'm Portuguese, my wife's parents are Russian and German, and our kids are real mixtures. But we all agree: we just like Irish music. At the concert, my daughter Emily studied the program and remarked on the ethnic diversity of the performers. Some of the Irish dancers had Italian, Polish, Jewish, and Spanish names. 'I thought you had to be Irish to do Irish dancing,' she said. Inspiration, thy name is Emily! On the way home from the concert, I wrote the first verse and chorus of this song." You can find out more about Vincent's recordings and music at www.LighthouseRecords.com.

♩ = 121

B♭ B♭/D E♭ B♭/A

I've nev - er been to Dub - lin. Nev - er kissed the Blar - ney stone. No, I've

Gmin Gmin/F Cmin F B♭ B♭/D

Nev - er been to Ire - land. No, Ire - land's not my home. But when e're I hear a horn - pipe, I just

E♭ 3 E♭ 3 E♭ 3 B♭ 3 F 3 B♭ Chorus 3

have to sing a - long. Oh, you don't have to be I - rish to sing an I - rish song. Sing a -

E♭ B♭ B♭ B♭/D

long, sing a - long. No, you don't have to be I - rish, to

Cmin F B♭ B♭/D E♭

sing an I - rish song. Not eve - ry - one's so luck - y to have seen a lep - re - chaun.

E♭ 3 B♭ 3 F 3 B♭ 3rd time to final chorus

No, you don't have to be I - rish to sing an I - rish song. So your song. (Sing a-)

1 & 2 3 & 4

An Irish Song

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1. I've never been to Dublin,
Never kissed the Blarney stone.
No, I've never been to Ireland.
No, Ireland's not my home.
But when e're I hear a hornpipe,
I just have to sing along.
Oh, you don't have to be Irish,
To sing an Irish song.

Chorus 1

- Sing along, sing along.
No, you don't have to be Irish
To sing an Irish song.
Not everyone's so lucky
To have seen a leprechaun.
No, you don't have to be Irish,
To sing an Irish song.
2. So, your mother comes from Africa,
Your father's half-Chinese;
A little bit Israeli,
Some Dutch and Portuguese.
Your name may be Muhammed,
Betty, Sue, or Juan.
Well, you don't have to be Irish....

Chorus 2

- Sing along....
Not everyone's so lucky
To have shamrocks for a lawn.
No, you don't have to be Irish....
3. From Limerick to Luanda,
From Belfast to Oslo,
From Donegal to Mumbai,
From Cork to San Paulo,
From Waterford to Sidney,
From Galway to Hong Kong—
No, you don't have to be Irish....

Chorus 3

- Sing along....
Forget about your differences,
Let bygones be bygone.
No, you don't have to be Irish....

Chorus 4

- Sing along....
I hear the words are written
Upon the Parthenon.
No, you don't have to be Irish,
Even though it's kind of stylish,
*(repeat the previous musical
phrase to accommodate this line)*
No, you don't have to be Irish,
To sing an Irish song.

Songs Sixth Graders Love to Sing

by Jacki Breger

Singing with older kids can be pretty wonderful! Ten to twelve year olds—sixth graders—have long been about my favorite age to sing with in school and at camp. I just love singing with them! They are competent; they are able to hold their own on melody and parts; they are interested; they can understand complex ideas and tunes in songs; and they are fun! Sometimes the kids are reticent at first. They may test the leader and the limits. They may even be a bit obnoxious from time to time. But they really do love to sing. It's important to remember that!

It's also important to choose songs carefully and thoughtfully. Older kids like songs that are "real"—that have important content about real-life issues, that are beautiful, that are challenging, that have parts and harmonies and require some serious mastery. Like adults and younger children, they also like songs that are fun, funny, and silly. Here are some examples of songs in these categories and how I've used and taught them. (A note at the end of the article explains the asterisks and provides some information on sources for the songs. Known authors are credited; otherwise the songs are traditional or anonymous.)

CONTENT ABOUT REAL-LIFE ISSUES

I love talking about and singing songs from the Civil Rights Movement with older kids. They understand the issues and really "get it" about righting wrongs and singing for justice and equality. "We Shall Not Be Moved"* is one of my favorites. When I introduce it, I generally give a brief history of the song and the political movements through which it has traveled. As the kids become comfortable with the song, they always add their own verses,

often based on observations of what seems unfair in their own life experience. Some examples include "Stop the drug dealers, we shall not be moved," "No more police raids," and "We want to fix our school." Two other songs we all like a lot are "Oh Freedom"* and "Ain't Gonna Let Nobody Turn Me 'Round."*

I am frequently asked to bring in songs that relate to the social-studies units for the year. One sixth-grade class was studying the Depression of the 1930s. Two of their favorite songs were "Pastures of Plenty"* (Woody Guthrie) and "Banks of Marble"* (Les Rice). A group studying the 1960s loved "Turn, Turn, Turn"* (Eccl. and Pete Seeger), "Say the Word" (The Beatles), and "Ella's Song" (Bernice Johnson Reagon).

One of the all-time great experiences for me with a group of sixth graders was teaching them Si Kahn's song "Lady of the Harbor." They had spent several months of the year studying immigration, learning about where their families came from and what their early experiences were like in this country. I had heard the song and thought it would be perfect. The chorus quotes from Emma Lazarus' poem on the base of the Statue of Liberty, and the song talks about Si's grandfather's experiences and dreams, as well as current political issues around immigration. (This happened to be very current at the time, with California's anti-immigrant ballot initiatives.) It was a real challenge—a beautiful song not intended, really, for group singing. It soars and speeds up and slows down. But we took our time with it (it was to be one of their graduation songs), talked about the meaning, read the full poem, and talked about the language and the

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Songs Sixth Graders...

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choice of words. The kids loved it! Their teachers reported to me that they (the kids) were singing (practicing) it all day long, in class and out on the yard. By the time of graduation, they sang it like their lives depended on it. I could hardly lead them, I was so moved by their singing!

BEAUTIFUL SONGS, WITH PARTS AND HARMONIES

The first song that comes to mind in this grouping is "Suitors." I don't know anything about where the song comes from, but I know that older kids love to sing it. I learned it at camp when I was about 10, and I loved it. It never fails. The song is a tragedy, about a young woman whose father must approve her suitors. She falls in love with one who is not approved, runs off with him, and dies going against her father's will. It's an opportunity to talk about how things used to be—and still are, in many places. The refrain is easily split into four easily-learned parts. Once they know it, I sometimes encourage kids to drop out of singing, two or three at a time, in order to listen to how beautiful they sound. It takes them awhile to figure out how to do this, but when they do, they are enraptured by the beauty their group is creating.

Two more "beautiful" songs are Joni Mitchell's "Circle Game"* and Tom Paxton's "Ramblin' Boy."* It never ceases to amaze me how much kids love singing both of them. The chorus of "Ramblin' Boy" has a lovely harmony. And don't forget "Jamaica Farewell."*

Part songs allow for a real sense of mastery by older kids. Two that come to mind are "Siyahamba" (trad. S. African/Doreen Rao) and Lisa Atkinson's "You Can Dance." Both songs have three parts. (Lisa's

actually has four—three back-up parts and the lead—but I use just the lower and middle back-up parts.) When I first started teaching them, I taught one part each to three separate groups. We sang them that way for awhile, but then the kids begged to learn all the parts. At the time, I wasn't sure these sixth graders could really do it, but I decided to give it a try. Of course they could do it!

Now I teach each part as its own song, going on to the next when I'm pretty sure the kids have the basics. I'll spend several sessions singing the parts separately. When we're ready to put the parts together, we identify a few kids in each group who are secure singers and confident they can carry a melody. I work with the others to get them to tune in to those section leaders. Most of the kids can follow along quite well. The few who

I like to talk with kids about using humor as a way of making social criticism. With "Little Boxes," it's important for the kids to understand just what the song is poking fun at.

have trouble, we put next to the strongest singers. We talk about the fact that singing, like anything else, is something that everyone can do, but some people have an easier time of it; so it is a group effort, with stronger singers helping others, less-secure singers depending on stronger singers, and so on. It takes leadership and a team effort to make the song sound great and feel good to sing.

Rounds fit into the category of beautiful songs. I can remember, as a kid, when I could hold my own part in a round, first having to start, later being able to come in on any part. I was pretty excited by each accomplishment. I see the same pleasure in kids today. Really pretty rounds include "Chairs to Mend,"* "Hey Ho, Nobody Home,"* "Hineh Ma

Tov,"* "Haida,"* "Rose, Rose,"* "Vine and Fig Tree,"* "Peace Round"* (Jean Ritchie), and lots more. One I especially love is "Ring In the New Year"* (Alix & Anne Herrmann), and kids love it, too. For many years, one of my schools had a winter-holiday sing where each class or grade presented a song or dance for the rest of the school and the families. Our traditional ending was to have the sixth-grade class, divided into four groups, lead the entire gathering in the four-part round. The kids would ask for it throughout the rest of the year.

FUN, FUNNY, AND SILLY SONGS

Two part songs on the lighter side are "Sippin' Cider" and "On Ilkley Moor Bah T'at."* The first, a fun old camp tune, is a straight sing-and-repeat song. I love to hear kids sing both parts. They'll start with one part, and not wanting to miss out

on anything, answer themselves. It's harder to do that with "Ilkley Moor," although they try. It's more sophisticated, with the first word/note of the repeat starting on the last word/note of the lead. And the repeat actually has a different melody most of the time—it really is a verbal call and a musical answer. It is deliciously gory and gruesome, but with a moral. I do it without dialect, in a slightly different version than appears in *Rise Up Singing*.* It takes a bit of time to teach and learn, but even kids well into their teens love it!

"Piccolo Mini" is a great and challenging song. The only words are *piccolo* and *mini*, and the accented syllables change to fit the tune. The song repeats, getting faster and faster, and all are reduced to laughter by the end. "Sunny Side," another fun song, is a parody of the old Carter Family song "Keep on the Sunny Side of Life."* The chorus has been changed to "You'll feel no pain as we drive you insane, / So

stay on the sunny side of life." The verses are ad-libbed on the spot, using old silly riddles such as, "Why did the boy throw the clock out the window?" and, "What do you lose when you stand up?" You have to be pretty clear about the ground rules for the jokes. Once the group is done challenging you, all settle in to have a wonderful time.

"Titanic"* and "Little Boxes"* (Malvina Reynolds) are two songs that are fun to sing and are also about serious things. They provide an opportunity to talk about satire and dark humor. The sinking of the Titanic, of course, was not funny at all. This particular version, which has come down through the camp repertoire, was probably more serious to start with. But I like to talk with kids about using humor as a way of making social criticism, which the song does. With "Little Boxes," it's important for the kids to understand just what the song is poking fun at.

Another three-part round that is both fun to sing and serious is "Don't Put Your Dust" ("One Bottle of Pop"*). It has a zillion variations in name and words, but all are essentially the same song. As with "Sippin' Cider" and "Ilkley Moor," I teach the parts one at a time and put them together when I'm pretty sure the kids are ready. One year, a long time ago, a teacher of a sixth-grade class went to a demonstration against the building of a nuclear power plant on the coast in California. She came back all excited because one of the songs the demonstrators had sung was a variation of "Don't Put Your Dust" (which was a favorite of that class), called "Don't Build Your Nuke." She taught us the words, and we started singing it often. Then one day a boy in the class said the last part was wrong. In the original song, the words are "One bottle pop, two bottle pop," and so on up, to seven. In the protest version, it had been changed to "One rotten nuke, two rotten nukes" (etc.). This child said

that it should really be "Six rotten nukes, five rotten nukes," and so on down, to "no rotten nukes at all." We all agreed and started singing it that way, and I still do, to this day.

There are funny and silly rounds for older kids, too, including "Have You Seen the Ghost of John,"* "Old Abram Brown," "Life Is But a Melancholy Flower," and, my favorite, "My Dame Has a Lame, Tame Crane."*



Of course, not every kid will love every one of these songs. And there are many more songs that they *will* love. In my experience, if I love a song, they usually do, too. Absolutely the most important thing of all is to remember that loving to sing and having fun are the keys to a successful experience. The experience for kids—and adults, too—should be that the songs and singing are ultimately irresistible!



Jacki Breger has been singing and teaching music to kids of all ages for a million years and believes that singing can change the world.

Note: You can find a bunch of these songs—all those that are marked with an asterisk here—in the songbook *Rise Up Singing*, edited by Peter Blood and published by Sing Out! This book contains the lyrics, guitar chords, and discographies for more than 1,100 songs. "Lady of the Harbor" can be found on Si Kahn's album *In My Heart* (Philo). "Say the Word" is on the Beatles' *Rubber Soul*. "Ella's Song" can be found on Sweet Honey in the Rock's *We All—Every One of Us* (Flying Fish). "Siyahamba" and "You Can Dance" have both been published previously in *Pass It On!* (see the #27 fall 1997 and #29 spring 1998 issues, respectively). For the rest of the songs, you'll have to consult a Girl Scout songbook, a Girl Scout, or a friend; or you can e-mail me (jackibreger@earthlink.net) and I will be happy to sing a tune on the phone or into your answering machine and send you the words I have. If any of you knows anything about the song "Suitors" ("There are suitors at my door"), I would like to hear from you.

Update: 2001 National Gathering October 12-14

Plans for this year's National Gathering are rapidly moving forward. In the last issue of *PIO!* we announced that Ella Jenkins will be joining us as this year's recipient of the Magic Penny Award. Now we're delighted to add that the teen group Til Dawn has agreed to give a special presentation. Til Dawn is an a capella group of 14 with a wide repertoire of rock, pop, jazz, and soul pieces, including original songs by group members. The group describes itself as "an inspiring example of what teenagers can do when they get together, communicate, and invest themselves." We're especially excited about their participation because many CMNers have been looking for ideas about using music with this often challenging age group.

Workshops have been confirmed on the following topics: Songwriting with Children, Surviving As a Children's Musician, Playparty Games and Dances, Songs for the Very Young, Bilingual Spanish/English Songs, Playing the Saw, Nature Songs, Classroom Management, Rounds, Homemade Percussion, Songs of the Sacred in Public Schools, Asian Songs, Playing Spoons, Songs from the Jewish Tradition, Story-songs, Dealing with Controversial Material, Hand-clapping Games, International Games and Songs, and Movement Songs.

CMN members will have received registration materials by the time you read this. Send them in quickly; there's a 15 percent discount if you register by September 15th, so you'll be helping yourself as well as CMN. Invite your friends and colleagues. See you in Petaluma!



Summer Music Camp for Teens:

A Taste of Professional Musicianship

by Eve Decker

For many of us, earning a living as a musician requires the wearing of several professional hats. I am, among other things, an elementary-school music teacher. I also play, tour, and record in a folk trio called Rebecca Riots, with my buddies Lisa Zeiler and Andrea Pritchett. These two women are also teachers: Lisa earns her living teaching guitar, mostly to teenagers; and Andrea teaches a variety of subjects at a private high school in Berkeley, California. Since forming our band we've had to cut back to part-time work as teachers, because touring takes a lot of time.

Of course, teaching doesn't put you in a high income bracket, and performing in a folk trio, while it may be rich musically, brings in even less money. So around 6 years ago, Lisa proposed that we make some extra summer income by running a week-long workshop for young musicians aged 8 to 18. The idea was that we would create a context in which kids who had mastered fundamental skills on their instruments (guitar, bass, drums, keyboard, and/or voice) could (a) jam with other kids who had equivalent skills, (b) experience performing with their new friends on a real stage, and (c) record their songs at a real recording studio.

For the first two years, most of our kids were Lisa's guitar students, and we gathered and rehearsed at Lisa's house. Our stage was at the Ashkenaz, a Berkeley dance and folk venue where Rebecca Riots performs regularly. Our real recording studio was the back room at Lisa's friend Nick's house. Nick is a musician and sound engineer, and the back room of his house is outfitted with state-of-the-art recording gear.

Since then we've added a second

week, to accommodate more students and those who want to attend for two weeks. We meet and rehearse at the Ashkenaz for the first three days, filling the stage and all their rehearsal rooms, nooks, and crannies with groups of jamming kids. We spend Thursday and Friday of each week at a nearby recording studio, where we record a CD. We finish up each week on Friday evening with a 5 P.M. concert at the Ashkenaz, open to the public.

We, as well as our students, have had to work incredibly hard to make this all happen, but it's been a success on many levels and is a great way to nurture the musical performance skills of preteens and teenagers. This article will tell you how we organize our camp, and I hope it will get some of you thinking about how you might adapt our ideas and do something like this in your community.

FUNDAMENTALS

Although our workshop has expanded and become a little bit slicker over the years, some of the fundamentals we set up that first year are still in place. They are

1. Kids range in age from 8 to 18 (the majority being 12 to 17).
2. Each kid plays, performs, and records on a minimum of 3 songs.
3. Lisa, Andrea, and I place kids in groups. The groups themselves must decide what they will play. They may choose to cover popular songs, or they may write original material.
4. The kids have 3 days (Monday, Tuesday, and Wednesday) of each week to get together in 3 different groups, choose and/or write 3 pieces, and rehearse them

enough so that they're ready to record on Thursday and Friday and perform on Friday evening.

I know this sounds impossible, but it has been working out wonderfully for six years now! It also sounds grueling, which it is. The first year or so we used to take the kids to Lisa's back yard each day for a half-hour Frisbee break. But now we say to them, "You'll be indoors all day, working, with a half-hour lunch break. You can't leave the club. Being a musician is like this sometimes; you spend a lot of time in dark clubs." We show them "musician stretches," of the sort Lisa, Andrea, and I learned from

***It is grueling, and they love it.
Their music is,
by and large, extraordinary.***

our physical therapist when we'd played so much guitar we couldn't get our hands around doorknobs anymore. We encourage them to soak their aching fingers in ice water and to take hot baths at home at night. We give them hot peppermint tea with honey.

It is grueling, and they love it. The daily schedule runs from 10 A.M. to 2:30 P.M.. Then they go home and practice some more. They make friends, form bands, and begin writing and composing songs outside of our workshop. Their music is, by and large, extraordinary. They cover everything from EVE 6 to Indigo Girls, Offspring to Beatles, Bob Marley to Jimi Hendrix; and they create some astonishing original material. (For example, see song on p. 20 of this issue.)

We teach our workshop during the last two weeks in June, after school is out, but before many other summer camps begin. In February, we send out flyers to prospective students and their families, because parents plan early for their kids' summer schedule. On the registration form we ask for name, age, in-



Music-camp participants formed the band, Lisa Says.
From l. to r.: Sam, Rebecca, Katie, and Alex.

strument, self-assessed skill level (beginning, intermediate, or advanced), and types of music and bands the student likes. We ask for a deposit, which is nonrefundable after May 1st. Also in February, we reserve our spaces at Ashkenaz and the recording studio.

The week before camp starts, we lay in a supply of snacks, juices, note pads, pens, and blank cassettes and CDs.

A TYPICAL MUSIC-CAMP WEEK

We look over our list of registrants and put them into preliminary groups, based on the styles the kids mentioned in their registration forms. Many kids join our workshop with their friends, and understandably they want to play with them. But we mix it up in those first groups, arranging participants into bands that each have a rhythm section, guitars (often *many* guitars), and at least one vocalist. Not all the musicians in a group are at the same level, though; for example, an advanced guitar player can play a lead line, while a beginner can play a simple rhythm part on the same song.

Day One

We get to the Ashkenaz about a half hour before we expect the kids to

arrive. We bring the food and other supplies, including extra guitars, quarter-inch cords, guitar strings, tuners, amps, tape recorders, CD-playing boomboxes, songbooks and charts, batteries, and three-prong adaptors. The kids begin straggling in about 9:45, looking a bit overwhelmed (Ashkenaz is a cavernous, dark club), carrying guitars, little amps, CDs of their favorite music, and a bag lunch. Occasionally one hauls in a drum set (we get everybody to help with that). We have only three drummers per week; there are three practice rooms in the club, and we learned the hard way that drums in the hallways are too much! We assign each drummer a room, and they go off to set up. Usually the rest of the kids sit at the little tables on the side, silent and sleepy. We give tours of the club to anyone who hasn't been there before. At this point the mood is subdued and quiet.

At 10 A.M., or when we reach critical mass (we're talking teenagers), we all sit in a circle on the floor and do a round of introductions, saying our names, what instrument we play, and what kinds of music we like. Typically there are about 20 kids. We tell them our agenda for the day and what to expect. We let them know that though we've put

them in groups we think share some musical inspiration, we expect kindness and compromise in the negotiation for a song. Generally the kids who come to our camp are kindhearted and good communicators. On the occasion when someone is being stubborn, we work with the entire group on communication and compromise. We also specify that no "putting down" is tolerated in our camp. In addition to expecting participants to be supportive of one another's work, the "no put-downs" rule also means that we confront and reject racist, misogynist, or rude lyrics in popular songs, asking the kids to write alternate lyrics.*

Then we do a break-the-ice game. This has varied over the years, but our current game is to have each kid write the name of a famous musical person on a piece of paper, without showing it to anyone else. We mix up the papers and tape one on each person's back. We can look at everybody else's back, and we all go around asking each other questions that can be answered *yes* or *no*, until each person figures out who their musical luminary is.

Next we do warm-ups, which include head and shoulder rolls, a few yoga postures, and stretching the tendons in the arm that can stiffen from playing musical instruments. We also do some breathing and vocal warm-ups for the singers.

Then the music making begins. As noted earlier, each participant will play in three different groups, to which we will assign them. This is the point at which we tell kids which group they are in first and which of the practice rooms to go to. And they're off!

In this first round, we divide the

continued on next page ➤

*For example, "Hey Joe, where you going with that gun in your hand?/I'm going down to shoot my old lady, caught her messin' 'round with another man" once became "I'm going down to the pawn shop, gonna trade it in for a guitar, my man."

Summer Music

➔ continued from previous page

kids into just three groups. Each of the teachers goes with one of the groups, to help them set up gear (including microphones and stands for the singers), tune, and work through the process of what to play. We offer song ideas only when a group gets stuck, which is about 25 percent of the time. Usually, there's a discussion, CDs are played, people pipe up, and a song is chosen. There are also songwriters who encourage their groups to write an original tune; once again, about 25 percent of the material the kids come up with is original. Generally by 11:15 they've chosen a song and can begin the process of learning it. Each teacher stays with the kids to help establish a steady beat; to work out guitar, keyboard, drum, and vocal parts; to explore harmonies; to help with gear management; to assist in writing out lyrics; and so on. We're the support staff as they do the hard, exhilarating work of putting together a song. We also give them time without an adult in the room, for that wonderful experience of peer bonding over music.

At 12:30 we bring them all back to the main room for a half-hour lunch break. We ask them to let us know if they have any special requests for their next group, in terms of musical style (if their vote got overruled in their first group) or friends they want to play with. While they eat, we put together the second groups and tell them where to go, and we begin the process again.

This time we make smaller groupings, so there may be five or six groups. The teachers "float" from group to group, checking in with all the groups and each other to make sure we position ourselves where we're most needed. Also, we now have groups in the hallway, in the back of the main room, and sometimes on the front steps, in

addition to the practice rooms. Unfortunately, the acoustic groups are relegated to these smaller spaces, because the larger rooms have the drums. Nonetheless, there is an intimacy that develops in the acoustic groups (picture five kids with guitars, congas, and three-part harmonies doing Dire Straits' "Romeo and Juliet") that allows them to be just as strong in recording and performing as the big alternative-rock ensembles.

At 2:15 we begin the daily "big cleanup." Ashkenaz kindly lets us store gear in one of the practice rooms, so most drums and amps are carefully stowed back there and locked away (we warn kids and parents that the stuff isn't insured). Then we all sit in a circle for our end-of-day check-out. We ask them how the day went and what they will need for the next day. We tell them to do their stretches and get some rest. At 2:30 we send them on their way.

Day Two

We begin with stretches in our circle and then offer them the choice of one of several 45-minute workshops on such topics as sound systems, guitar maintenance, songwriting, percussion, vocal technique, and harmonica. Lisa, Andrea, and I teach some of these topics and bring in musician friends to teach the others. Afterward we gather up the kids and send each of them off to work in their third (and final) assigned group. After lunch the students get about 50 minutes each to work once again with their first and second groups. At check-out, they tell us which groups are in the most dire need of further work.

Day Three

On Wednesday we spend the morning focusing on the third groups. There are 12 to 16 groups, by now, and in the afternoon each group gets a turn on the big stage, where we work on performance technique. (Get closer to the mike! Smile! Ar-



The trio, Rebecca Riots, teams up to teach a teen summer music camp. From l. to r.: Eve Decker, Andrea Prichett, and Lisa Zeiler.

ticulate! Tune up! Turn down!) We also focus on any last-minute fix-ups, because tomorrow and Friday we'll be *in the studio!*

At checkout, we discuss with the kids which groups will record when. Groups that don't feel quite ready may choose to record on Friday or later in the day on Thursday; there's an upstairs room at the recording studio for continued rehearsals. One of the drummers is chosen to meet us early at the recording studio, bringing her/his drum set. We pass out directions to the studio (about three miles away) and make sure everyone has a ride.

Day Four

At 9 A.M. on Thursday we set up the drums in the studio and our engineer mikes them (this takes awhile). When the kids arrive, we do a warm-up and the engineer gives them a rundown of the gear in the sound room and what to expect. By 10:45 A.M., we begin recording. While our first brave group goes into the studio, other kids are warming up, rehearsing, or sitting in the sound room to watch.

We record live, which means there are no overdubs; we don't have time. The band does one run-through of the song, while the en-

gineer adjusts the recording levels. Then the group gets three tries on their song. If there are big disasters (bad chords, loss of the beat, forgetting words) we allow them to do more takes, but usually three does the trick. Then they come into the sound studio with the engineer, to listen to their takes and choose which one will go onto the CD.

So it goes throughout the day. In the rest of the building, kids warm up (we lead vocal warm-ups for all singers), practice, eat snacks, and hang out. This is very much what it's like to be a professional musician in the studio—either you're on the spot, you're getting ready to be on the spot, or you're spending a lot of time chilling out.

Day Five

Friday morning is similar to Thursday. We finish up recording the last group by 1:00 P.M., load out the drums, and then pile everyone into the recording room to listen to the entire body of work they have just created. (We'll mail out the CDs sometime in the middle of the summer, after they've been mixed and

duplicated. There's always an artist in the group who volunteers to do the cover art. We duplicate that and make a simple cover that lists the songs and musicians.)

At 2:30, devoted parents arrive to taxi their children from the studio back to the Ashkenaz. From 3:30 to 4:30 we set up the stage, which usually includes two drum sets and many, many amps. We also set out about 100 chairs and put little handmade programs on them. At 4:30 we do more stretches and warm-ups, then we break out the sparkling cider and give a toast to the kids for all their hard work and talent. At 4:50 they take their places at the side of the stage. We have our guitar tuners and set list at the ready. We begin our concert promptly at 5:00.

And oh, what an amazing concert! Ashkenaz was built and run by a man named David Nadel. David died a few years ago, but while he was still alive he used to rush around at our concerts taking pictures, with tears in his eyes, because he'd never seen such won-

derful young musicians on his stage. To us it seems like a miracle every year—the miracle of musical motivation, of the love and solidarity that music can bring, even to the young and restless among us.



Like all of you, Andrea, Lisa, and I share a love of children and a love of music. It has been wonderful for us to generate an idea that grew into a lucrative side project in which we share our values with the kids—musical community, motivation, and cooperation. There are so many gifted young musicians who don't get recognized for their skill in a regular school setting; and every person has the potential for kindness, creativity, and building musical alliances. We hope that you will consider a project like this for the teens and preteens in your community. It's a beautiful thing.




Eve Decker lives in Berkeley, California.

Book Review: The Mozart Effect for Children

by Liz Benjamin

Members of the Children's Music Network are already committed to the idea that music can change people's lives and can change the world, through promoting cooperation, cultural diversity, self-esteem, and empowerment. A book I read recently adds to that awareness the idea that exposure to music—all sorts of music—can improve children's language, movement, intellectual, and emotional skills. That book is *The Mozart Effect for Children: Awakening Your Child's Mind, Health, and Creativity with Music*, by Don Campbell (Harper Collins, 2000).

Campbell begins at the beginning, devoting a chapter to the influence of music on the unborn child, then moving on to babies, very young children, and children as old as 10. He discusses how music helps develop creativity in general, as well as better social interaction and self-expression and a sense of identity. He gives much technical information about the development of the brain, but I found more interesting and valuable the many simple and enjoyable activities using music, which he recommends for each age group. Mozart and his music are used as a continuing example, but the book also includes lists of well-known folk songs and children's songs to sing with youngsters. This is very helpful for someone like me, whose mind can go blank when most in need of a good song to sing with someone!

Campbell writes a lot about the effect of music on helping children learn reading and math, but even more important, he shows ways that music and singing help children develop empathy and caring for others. The book includes "spotlights" on many musical specialists and their work and a good list of resources on music education, services, recordings, publications, periodicals, and websites. Unfortunately, he doesn't include CMN, but otherwise *The Mozart Effect for Children* is a readable, fascinating, and useful book. 

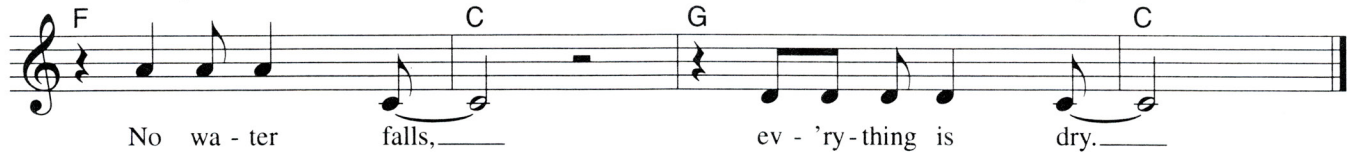
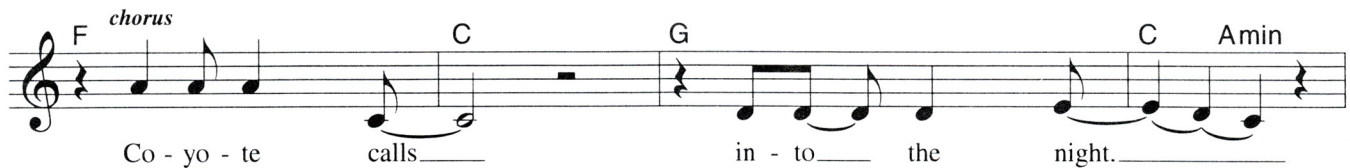
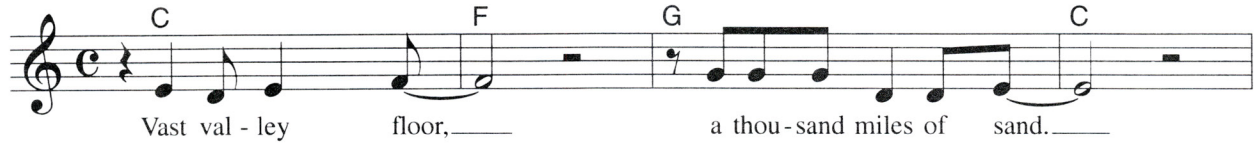
Liz Benjamin is a Unitarian Universalist minister in Ottawa, Ontario, who sings and dances with children whenever she gets the chance.



COYOTE CALLS

words & music by Alex Pfeifer-Rosenblum

Alex is a thirteen-year-old singer and songwriter who has attended all of the summer music camps described in Eve Decker's article beginning on p. 16 in this issue. He has written songs on a variety of themes. This one, he says, was inspired by a "trip to the peaceful desert."



1. Vast valley floor,
A thousand miles of sand.
Sun bright outside,
A flower in my hand.

chorus:
Coyote calls into the night.
No water falls, every day is dry.


2. See the time in the rocks,
Millions of years have gone by.
Rugged steep mountains
Reach up to the sky.

chorus

3. On the highest peaks,
All of the snow gleams
All of the playa
Piled on the ground.

chorus



 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.

Two Winter-Holiday Dances

by Sanna Longden

In bygone days in the United States, when people sang together they also danced together. The whole family was swinging and do-si-do-ing and having a great time moving to music with one another. Tiny kids were carried, grandparents were helped, and young people of courting age (sometimes as young as our middle schoolers) practiced social skills and connected with the other gender through the dance. Youngsters did not pull their sweatshirt sleeves over their hands!



Eleven-year-old boys enjoying the hora—
with personal variations.

Although families are still dancing today in many other parts of the globe, such celebrations don't seem to be a normal, regular activity for most communities in the U.S. When children participate in pattern dancing and play parties these days, they are usually in a school gym or music room, and as a traveling dance educator, I know there isn't a lot of this going on. Even the teachers who love to dance and are comfortable teaching it have an overwhelming curriculum to deal with.

So the children get to 11 or 12 years old seldom having cast off under an arch, touched other hands in a star formation, or moved with a whole roomful of others to a common beat in a circle. Having grown up on MTV and worse, they feel far too sophisticated for movement games with the basic figures they've never learned, but most do not have the kinesthetic skills or social comfort to be successful with more age-appropriate dances. And it's difficult to do a two-step in drooping denims and heavy, high-topped sports shoes.

This description is not true of everyone, of course. It is especially not true of recent immigrants from Eastern or Southern Europe and from Latin lands. The Polish kids, the Greek kids, the Mexican kids—they're ready to dance. It's sad to see them discover that community dancing isn't cool in their new country. When American kids are toddlers, they can't wait to get into the middle of a moving circle and bounce in time to the music, or shake chubby arms to the rhythm of a folk song. But by the time many get to kindergarten, *dance* is an uncomfortable word. Way underneath that watchful exterior, however, a lot of older kids do love to dance and are happy when someone makes it fun and fair and safe for them to participate.

That's what I've been trying to do when I work with schools and communities. My goal has been to take communal and patterned dances out of the curriculum and put them back into the lives of children and families. This means, please, do dance in school, but not just two weeks in January every year—same dances, same scratchy recordings. For example, a physical education teacher I know has a "Folk Dance

and Floor Hockey" unit. Every year he painfully teaches "Greensleeves," then says with relief, "Okay, let's get the sticks!" In contrast, the PE teacher in whose gym I'm currently teaching announced the other day, "Hey, every class could do one of these dances as a warm-up activity!" Yes!!

Whether in school or at a community festival, holidays are great reasons for getting people moving together. Here are two dances, one for Hanukah and one for Christmas, that are appropriate for lots of ages. I've had success with them when dancing with age 9 and up in schools, but I've found that young teens and older are more willing to do these and similar dances in multi-age community festivities.

Although recordings are available for both these tunes (and sometimes help in moving people along), they can be taught successfully with perhaps a guitar or accordion or piano accompaniment, and especially with everyone singing the songs together.

"YEMEI HAHANUKAH" ("THE DAY OF HANUKAH")*

Hanukah Background

Hanukah is a minor festival in the Jewish calendar and not a holy day. It is celebrated with songs, stories, and, of course, food. The dances that we do at Hanukah, like the following one, are not traditional but recently choreographed.

The dates of Hanukah are based on the lunar Jewish calendar; it usually occurs sometime between Thanks-

continued on next page ➤

*Pronunciation note: In Hebrew and Yiddish, *h* and *ch* are pronounced with a slight guttural, as in the Scottish *loch* or German *milch*. "Yemei Hahanukah" is pronounced *yeh-MAY chah-chah-noo-KAH*. Many readers may be more familiar with the Ashkenazi pronunciation of *Hanukah*, which places the accent on the first syllable. However, in Israel it is the Sephardic pronunciation, with the accent on the last syllable, which has become predominant. Also note that English spellings of words from other languages and alphabets often have variations; hence, *Hanukah* can be spelled many ways. Background notes by Sanna Longden © 2001.

Two Winter-Holiday Dances

➔ continued from previous page

giving and Christmas and, like all Jewish holidays, starts at sundown. This year, 2001 or 5762, the first night of Hanukkah is December 9th, and the eighth night is December 16th.

Hanukkah commemorates the rededication of the Great Temple in Jerusalem after the Jews won it back from the army of Antiochus IV during their revolt against Syrian rule in 165 B.C.E. (Before the Christian Era). Songs and stories celebrate the courage of a small group of guerrilla fighters known as the Maccabees, named after their leader, Judah the Maccabee (meaning “hammer”) and his brothers, who won the day and restored the Temple, the physical bastion of the faith.

The miracle of Hanukkah is that there was found to be only enough sacred oil left to keep the Temple’s menorah—a candle holder that was and is the heart of the synagogue—burning for one day. It lasted, however, for eight days until new pure oil could be prepared. Today, 50 years after the establishment of Israel as a nation, Hanukkah has come to symbolize the freedom and spirit of the Jewish people, as well as the ancient restoration of the Great Temple.

Today, Hanukkah is celebrated by adding a candle each night of the holiday to the nine-branched Hanukkah menorah or *hanukiah*. The ninth candle is the *shamus*, the one that does the work of lighting the others. We say prayers and sing songs. We also give small gifts—books, candy, a little *gelt* or money. However, in the U.S., Hanukkah has grown somewhat big for its original briches, as it is surrounded by the commercial excitement of Christmas. The sweetness of the holiday still remains, though.

Hanukkah is celebrated with food—of course! Ashkenazi Jews, those of European background, prepare piles of potato pancakes or *latkes*, as they are called in Yiddish. Sephardic Jews, those of Spanish, Mediterranean, or North African origin, as well as Jews in Israel, enjoy delicious jelly doughnuts called *sufganiot*.

“Yemei Hahanukah” Dance Steps

This cheery Yiddish melody (see song sheet, facing page) has inspired several choreographies. The following pattern was arranged by Yoav Ashriel, a well-respected Israeli dance teacher. These are the steps you’ll need to know how to do:

- *Step-bounce*: Walk forward onto one foot on the first count or beat, bounce by flexing the knee of the same leg on the second beat; repeat with other foot and knee. Each pair of step-bounces takes four counts or beats.

- *Step-hop*: Walk forward onto one foot on the first count, hop on same foot on the second count, while bringing the other foot forward; repeat with other foot. Each pair of step-hops takes four counts. People with sore knees can modify their motion to a step-bounce.

Formation: A closed circle, hands joined down at sides, or without holding hands.

Part 1: Everyone progresses around the circle to the right.

- Counts 1–16: Do 8 step-hops to R (counterclockwise), starting on R foot.

Oh Hanukah, oh Hanukah, (1–4)

Come light the menorah. (5–8)

Let’s have a party, (9–12)

We’ll all dance the hora. (13–16)

Part 2: Drop hands to turn individually like a *dreydl*.

- Counts 1–8: Start on R, turn to R for 7 steps; on count 8, hold or stamp on L.

- Counts 9–16: Repeat to L, starting on L; hold or stamp on R (count 8).

Gather ’round the table, (1–4)

We’ll give you a treat: (5–8)

S’vivonim to play with, (9–12)

Sufganiot to eat. (13–16)

Part 3: Face center and rejoin hands.

- Counts 1–8: Turning slightly R: step R, close L, step R, stamp L; same to L, turning slightly L.

And while we are playing, (1–4)

The candles are burning low. (5–8)

Part 4: Drop hands and hold both forefingers up like “candles.”

- Counts 1–8: Start with R, step-bounce to center in 8 counts (R + L + R + L +); raise “candles” slowly.

- Counts 9–16: Take 8 small steps backward, out from center; lower “candles” slowly.

- Counts 17–32: Repeat counts 1–16, 4 slow steps to center and 8 backing out.

One for each night, (1–4)

They shed a sweet light (5–8)

To remind us of days long ago. (9–16)

One for each night, (17–20)

They shed a sweet light (21–24)

To remind us of days long ago. (25–32)

You may repeat this dance cycle for as many times as you choose to sing the song. It’s nice to sing it in all three languages provided in the accompanying song sheet (facing page).

continued on page 24

OH HANUKAH/YEMEI HAHANUKAH/OY HANUKAH

Traditional Yiddish

(in English, Yiddish, and Hebrew, loose translations by various people)



You can find Sanna Longden's choreography for this traditional number on the facing page. She asks us to keep in mind that both melody and lyrics have lived with a long folk process and are sung in numerous versions. This is the one she uses.

Dance part 1

Bmin D E Bmin D E Bmin

Ha - nu - ka, Oh Ha - nu - ka, come light the me - no - rah. Let's have a par - ty, we'll all dance the ho - ra.

Dance part 2

G Bmin Emin Bmin G Bmin Emin F#7 Bmin

Ga - ther round the ta - ble, we'll give you a treat: *S'vi - no - nim to play with, *suf - ga - noit to eat. And

Dance part 3

G Bmin

while we are play - ing, the can - dles are burn - ing low.

Dance part 4

G Bmin G Bmin Emin F#

One for each night, they shed a sweet light to re - mind us of days long a - go.

Bmin G Bmin G Bmin Emin F#7 Bmin

One for each night, they shed a sweet light to re - mind us of days long a - go.

English

Hanukah, oh Hanukah,
come light the menorah.
Let's have a party,
we'll all dance the hora.
Gather 'round the table,
we'll give you a treat:
S'vivonim [dreydls] to play with,
sufganiot [jelly donuts] to eat.
And while we are playing,
the candles are burning low.
One for each night,
they shed a sweet light
to remind us of days long ago.
One for each night,
they shed a sweet light
to remind us of days long ago.

Yiddish

Oy chanukah, oy chanukah,
a yomtov a sheyner.
A lustiger a freylicher,
nito noch azeiner,
Alle nacht in dreydlach
shpilen mir.
Zudig heyse latkes
est ohn a shir!
Geshvinder, tsind, kinder,
di dininkeke lichtalach on.
Zogt alhaniseem loybt
Got far die niseem,
un kumt gicher tantzen in kon.
Zogt alhaniseem loybt
Got far die niseem,
un kumt gicher tantzen in kon.

Hebrew

Yemei hanukah,
hanukah mikdashenu.
Begil uvsimcha
mimalim et lebeinu.
Laila, veyom,
svivonim yisov.
Sufganiot nuchal
bam lirov.
Haeru! Hadliku!
Nerot Hanukah rebeem.
Al hanisim,
v'al haniflaot asher
holelu hamaccabim.
Al hanisim,
v'al haniflaot asher
holelu hamaccabim.

Note: Pronounce "h" and "ch" with a slight guttural sound (Scottish "loch" or German "milch").

* Some people sing in the Israeli way, with the Hebrew words *s'vivonim*, *sufganiot*. Some sing in the Ashkenazi or Eastern European way, using the Yiddish *dreydls*, *latkes*.

Two Winter-Holiday Dances

➔ continued from page 22

“JINGLE BELLS”

A Little Christmas Background*

In the U.S., Christmas is a major and well-known holiday, so little explanation is needed of the contemporary celebration. Readers might be interested to know, however, that the Christians had no Christmas for at least 400 years after the death of Jesus of Nazareth. The earliest Christians, of Jewish origin, celebrated Hanukkah, which fell on the 25th day of Kislev (about December). In the Pagan world, those of Roman descent celebrated the Saturnalia and Dionysia with great rejoicing and gift-giving; it was known as the day the sun was born (*dies natalis solis invicti*) and also fell around December 25th. In the Teutonic, Celtic, and Northern European world, mid-December was the time for winter solstice celebrations, with yule feasts and yule-log burning. The name *yule* for Christmas remained among the Scandinavian people and crept into the English language [see December 1975 issue of *Viltis*, a folklore publication].

“Jingle Bells” Dance Steps

This wonderful dance, done to the familiar song from Holland and the U.S., is a variation on the Central European clap-hands polka. It can be adapted for almost any group. (There are several other choreographies in the general repertoire, also; authors are unknown.) This popular version may have been arranged by the late recreational leader, Jane Farwell. It’s fun to carry or wear bells as you dance; they can be bought on elastic or cloth bands with Velcro closures. These are the steps you’ll need to know how to do:

- **Heel-toe:** Stand on one foot and hold the other up a couple of inches and forward; flexing the weighted knee slightly, tap first the heel and then the toe of the lifted foot, on the floor.
- **Slide:** Can be begun with either foot, as directed, in a side-close, side-close pattern, generally done quickly. If moving to R, weight L foot and hop sideways onto R foot; close by bringing L foot together with R; repeat as directed, in rhythmic pattern. Reverse if started to L.
- **Elbow turn:** Partners hook elbows (either both R or both L) so their bodies are facing in opposite directions; they walk or trot forward to circle each other, looking at each other to prevent dizziness.

Formation: A circle of partners facing each other, holding both hands, one person with his/her back to center of circle (traditionally, this is the male’s position). Let kids partner up with whomever they wish.

*Background notes by Sanna Longden © 2001.

Part 1A: To the first few lines of the first verse, do heel-toe, heel-toe, slide, slide, slide, slide. First the outside people slide to R, inside people to L, so all move counterclockwise around circle; then reverse.

- “Dashing through the snow”—Heel-toe, heel-toe (4 touches)
- “In a one-horse open sleigh”—4 slides, begin with same foot (side-close, side-close, side-close, side-touch)
- “O’er the fields we go”—Heel, toe, heel, toe (beginning with other foot)
- “Laughing all the way”—4 slides in other (clockwise) direction, ending with a touch, as before

Part 1B: To the second part of the first verse, repeat part 1A movements—heel-toe, heel-toe, slide, slide, slide, slide (one way and then the other).


Part 2A: To the first half of the chorus, clap hands across with partner, then do clockwise elbow turn.

- “Jingle bells, jingle bells”—Partners clap right hands 3 times, then left hands 3 times
- “Jingle all the”—Partners clap both hands with each other 4 times
- “Way!”—Partners clap their own hands, once
- “Oh, what fun it is to ride in a one-horse open sleigh”—Hook R elbow with partner and turn clockwise, ending up back in place by the last word.

Part 2B: To the second half of the chorus (repeated lyrics), repeat the clapping sequence and elbow turn, this time hooking L elbow and turning counterclockwise, back to place on the last word.

At this point in the dance, it’s fun to repeat the whole thing, but with a new partner. Partners can be changed during the final (left-elbow) turn as follows: go around and arrive back in place and unhook at the word *open*, as both move *forward* to next partner on the right. Be sure not to switch sides! If you were on the outside, you should remain so; if inside, stay there.

This dance can also be modified for younger or less able learners, as follows:

- **Part 1:** Because the heel-toe step requires using the correct foot, change it to a promenade or other walking pattern.
- **Part 2:** Create an easier clapping sequence; let the children do the creating! 

Sanna Longden teaches folk dancing in schools, universities, conferences, and communities. Her specialty is to focus on the “folk,” emphasizing ethnic movement, cultural background, and music.

Singing Hands:

A Vocal and Percussion Residency

by Elise Witt

For many years I have been conducting workshops for high school students. One workshop uses songs to make learning Spanish, French, German, Italian, and Latin more fun. Another reinforces choral techniques while also making learning by ear and ensemble singing a priority. Though the programs have had great response from teachers and students alike, it has been somewhat frustrating for me, because they consist of one-time visits. Imagine then my delight at having the opportunity to work with percussionist Beverly Botsford to create a three-week singing and percussion residency program for high schools.

Beverly Botsford is a cross-cultural percussionist based in Durham, North Carolina, who is currently touring with jazz singer Nnenna Freelon. She drummed for 14 years with the Chuck Davis African American Dance Ensemble; has served for 10 years on the faculty of the American Dance Festival; and has developed her chops with ensembles ranging musically from reggae to Latin and Afro-Cuban, as well as through accompanying storytellers. Collaboration with Beverly on this project, which we called "Singing Hands," was a truly exciting adventure.

GOALS FOR "SINGING HANDS"

Much as an African drum ensemble layers individual drum parts to create polyrhythms, our primary musical process for this residency was to layer vocal and percussion parts to create polytonal and polyrhythmic ensemble pieces. Our goals included

- Integrating other curriculum areas with singing and percussion
- Stressing value of improvisational skills as forms of creative thinking and reasoning
- Teaching basic music skills
- Increasing self-esteem among students and teachers
- Coordinating physical and athletic skills through breathing/relaxation and movement/sound exercises
- Giving foreign-language students experience with music, and music students experience with foreign language
- Teaching communication skills through the languages of music, Spanish, French, English, and Sign Language
- Using songs to teach Spanish and French, including grammar, pronunciation, vocabulary, idioms, and culture
- Introducing students to other cultures through music



Beverly Botsford with a classroom of Creekside High School students, after their triumphant performance for fellow language and music students.

- Teaching self-discipline and group discipline by working together as an *ensemble* (French for "together") or *conjunto* (*junto* in Spanish also means "together," and a *conjunto* is a musical ensemble!).

MAKING IT HAPPEN AT CREEKSIDE HIGH

Thanks to a grant from the Fulton County Arts Council Model Pilot Residency program, Beverly and I were hired for a 3-week residency at Creekside High School in Fairburn, Georgia, just southwest of Atlanta. Creekside has a student enrollment of around 1,350. The student body is about 75 percent African American and 25 percent European American. One of the primary (and new) goals of the administration is to teach across curriculum areas, connecting subjects in various disciplines and inspiring creative thinking rather than rote learning.

For our residency we drew on students and faculty from two disciplines—foreign languages and music. I had already conducted one-day workshops in both departments during the previous two years, so we had the enthusiastic support and participation of both faculties. The choral teacher generously gave us her room to work in, and for three periods each day we met with mixed groups of students from Spanish, French, and choral classes, at beginning to advanced levels.

Week One

The first week of the residency was dedicated to vocal work. I started by creating a routine for the students that began with stretches and vocal exercises. We yawned, we breathed, we explored the connection between our voices and our bodies. All of this at first seemed weird and uncool to these high schoolers. But as the days progressed, the exercises became a part of our routine and began to pull us together as an *ensemble* or *conjunto*. As I taught, I spoke at various times in English, French, and Spanish; and it was great fun to see the connections among the languages.

continued on next page ➤

Singing Hands

➔ continued from previous page

Our articulation exercise, to warm up the facial muscles, pointed out the peculiarities and particularities of each language (see musical notation). Try singing each of the following lines 10 times rapidly, up and down the scale and notice how different your muscles feel after each language:

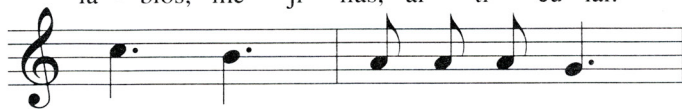


Arrangement ©2001 Elise Witt

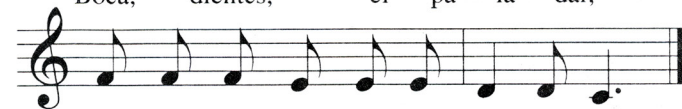
Lips, teeth, tip of the tongue,
Bouche, dents, point de la langue,
Boca, dientes, el pa - la - dar,



roof of the mouth, ar - ti - cu - late.
lèv - res, joues, ar - ti - cu - ler.
la - bios, me - ji - llas, ar - ti - cu - lar.



Lips, teeth, tip of the tongue,
Bouche, dents, point de la langue,
Boca, dientes, el pa - la - dar,



roof of the mouth, ar - ti - cu - late.
lèv - res, joues, ar - ti - cu - ler.
la - bios, me - ji - llas, ar - ti - cu - lar.

- Lips, teeth, tip of the tongue, roof of the mouth, articulate!
- Bouche, dents, point de la langue, lèvres, joues, articuler!
- Boca, dientes, el paladar, labios, mejillas, articular!

From this exercise we also noted how difficult the art of translation is, especially for poetry or songs. Notice that I had to adjust the lyrics to accommodate the rhythm of the song.

After our thorough daily warm-up, we began developing a song repertoire that would eventually be complemented by percussion. In Spanish we learned “Alicheta’s Dream,” by Brian Amador. Subtitled “The Mosquito Song,” the Latin rhythms are accompanied with body percussion and clapped rhythms.

In French we learned “Au Revoir les Bateaux,” a song of mine in which half the group sings a syncopated French chorus while the other half holds a very steady 4/4 English chorus. (See lead sheet, facing page.) The resulting bilingual harmony makes the voices themselves sound like a drum ensemble. I also taught a set

of traditional French Rounds—“Entendez-vous dans le Feu” and “The French Cathedrals”—which the students loved singing for their chant-like qualities. Sometimes, during a lull in the activities, they would spontaneously start singing these simple but enchanting little rounds. Later, with Beverly, we accompanied them using such instruments as the chimes (professional and homemade key varieties), a rain stick, Korean temple bells, and Swiss cowbells, and learned that percussion can provide not only rhythm but also atmospheric color.

Since Romance languages are related through their common root of Latin, we also sang a very hip and modern round entitled “Gaudeamus Hodie” (“Let Us Rejoice Today”), and a Brazilian samba in Portuguese, using voices and the traditional samba instruments to recreate a *carnaval* celebration.

Another song we worked on became a sort of theme song for the residency. “Open the Window” (see winter 1998 *PIO!*) is a song I wrote, inspired by a spiritual. The lyrics to the chorus are

Open the window children,
Open the window now.
Open the window children,
Open the window, let the dove fly in.*

After the students learned the chorus and several verses in English, I gave them the assignment to write their own verses in Spanish and French. Students worked in groups of two to six, describing situations from their own lives that were particularly challenging or difficult, situations that call for “opening the window to let the dove fly in.” It was great fun to see them use their classroom skills to try and express their ideas in a foreign language. Grammar rules, verb conjugations, idioms, and using the dictionary were no longer abstract exercises, but actually helped them express something that was important to them. (See sidebar, p. 28, for some of their verses.)

Week Two

Beverly arrived the second week and was amazed at the students’ already large song repertoire. She began by giving a fascinating introduction to the world of percussion, wowing the students with her proficiency on the congas (Afro-Cuban) and *dun-dun/djembe* ensemble (West African), as well as her truckful of instruments from around the world. (Helping to unload that truck and spending over an hour setting up

continued on page 28

*For this residency I decided to make the song trilingual, so with the help of the teachers, I translated the chorus into Spanish and French. The lyrics in Spanish are: Abran la ventana niños / Abran la ventana ahora / Abran la ventana niños / Abran la ventana que entre la paloma. In French, they are: Ouvrez la fenêtre mes enfants / Ouvrez la fenêtre maintenant / Ouvrez la fenêtre mes enfants / Ouvrez la fenêtre et laissez entrer la colombe.



AU REVOIR LES BATEAUX

words & music by Elise Witt
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To learn more about Elise's songs and residencies, go to her website: www.elisewitt.com.

verse

Sit-tin' on the edge of the Miss-iss - ip - pi Queen, Au re - voir___ les ba -

teaux. So ma - ny boats car - ry so ma - 'ny dreams._____ Au re - voir___ les ba -

chorus (French)

teaux. Au re - voir___ les ba - teaux. Au re - voir___ les ba - teaux.

Au re - voir les, Au re - voir les, Au re - voir___ les ba - teaux.

chorus (English) *repeat to form an 8-bar chorus*
English & French choruses may be sung simultaneously

Bye - bye, bye - bye, bye - bye boats.____ Bye - bye, bye - bye, bye - bye boats.____

1. Sitting on the edge of the Mississippi Queen,
Au revoir les bateaux.
So many boats carry so many dreams.
Au revoir les bateaux.

2. J'étais assise au bord de la rivière,
Au revoir les bateaux.
Tants de bateaux 'vec des rêves et prières,
Au revoir les bateaux.

French chorus:
Au revoir les bateaux.
Au revoir les bateaux.
Au revoir les, Au revoir les,
Au revoir les bateaux.

3. Waters carry them far away,
Au revoir les bateaux.
Who knows where they'll be on some other day.
Au revoir les bateaux.

English chorus:
Bye-bye, bye-bye, bye-bye boats.
Bye-bye, bye-bye, bye-bye boats.

4. Les eaux les portent bien loin dans le vent.
Au revoir les bateaux,
Qui sait ou ils arriveront 'vec le temps.
Au revoir les bateaux.

Singing Hands

➔ continued from page 26

Beverly's "world of percussion" is when I am reminded to be grateful that my main instrument is the very portable voice!) As I did in the vocal portion of our residency, she impressed upon the students the musician's need for discipline, both individual and within the ensemble. Of course the first impulse for a teenager (or an adult for that matter) when they see a drum is to bang and beat on it with wild abandon. Without discouraging their enthusiasm, Beverly helped the students understand that there is a great sense of ritual and a deep meaning to every sound played on the drum. Every rhythm pattern has a history and cultural context. We learned that in some cultures a drummer is not allowed to touch the drums until s/he can sing all the drum parts perfectly, and that each instrument has its own unique technique that takes years to master.

An easy way to teach hand-drum technique to a large group without having a multitude of drums is to get a donation of office water-cooler bottles (empty, of course). These large plastic bottles produce a very satisfying drum sound by simply being held upside down between the legs and drumming on the base. Again stressing the great skill and years of practice involved in learning them well, Beverly showed us the difference between the open tone, the bass tone, and the slap (the hardest of the three). She also demonstrated special rhythms that signal the ensemble to start, stop, or change rhythms.

As in learning to hold a harmony part while singing in an ensemble, drummers need to be able to maintain their own rhythm while listening to the whole, understanding how their part fits into the overall sound. I like to say that singing is about 90 percent listening and perhaps 10 percent making sound. When we sing or play with a group, each of us changes a little to become part of the *conjunto*. This is the wonder of contributing our single part and getting back the enormous beauty that is created when we join voices and/or drums together.

Week Three

During the third week of our residency, the layers of percussion were woven together with the layers of singing to make polyrhythmic, polytonal creations. Each piece took on its own shape. "Open the Window," for example, began with a drum pattern that was passed along the line until all the drums were playing. The instruments continued to groove, while Beverly soloed in and around the students' foundation rhythm. As the dynamics built to a crescendo, the room seemed to rock and sway, until suddenly, at Beverly's signal, the drums came to a dramatic silence. Out of the si-

The following are some of the verses for Elise Witt's "Open the Window" written by students at Creekside High, in Spanish and French, with English translations.

En Español

Muchas personas siempre te juzgan
Sin saber que somos todos perfectos
Many people always judge you
Without realizing that we are all perfect
(Brienne & Thomas)

A nadie le gusta nadie
Deja que los niños vengan a jugar
Nobody likes anybody
Let the children play
(Cristal)

En Français

Mon grandpère est parti et ne revient pas
Ma grandmère est malade et ne va pas mieux
My grandfather has left and isn't coming back
My grandmother is sick and isn't getting better
(DJ)

Les ventres sont vides
Les enfants ne peuvent pas rentrer
Stomachs are empty
The children can't go home
(Amos & Jasmine)

lence, the voices began, singing a cappella, lining out the song, first in Spanish, then French, then English, with students soloing on their original verses. When the song arrived at the English chorus, the drums came back in to join the voices in another crescendo that carried the song to a wild finish.

In contrast, "Gaudeamus Hodie" began with with a cappella voices, first in unison, then layering into a three-part round. The singing gradually was replaced by drum rhythms echoing the song. After playing and developing for awhile, these rhythms changed to samba rhythms, which led us into a rousing *carnaval* with traditional rhythm parts on *tamborim* (similar to our tambourine but with a very loud piercing sound that helps drive the *batucada* ensemble), *cuica* (friction drum that can sound like a dog barking or a person laughing, sighing, or yelping), *pandeiro* (frame drum similar to the *tamborim*), *cabasa* (shaker with metal beads on the outside), *caxixi* (basket rattle played something like maracas), and the *surdo* (giant bass drum). (Traditionally the drumming, singing, and dancing go on for many days and nights, as at Mardi Gras, celebrating to excess, before the coming austerity of the season of Lent.) Our samba provided a wonderful opportunity for exploring improvisation with instruments, voices, and bodies.

Concluding Performances

Though this residency stressed process over product, we did have a concert at the end of our three weeks. The audience was made up of the students' peers from the other foreign-language and music classes. All the introductions and transitions were created by the students, and they impressed even themselves with all they had learned. We assessed that the students had learned about a semester's worth of material in three weeks.

But the real thrill for me came 3 months after the residency, when we were asked to make a presentation to the PTA and school administration. As Beverly lives out of state, the responsibility fell on me to pull a presentation together. I figured I'd see how much the students remembered; we'd simply describe the percussion element and then sing as many songs as we could recall. Getting high-school students to come back after school is nearly impossible, so we decided to bribe them with a pizza party and an extra grade. Despite these incentives, I didn't expect even a third of the 90 students to show up. Imagine my surprise and delight when over two-thirds of the group arrived, ready and eager. The students remembered all the songs perfectly *and* could reconstruct the drum parts to make our drum ensembles. One student even remembered Beverly's drum signals and led us to begin, change, and end the pieces. And a group of girls spontaneously created choreography to go with our grand finale samba! The show the students put on that evening (after 3 months away from the material) was electrifying. Teachers, staff, and parents were on their feet at the end of the show, and the students' pride was palpable.


BENEFITS OF ARTS-INFUSED CURRICULUM

Perhaps one of the greatest successes of this residency, a result that is often seen in teaching curriculum subjects through the arts, was the engagement of students who otherwise have been labeled as "slow learners," "discipline problems," or "learning disabled." It is well documented that human beings learn in a multitude of ways. Harvard professor Howard Gardner theorizes that there are at least seven "intelligences" through which we human beings learn. Traditional schooling addresses only two of these (verbal/linguistic and logical/mathematical). Therefore, students who do not learn best through math or reading skills fall behind academically and do poorly on tests. Students who learn kinesthetically or auditorially or visually (or in any number of other ways) often find traditional school learning very difficult, even though the subjects being studied are of interest to them. When curriculum is infused with the arts, these students suddenly regain an interest in learning. Test scores and classroom work reflect their newfound enthusiasm. Such was the case at Creekside High School.

A small group of students arrived sullen and uninterested, making it very clear that they disliked being there. By the end of each period, they would find themselves so engaged by the rhythms of the drums and the magnetic qualities of the music that they would be transformed into excited and interested singers and percussionists. Each day, however, they continued to arrive sullen and angry, often pointedly talking or reading a book, to let us know they were not participating. Finally, during the middle of the residency, one of the students created such a disruption that I was compelled to pull her out of class. Privately, I confronted her with her choices regarding returning to the classroom, explaining that she was welcome to stay, but only if she wanted to be there. There would be no punishment for leaving the program. With tears in her eyes, she said that she really did want to be there, and from that day on, she and her friends became stalwarts of the program, playing important drum parts, leading singing, and even becoming the emcees for the final concert.

One element that the Fulton County residency program called for was a teacher workshop. This was not only great fun for Beverly and me, but also provided a chance for the teachers to try out their singing and drumming skills without the presence of their students. Perhaps most important of all, it gave them the skills to continue the work begun in the residency. Teachers form an important part of the partnership of the residency, and we greatly appreciated and enjoyed their daily presence with us in the classroom. Another extremely helpful element was that the teachers all ate lunch together, and so we had the opportunity for daily evaluation and reassessment of our classroom work, over a combination of school-lunch fare and home-made goodies various teachers brought in to share.

As I write this article, I have just learned that our proposal to continue the "Singing Hands" residency for a second year at Creekside High School has been accepted. Next year we will expand the program to involve the teachers further with preparatory material and more workshops, and we also will work on ways to involve parents and families in the residency.

Beyond the obvious seriousness and reverence that Beverly and I demonstrated to the students, what they also understood was our deep love for our craft. We let them know how lucky we consider ourselves to be able to make a living doing what we most love. We also communicated to them by example (theirs and ours) that we can realize our dreams if we give ourselves wholeheartedly and mindfully to the effort. 

Swiss born, Elise Witt is a multilingual singer based in Georgia who uses singing to empower people of all ages and abilities to find their voices.

Performing and Recording Outside the Box

by Patty Zeitlin

After 40 years of doing countless concerts, many for children and some for grown-ups, I stopped. By 1985, I was no longer recording or writing songs for children. I had no hope or even thoughts of ever recording any of the numerous songs I had written for adults, or older children, either. This loss of interest in the kind of musical expression I had enjoyed for so long before then was dramatic. Then two years ago I learned why it happened and experienced something that rekindled my interest and enthusiasm. With no money, producer, or even ideas about recording, a series of events took place that led to the production of a new CD of my songs for grown-ups and older children. I also created a new and satisfying way of doing concerts.

The inspiration for these changes came from my study and practice of nonviolent communication, or NVC. In 1997 I found out about Dr. Marshall Rosenberg, a remarkable mediator and teacher of this practice. He works worldwide in over 20 countries, with individuals and groups of all kinds, including schools, families, gangs, tribes at war, prisoners, and police. Using puppets and songs, he teaches a simple (but not easy) four-step process that can shift judgment of

oneself and others to genuine, empathic connection. To represent compassion, Marshall uses a giraffe puppet, because giraffes have a 26-pound heart, the largest of any land mammal. Expressing appreciation in "giraffe" means telling someone what it was they did or said that met a need of yours, and how you felt because of it.

My work with a puppet troupe and my songs and recordings for children had focused mostly on compassion and caring for oneself and for all other beings, as well as on working cooperatively for peace. So of course I was drawn to Marshall's work, and for the next three years I studied and practiced NVC and volunteered for many hours in my local organization.

Soon after I began, I watched a trainer working with someone, using NVC, and was inspired to write a song, a remarkable thing because it happened so rarely by then. Three years after that, I attended a 10-day intensive training with Marshall and other trainers in California. When the conference began with 60 of us present, a request was made for an opening song or poem. Silence followed. My guitar was beside me, but it was early morning and my voice was not warmed up. I was hoarse, in fact, so I wasn't confident. Nonetheless, when the silence continued, the message inside me came to sing anyway, so I did.

Afterward, I felt shy and a bit embarrassed about what I was sure wasn't the best rendition of the song. So I was surprised when a number of people asked if I had more like that one. They requested copies and asked if it was recorded. I promised them copies of the music and lyrics. Then that afternoon a woman named Katherine invited me to her room to talk about my

music and to hear more songs. I sang her two more. Afterward, she told me, in "giraffe," why she loved each song. That was so satisfying! It was far more rewarding than "That was a great song!" or "I liked it."

After she had expressed appreciation for my music, Katherine said she enjoyed empowering women to fulfill their dreams. She asked if I'd be willing to do a concert, right there at the conference, and eventually to record my songs. I said that wasn't a dream of mine. I had no interest in recording or doing concerts any longer. Then she asked what needs of mine had not been met by doing concerts previously and how they might now be met. She asked if I would be willing to brainstorm with her about what it would take for me to enjoy doing one now. Given her interest and support, I was willing!

Until Katherine asked, I hadn't thought of applying what I had learned of Marshall's work in this way, but it made sense. A primary aspect of his practice is a process of identifying observations, feelings, needs, and requests. For me, the most challenging part has been identifying my needs, because like many of us, I didn't grow up realizing clearly that I had any (other than the basic survival needs for food, shelter, and so on). In addition, in the United States self-reliance is so important that for many of us the word *need* carries connotations of codependence. In other cultures, interdependence is more important, but both of these seemingly opposite needs (self-reliance and interdependence) are common to us all.

Human needs are universal. But when people make demands to get them met, rather than requests, to some this may be interpreted as neediness. Marshall Rosenberg describes needs as "divine energy" or gifts, as opportunities to make life more wonderful for ourselves and others, and I agree. What about the



Photo by Maylin Harnden Fisher

Patty Zeitlin

need for meaning in one's life, for connection with others, for contribution to one's own and another's well-being, for play, for relaxation, and for honesty? These are all gifts, are they not? These are only a few on a long list of human needs, as described by NVC practice.

When Katherine asked me what needs were unmet, I realized right away that I had not felt relaxed during concerts. My needs for ease, for "giraffe appreciation," and for connection with the audience were not met in the traditional concert form. I knew people enjoyed my songs for adults; however, I wasn't convinced that the music contributed enough to their lives to make it worth the effort it would take for me to make a CD without the money, a producer, or distribution.

I did know, based on years of feedback I'd received at workshops and concerts, that the children's albums had made a difference. But I thought there were already lots of quality recordings easily available for adults and older children. Besides, I had several other creative projects in mind, back then. However, Katherine persisted. She asked once more what it would take for me to enjoy sharing my music with others.

I replied that, first of all, I'd like to sit in a living room, playing my guitar, with copies of the songs in front of me. I'd like just a small group of people there who would enjoy participating. I would not plan a program or make a "cheat sheet," but would spontaneously pick songs, depending on my mood and what I sensed of the group's mood, at the moment. With the lyrics handy, I wouldn't have to worry about forgetting words, especially of new songs.

I would encourage lots of audience participation, like singing along, but more than that. After singing certain songs, I would ask questions that might reveal what meaning the music had for people. What

feelings or experiences would they be willing to share, in response to it? I said I would also enjoy it if someone else organized this kind of event. At this point, as I spoke to Katherine, I began to feel excited about the possibility of actually doing it! So when she asked, "Why not do it that way, then?" and offered to organize it, too. I agreed.

Only those at the conference who had asked to hear my songs (about 10 people) were invited. We met in just the setting I had hoped for—a small, cozy living room with a wood stove. For the first time in years, I had not a shred of anxiety about the "concert." I didn't worry about forgetting words, or about what people might think of a new song I didn't know very well yet, but wanted to share. I had no worries about the program or a sound system. Everyone who came knew this was an experiment and wanted to participate. My lethargy was gone. I looked forward to it, feeling happy and relaxed.

During the "concert," when I asked questions following some of my songs, the response was gratifying. After singing one called "Angels, Angels," I asked if those who were willing would share stories about the human angels in their lives. Soon we were passing around a box of tissues to wipe away tears of joy, not sorrow. There was also lots of laughter following a song called "All the Things I Can't Throw Out," when I asked which things people had that they didn't need but couldn't get rid of. I was especially delighted when two participants (one, a 15-year-old girl) who were rock fans also loved my "folk" type songs! To my surprise, the "audience" became a small community, sharing feelings and stories like close friends might. That alone was satisfying, but it was just the beginning.

At the end of that evening Katherine asked how many people would buy a CD of those songs, if I had one.

All 10 hands shot up. Then she asked me what it would cost to make such a CD. I threw out a figure of \$5,000, although I was sure it would be more than that. The next thing I knew, she asked people if they'd like to support this and order now. People all said yes, and I was dumbfounded. They were eager to write checks—large ones of \$100 to \$150. I almost didn't accept them, but she encouraged me, saying if I wanted to she'd show me how I could fund the CD. So I accepted them, with a mixture of reluctance and surprise.

The following day she reported that some people at the conference had felt hurt because they hadn't been invited to my concert and hoped I would do another one! I agreed. This time, 30 people showed up. I was a little nervous about it at first, wondering if it would work with a group that large, but it did! They also enthusiastically preordered my CD and donated money in support of it.

Following that, with Katherine's encouragement, I began to do concerts modeled after that one, raising funds for my CD. After four more of those, along with preorders and donations, I had close to \$5,000. I also found substantial help and support from talented friends who volunteered artwork and such. I was able to hire Ray Frank, a singer and guitar player whose work I love, to record and sing with me. Not only that, but he found a perfect studio at a price I could afford. When my CD, "Angels and Vegetables," was finished, I mailed copies to those who had preordered it at the conference. I was so happy to have that direct connection, instead of having it distributed commercially, as I had before, not knowing who in the world had an interest in my music.

Then, after doing a house concert at Marcia Berman's in Los Angeles

continued on next page ➤

Performing and Recording...


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and another one in Seattle, I realized I no longer wanted to do the whole two hours myself. My needs for community and creative sharing were not met that way, so at the next concert, I opened the second hour up for music, stories, and poetry by friends and other audience members. The connection that was built by the personal sharing during the first part of the concert created, as many said afterward, a wonderful atmosphere of closeness, joy, and safety. It set the stage for the second hour of contributions from the participants. Many people said it was what they had longed for deeply in their lives, and I really enjoyed being an audience member at my own concert!

There are several things I've learned from all of this. Through noticing my needs, I've gotten in touch with what brings me aliveness and joy while sharing my music. I'm better able to receive and accept support, which I haven't always found so easy. I've also learned about breaking old habit patterns or practices that I had carried out because "everybody does that," even though these were no longer enjoyable to me. By following my longing for meaning and for genuine connec-

tion with others, the door opened to recreating what recording and performing were really about for me.


At one point long ago, I was puzzled when I saw Marcia Berman invite children from the audience up on stage to sing with her during her concerts. However, I now think she knew something I didn't—that this was a way not only of allowing them to feel valued and seen, but also for her to feel more connected. She would know for sure that she offered them a "community" experience, the knowledge that they, too, had something important to contribute.

I'm not saying everyone ought to do that, or do exactly what I did, which probably wouldn't work with young children or large audiences, anyway. But I am saying that I learned there are unlimited possibilities available for sharing our music. Getting in touch with one's needs and values and then seeing them as gifts is, I believe, an important part of that. We can reinvent the wheel, after all! 

Patty Zeitlin is a songwriter, singer, author, playwright, and, with Marcia Berman, creator of eight albums for children. She leads practice groups in non-violent communication.

News from the CMN Board

by Bonnie Lockhart

ur spring board meeting featured sun, songs, ice cream and huge chunks of work. As always, we invite you to join in! (The ice cream's gone but the songs and work are eternal.)

Highlights of the agenda included new developments for our website and other electronic services, big news for *Pass It On!*, and several new projects, including a CMN Singathon and the Rowe Conference Center Weekend.

THE WEBSITE AND THE CMN LIST

A grant proposal we recently submitted envisions our website as a "virtual conference center" where teachers, parents, and musicians can peruse *Pass It On!* articles, learn about the work of Magic Penny recipients, listen to music, and search an audio database for songs on topics from A to Z. CMN members could access the *Members Directory* and could conduct ongoing discussions on member-initiated themes.

Some of these visions open big technical, legal, and economic cans of worms; but we're proceeding thoughtfully, keeping our mission in mind and our minds open to funding possibilities. (Got ideas?)

Some of these visions are already happening. The CMN e-mail list—which we urge you to join—is a wellspring of music, mirth, and demystification. A recent thread of conversation has included wise and wonderful words from Scott Bierko, Valerie Ghent, and Dave Trahan (perhaps others, by now) explaining for those of us scarred and scared by technology just how we can embrace the empowering possibilities of MP3, Midi, and other electronic wizardry. Predictably, all this tech talk led to an antidotal stream of collective songwriting.

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In short, the ten percent or so of our membership who have joined the list are having a blast and hope you'll join us. It's simple. Just go to our website (www.cmnonline.org) and follow directions to CMN Community, or contact Caroline at our national office.

Dave Trahan has joined Barbara Tilsen and Caroline Presnell to help us maintain and further develop our vital web presence. We're continually discussing what formats and features for the list and the website will best meet our members' needs. Contact Barb Tilsen at btilsen@qwest.net and let us have your input.

PASS IT ON! NEWS

Special Issue: The next issue of *PIO!* you receive will be the "Songs Issue." Mostly cover-to-cover songs, this innovative project will allow members to purchase an accompanying CD of all the songs in the Winter 2002 issue. We're excited that, thanks to the imagination and hard work of Scott Bierko, this new project will strengthen our members' connection to the singing heart of CMN! We hope that this CD-enhanced issue will develop into a yearly tradition for *PIO!*



Susan Keniston

Photo by Scott Kepnes

Editor Retiring: Another big change is that Susan Keniston, our long-time *PIO!* editor (giant round of applause!!!), is stepping down. For over six years, nearly all as a volunteer, Susan has poured love and skill into *PIO!* Her leaving the job is a huge loss to *PIO!*, and we will miss

her enormous energy and editor's ear for language. We wish her all the best and great enjoyment of the considerable time this transition will afford her for other interests.

New Editor Ready:

On the heels of this sobering news comes good fortune. Long-time CMNer Nancy Silber of Port Washington, New York, teacher at Green Vale School, singer, and songwriter, has agreed to be our editor for the Spring and Fall 2002 issues of *PIO!* We're delighted to welcome Nancy to the editor's chair.



Nancy Silber

Photo by Franco Farina

THE CMN "SINGATHON"


We've been brainstorming on how to use the formidable talents of CMN performers and presenters to broaden our visibility and bring in some bucks. Ann Shapiro, director of the Connecticut Tellabration, visited our board meeting to bring us oodles of inspiration and information on how her storytelling organization has raised awareness and funds by staging coordinated events at multiple sites throughout Connecticut. Storytellers produce and perform at events in settings appropriate to their ambitions and audiences—from intimate house gatherings to grand concert halls—and donate proceeds to the statewide organization. This structure allows individuals and regional organizers to make decisions appropriate to their own communities while providing coordinated assistance with publicity materials and other production support. It's fun and it's profitable.

We think this model could be adapted by CMN to create a national—or perhaps, at first, regional—cluster of events that would raise fun and funds for CMN. Sally Rogers and Ann have agreed to lead a workshop at the upcoming national gathering in Petaluma for all interested in launching such a project. If you can't attend that workshop but would like to lend a hand, contact Sally at 860/974-3089.

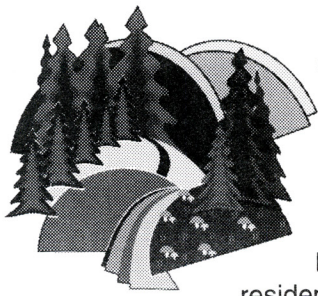
CMN INSTITUTE AT ROWE CONFERENCE CENTER

The first CMN Institute will take place at Rowe Conference Center in western Massachusetts over the weekend of March 8–10, 2002. Sarah Pirtle and a team of ten CMNers are planning a program for teachers, families, and interested others to experience the range of music alive in CMN. Through workshops, song swaps, dances, and jams, participants will share songs and musical activities that help young people learn about many ways people can create a peaceful, sustainable planet. (See *Pass It On!* #38, spring 2001, for more details about this project.) We're especially interested in reaching out to folks who have not yet discovered CMN. So if you know teachers, youth workers, librarians, and/or families who you think should experience CMN, please urge them to contact the Rowe Center and ask for information about the CMN weekend. They can call 413/339-4954 or e-mail Retreat@RoweCenter.org.

LET'S TALK!

As always, your CMN board is eager to hear from you. We are continually awed and tickled by the music and teaching of our members, and we want to know how we can best support you. Write to us, phone us, e-mail us, introduce yourself to us at a regional or national gathering. We hope to hear from you soon. 

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



WHO DECIDES?

words & music by the 7th Grade Group C at Upper Perkiomen (Pennsylvania) Middle School
Written during an artist residency with Two of a Kind (David & Jenny Heitler-Klevans)

David tells how the middle school songwriters wrote this song: "We often begin our songwriting residencies with the question What is important enough to write a song about? This particular group immediately thought of a situation in their community involving open space that a developer had bought up, intending to build 400+ condominiums there. Some of the students were already involved in the fight against this plan, and they all began to research the issue. We were very impressed with their sense of commitment as well as the quality of their writing. They went on to perform the song (without us) at a township meeting about this issue, to a standing ovation. In the end, the students and other community members who were against the proposed development won, largely because of the water table issue mentioned in the song. When we decided to include the song on one of our recordings, many of the students who wrote the song joined us in the studio to sing it. The students decided to donate the royalties to a fund in their township to preserve open space." To find out more about Two of a Kind and their residencies, go to www.twoofakind.com.

with determinaton

verse

There's a place in the fo - rest where the trees grow thick, and the
 crys - tal clear creek flows stea - dy and quick. Chil - dren are swing - ing on
 vines in the trees, gath - er - ing blue - bells in the sweet - smell - ing breeze. There are

chorus

Who de - cides what hap - pens with the land? The de -
 ve - lo - pers should - n't 'cause they don't un - der - stand. You don't miss your wa - ter 'till your
 well runs dry. You don't miss the a - ni - mals un - til they all die. If the

TAG

Hey, Mis - ter Busi - ness - man, you see the chil - dren play. Is mo - ney more im - por - tant? Will you turn a - way?

Who Decides?

➔ continued from previous page



1. There's a place in the forest where the trees grow thick,
And the crystal clear creek flows steady and quick.
Children are swinging on vines in the trees,
Gathering bluebells in the sweet-smelling breeze.

2. There are wildflowers scattered all around the creek,
and the herons are spearing fish with their beaks.
These are the reasons we love this land;
To save this place we must take a stand.

Chorus:

Who decides what happens with the land?
The developers shouldn't cause they don't understand.
You don't miss your water 'till your well runs dry.
You don't miss the animals until they all die.

3. If the trees in the forest were all cut down,
All you'd see would be houses for miles around.
The sweet-smelling flowers would all fade away.
The children would be crying 'cause they'd lost their place to play.

Chorus

4. They would steal our water then sell it back.
The animals would leave 'cause they'd lose their habitat.
There would be pollution in the water, earth, and air.
We won't let this happen because we truly care.

Chorus

Tag:

Hey Mr. Businessman, you see the children play.
Is money more important? Will you turn away?

Regional Reports

compiled by Leslie Zak



In addition to the reports found here, you may be able to find more recently updated information about regional activities on the CMN website (www.cmnonline.org).

MID-ATLANTIC

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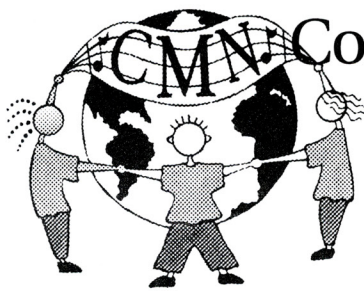
The Mid-Atlantic Region held a family cookout at a park in Haddon Heights, New Jersey, on July 27th. In the evening, several CMN members performed in a round robin concert in an outdoor amphitheater open to the public. We are planning a joint picnic and sing with the New York Metro Region on Sunday, September 23rd, at the Trailside Nature and Science Center, Watchung Reservation, 452 New Providence Road, Mountain-side, New Jersey, from 1 P.M. to dusk (about 8 P.M.). The Mid-Atlantic Region is still energized from the spring gathering and is looking forward to another next year.

MIDWEST

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(Note Lin's new address)

The Midwest Region held its annual gathering June 1-3 at Camp Anokijig near Plymouth, Wisconsin. With 17

continued on page 43



CMN Connections

coordinated by Beth Bierko

One of the wonderful things about CMN is the opportunity to be with one another. Those of us who have attended regional and national gatherings can speak with great feeling about the people, ideas, and music we have shared during these magical weekends. But how do connections among us continue after the warm vibe of a gathering has dissipated? How do we connect if we're not able to make it to a gathering? The answers to these questions may be different for each of us, but hearing about the many ways people have done this can be inspiring. "CMN Connections" is a place for your stories about how this network has enriched your life.

The Ultimate CMN Connection

by Peter Allard

The simple three-fold read: "You're invited to the CMN New York Metro Gathering for a song circle, workshops, and fun! April 30, 1994, Chester, Connecticut."

I'd been struggling to make ends meet as a full-time children's musician, making some headway playing locally while I completed my second tape of original tunes. I had done a radio show for kids for about three years in Worcester, Massachusetts, and many members of CMN had generously donated their recordings for airplay. I'd been to some CMN meetings in western Massachusetts, meeting many fine folks, making friends, and learning new songs, but I was surprised to get the New York region's invite. New York Metro! Wow, this would be great; maybe I'd meet some well-known pros, get some advice, and learn some more good songs. Plus it would be good to get "on the road" and out of my local area. I had high hopes and lots of faith that good things were coming my way. In fact, my life was about to change, turned upside down by this fluke invitation, as the love of my life was now hurtling toward me.

April 30th dawned gray and rainy in Worcester, giving me pause about making the long drive to


southern Connecticut. But as I looked around my bare apartment, I saw a divorced father of three, self-employed as a musician/educator, living in a two-room flat. I figured a change of scenery would do me good. So I drove to Chester, where I was warmly greeted, found a place in the circle, and listened. It was the usual scene, with fun songs sung with gusto—Charlie King and his daughter did a song about an ant, Blake Rowe did his wonderful "Animal Sounds," and then . . . and then . . . Ellen Feldman sang "Razzama Tazzama," and I was in love! The song, her voice, her smile, her entire manner captivated me, and the rest of the circle was a blur.

We sat together at lunch outside (she, thankfully, came over to me—seems Cupid had used two arrows!). Then we went to the waterfront to share songs and flirt. We went to a storytelling workshop (with others, I guess), and then it was time to go. I gave her some lyrics I'd written so she could write the melody (the first of dozens of such collaborations), we exchanged tapes, and then parted. Due to the gift of modern technology, each of us wallowed in the other's music and voice all the drive home—it was a magical day! We found so much in com-



Peter and Ellen (Feldman) Allard, shown soon after they met in 1994.

mon—we'd both begun recording kids' tunes in 1989, we both had been teachers, our kids were about the same ages, we liked almost all the same things, we both belonged to CMN. Kismet! B'shert! Karma! Cool!

Within months of meeting we were a duo, releasing "Sing It! Say It! Stamp It! Sway It! Volume 1" and "Raise the Children." We got married in between recordings in 1996. We now perform concerts and lead workshops at conferences and schools across the country, working full time out of our beautiful home in central Massachusetts. Making music and sharing it with others is our work and our play, and we are forever grateful for the unique role CMN played in our meeting each other. We always mention CMN in our workshops, not so much as a dating service but as a wonderful way to make connections with like-minded people. We have met many other wonderful people in CMN, but the gift of love and marriage we received is the best gift of all. 

Beth Bierko is the coordinator of the "CMN Connections" column. If you are interested in contributing a story of connection, see the inside cover of PIO! for Beth's contact information.

Curriculi! Curricula!

by Bob Blue

Children sing right from the start. Their first songs may not be recognizable to some adults, who may have learned to think of only some songs as *songs*, but I think art suffers when it's limited by hyperdefinition (I may have invented that word). To me, a dance is what a dancer thinks it is, a picture belongs to the artist, poets decide what poems are, and songs are whatever singers sing.

This school of thought may be accredited by many people reading these words, but I've observed teachers who consider *good* art, music, poetry, or dance to be only that which follows strict rules. And such teachers influence budding artists, poets, singers, and dancers. By the time people in our culture have lived about 10 years, they may have encountered teachers like that, and may have decided whether or not they have "the gift." If someone has learned that he or she is not very good at one or more of the arts, teachers who believe that *everyone* is good at *all* of them have their work cut out for them.

**Is this your last
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**If someone has learned that he
or she is not very good at one
or more of the arts, teachers
who believe that everyone is
good at all of them have their
work cut out for them.**




The second decade of life is often a time of turbulence; there can be a lot of self-definition, rebellion, and trauma during that decade. There can also be lots of growth and fun. From 1958 to 1968, when I lived my second decade, I experienced all of the above. I learned, among other things, that I *was* a singer and instrumentalist, and I *was not* a dancer, artist, or poet. Later, as a classroom teacher, I learned from Marie DePasquale, who taught physical education to my class, that I *was* a dancer. From Margot Boyd, my students' art teacher, I learned that I *was* an artist. And I did my best to teach children and adults that they *were* musicians.

Even though people start their lives singing, something happens to many of them in the United States, at about age 10, that stops them. It's no longer "cool" to sing. I often hear kids in sixth or seventh grade who, rather than sing naturally, will make fun of singing by imitating it. The same kids who sang joyfully in third grade don't want to be heard.

That's the bad news. The good news is that many teachers are committed to keeping the spirit of singing alive, and many are good at it. I recently observed Anne White, a music teacher at the school where I volunteer, ask the children in one of her classes why they were reticent to sing out loud during a rehearsal. She stopped the rehearsal to hear their thoughts. Right away, there was a different mood in the room. What had been a group of insecure 10 and 11 year olds be-

came a support group. They trusted their teacher, who conveyed sincere concern. They talked about their insecurity.

One said, "I'm worried that people will make fun of me." Anne asked whether any other children worried about that, and several children timidly raised their hands. I watched the face of one kid who, in my view, was most likely to make fun of those who sang, and I think I saw some self-examination going on.

When Anne resumed the rehearsal, the kids sang out. Nobody made fun of anybody. That wouldn't have been "cool." It was exciting to hear the uninhibited joy in these children's voices. I'm not saying that this is a story with a happy ending. The kids will continue to be influenced by many people—both other kids and adults—as they grow, and not all of them will be committed to self-esteem the way Anne is, or know how to convey that commitment as well as she did. But it was refreshing to witness this moment of preadolescent clarity. 

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

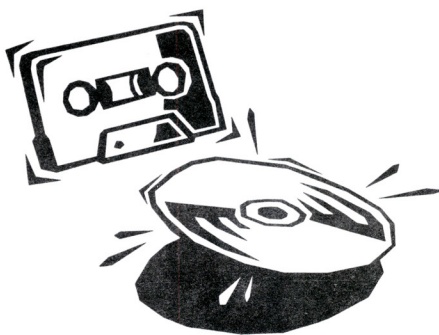
We apologize—

Omitted from the last issue (#38, spring 2001): Cover picture of Bob Blue and children reprinted with permission of the *Daily Hampshire Gazette*. All rights reserved.

New Sounds

compiled by Nancy Silber

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.



WILL HALE

Perfect World

This second collection of songs from Will Hale continues with themes of cooperation and positive self-esteem, blending seamlessly into fun, interactive music. Will's unique mix of musical styles gently invites participants to experience a dynamic range of emotions confidently. His recordings are filled with plenty of surprises certain to bring out the kid in everyone, proving you're never too old to feel young!

CDs and sheet music are available from Tadpole Parade, 10532 E. Point Douglas Rd. S., Cottage Grove, MN, 55016; phone: 651/458-3445; website: www.willhale.com; e-mail: hale@qwest.net.

PETER ALSOP

Did You Walk Workout

Here are nine songs that provide workout music for kids and families. This recording is great for PE teachers or family walks, and it lets you combine humor with physical conditioning! The music makes you want to move, and the content is fun, creative, and will generate discussion. A special edition of the same dancing music is available without so many words, for aerobics or dance-class instructors who like the beats but need to give instructions.

CDs or cassettes are available from Peter at Box 960, Topanga, CA 90290; phone: 310/455-2318, website: www.peteralsop.com; e-mail: peteralsop@earthlink.net.

PETER & ELLEN ALLARD

Good Kid

Peter and Ellen's fifth recording together is a collection of fun songs they've sung with many thousands of families in communities across the United States. With great guest musicians and terrific performances, these 15 songs capture some of the magic of their live shows. Featuring songs from their concert repertoire, selections include "Driving in My Car," "Rattlin' Bog," "Bug on the Wall," "All Dressed Up," "I Had an Old Coat," and many more.

Available through 80-Z Music at 888/746-4481; or you can e-mail Peter and Ellen at info@peterandellen.com; fax: 508/797-1331.

FRAN AVNI & NANCY SCHIMMEL

I'm All Ears: Sing into Reading Music & Activity Book

Here are the words, melody line, guitar chords, and activities for the 23 phonemic awareness songs on Fran Avni's recording announced here last year. The songs, by Fran and Nancy Schimmel, all help tune children's ears to the sounds in words: rhyme, syllables, alliteration, phonemes. The book adds other activities, chants, and stories, all to help reading readiness. For preschool through second grade.

Available for \$15 plus \$2 s+h from Starfish, c/o Sisters' Choice; 704 Gilman St., Berkeley CA 94703; website: www.sisterschoice.com.

FRAN AVNI & NANCY SCHIMMEL

Little Ears: Songs for Reading Readiness

This version of Fran Avni and Nancy Schimmel's *I'm All Ears* is designed for preschool or Head-start. Seven younger-set songs from *I'm All Ears* are combined with 20 easy songs about letters, words, and sounds from Fran, Nancy, Jackie Cytrynbaum, and good old Trad.

Available from Leapfrog School-House (and Starfish Music); website: www.LeapFrogSchoolHouse.com.

CAROL JOHNSON

Circle of Peace

This CD contains original songs by Carol, based on ideas from children giving voice to their visions for peace in the new millennium. They shared their thoughts with her during the "Peace in the Parks" program in Grand Rapids, Michigan. The CD was recorded with a local children's choir and instrumental accompaniment. It has uplifting lyrics, catchy choruses, some leader-response songs, and a couple of simple chant-like songs. It's great for kids choirs! A songbook is also available, with melody and harmony parts and chords.

CDs are \$15.50 (incl s + h), songbooks are \$11 (plus \$2.50 s+h), and are available from Carol at 900 Calvin, S.E., Grand Rapids, MI 49506; phone: 616/243-6194; e-mail: caroljsong@mindspring.com.



Media Waves:

A Day In the Life

by PJ Swift



Did you hear that, Allegro? That darn alarm went off again. Yeah, time to get up. I've got to figure out this new computer, type up that proposal, and, like Joanne says, just get started!

Okay, well, how does this thing work, anyway? Let's see, Sally left a list of instructions. Wait! I can't face this without a cup of coffee. Come on Allegro, you furry beast.

There, that's better. Okay, I turned on the computer and opened up my word-processing program. Where's that file for the grant application? Oh, right here. Okay, I've got almost everything I need for that proposal except some kind of educational justification. Funders like goals and objectives. Where am I going to get that kind of information? All of my college textbooks are so old!

What's that, Allegro? Sally's list? Let's see, what does it say? "If you want to have a library at your fingertips, try your web browser." What's a web browser? Netscape? Internet Explorer? Okay, got to get online first. There. It will tie up my phone line, but hey, I don't want to talk to any telemarketers anyway.

There's Netscape. Now let's find out how to search. I guess I could type in "music education" where it says Search, and then hit Go. Wow! What a list! Let's see—here's one called "Allegro." No, not you, fur ball! The website is called "Allegro" (<http://www.talantz.com/Allegro.hts>). It's a music-search site. That sounds like a good place to start. Okay, from there, I just click on any link, any blue line that sounds interesting. Here's "K-12 Resources for Music Educators" (<http://www.isd77k12.mn.us/resources/staffpages/shirk/k12.music.html>) and there's "Music for Kids Online" (<http://www.music4kidsonline>). But I think I need something more academic right now. What do you think about "Carla Piper's Music Education Resource Links" (<http://www.cs.uop.edu/%7Ecpiper/musiced.html>)? Hey, look at that! "National Standards for Arts in Education," with explanations and links associated with each of the standards! Let's see, what fits for my proposal? Here's "Understanding Music in Relation to History and Culture." Perfect!

This thing is shaping up great. Okay, while I'm on the computer, why not type up that little note I promised

Lisa on music theory? Hmm, what if I searched under "music theory"? There it is: "Resources in Music Theory Instruction" (<http://www.pldi.net/~murrows/theoryped.html>). It has lots of good ideas, and even a list of music-theory jokes. I could use that someday.

No time for jokes now, Allegro. I've got to work on that blues song Bonnie and I wrote in 5th grade yesterday. Uh, Allegro, could you get off my guitar case? Come here, boy. That's better. Okay, open D tuning, but that chord doesn't work. Should it be D sharp? Let's see if the internet can help again. Ah, here's "The Mudcat Café," a site for folk and blues music (<http://www.mudcat.org>). Look at that! You can even list all your concerts for free in their "What's On" page, and there's a place to get advice from other musicians. Here's one called "How about D#dim7 in Open D?" That'll work! There's even a kids' section. Sally said to "bookmark" anything I like. Let's see—okay, there's "add bookmark." Done. Now I can come back to this one quickly, whenever I want.

Is that your tummy grumbling, Allegro? Yeah, lunchtime. Okay, I'll turn off the computer for awhile. Now don't you sleep on the monitor, you heat-seeking beast. I'll be right back.

Allegro! What did I tell you, kitten? Sorry I was late getting back. David called with a question about West African music and dance. Hmm, maybe I can help him after all. I'm going back

online. Here's "Videos of Dances of the Ewe" (<http://www.cnmat.berkeley.edu/~ladzekpo.html>). That will do. And how about his questions on Kodály and Orff? Gotta check out Thomas Robertson's great site of links (<http://www.pentatonika.com>). Do I sound like the yellow pages? I guess I do.

Now, about my career. Don't blow a hairball, Allegro. I will get this concert career started. Let's see. There's a whole site devoted to putting on concerts in elementary schools and day care centers (<http://www.schoolgigs.com>). It tells about everything from making brochures to obtaining mailing lists to deciding how much to charge. In my case, I gotta make enough to cover cat food. Yeah, you're right—lots of cat food.

And how about the new CD? It's got to be original songs, because I can't afford the permissions and payments. I've got quite a few new ones, but sure would love to include the kids singing "You Are My Sunshine." Yeah, I know you love that song, too. Let's see, I need to search under "public domain." Here's one (<http://www>.

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Media Waves


➔ continued from previous page

pinfo.com), and another (<http://www.pdmusic.org>) that even includes a list of "Famous Songs That Aren't Public Domain." Let's check. Rats. "You Are My Sunshine" is *not* P.D. Good thing I found out now.

You know, the neatest thing about this World Wide Web place is how it brings people together. I mean, look at this, Allegro. Thousands and thousands of people have put stuff on the internet just to share with others. Sure, there's bad stuff, and lots of junk for sale, but if you know how to look, you can find nearly any information you need, no matter if you live in Alaska or Singapore. And the day-to-day sharing that goes on! The Allegro site, the Mudcat Café, the Children's Music Web (www.childrensmusic.org), the People's Music Network (<http://www.timbury.com/pmn/pmnforum.html>) and Homerecording.com—all of them have chat rooms and bulletin boards to link people who have things in common, all around the world! My favorite organization, CMN, even has an e-mail chat list you can subscribe to (e-mail office@cmnonline.org). It really does make us all back-porch neighbors in a global village.

Hey Allegro, while we're here, let's check on the lyrics to that song Marcia and the 4th graders sing. I'll just search "lyrics." Wow! Look at that list! (See "Children's Music Internet Resource List," next column.) Our old friend Mudcat Café has the "Digital Tradition Folksong Database" (<http://www.mudcat.org>). Here are the lyrics I was looking for, to "Circle Game." Can cats harmonize, Allegro? And there's a "World Folksong" index (<http://www.acronet.net/~robokopp/folkindex.htm>) of folksongs from Europe. Even the National Institute of Environmental Health Sciences has a database (<http://www.niehs.nih.gov/kids/musica.htm>).

Uh-oh. What's the matter with my voice? It was fine yesterday, but today—frog city. Hmm, maybe the internet can help here, too. Here's a great link to a Canadian site for the "Musician's Physician" (<http://www.musiciansclinics.com/injuriesfrm.asp>). For vocal strain it says, "water, water, and water." Yeah, I forgot my water bottle yesterday. Well, time to rest the voice and pet the cat.

Computer off. Come here, angel. You can do the purring and I'll do the listening. 

PJ Swift doesn't drink coffee, doesn't have a cat, and doesn't have the foggiest notion what a "D#dim7 in Open D" is, but she has a vivid imagination and an overworked computer in Santa Cruz, California.

Note: The "Children's Music Internet Resource List" accompanying this article will be added soon to the other internet resources for children's music posted on our CMN website (www.cmnonline.org).

Children's Music Internet Resource List

compiled June 2001 by PJ Swift

MUSIC SEARCH SITES

Allegro—Music Education Search Site
www.talentz.com/Allegro.hts
Large database, chat rooms, newsgroups

Children's Music Web
www.childrensmusic.org
Database of children's musicians, e-mail list, message board, forum, webcasts for children, magazine for children, other resources

Classical Music Composer Database
<http://members.tripod.com/~musicclassical>
All kinds of information about classical music, discussion groups

K-12 Resources for Music Educators
www.isd77k12.mn.us/resources/staffpages/shirk/k12.music.html
Lots of links, organized through area of need

Links to Music Lyrics
<http://home.earthlink.net/~jmak/Music/Lyrics.html#kids>
Links to music-lyric pages

Music Education Resource Links
www.cs.uop.edu/%7Ecpiper/musiced.html
Lots of links, including National Standards for Arts in Education, and links associated with the standards

Music 4 Kids Online
www.music4kidsonline.com
Resource for parents and teachers, including large area on Music Education for Young Children

Mudcat Café
www.mudcat.org
Folk music resource—has a very large kids' section, online chats, concert calendar, instrument construction, etc.

SONG OR LYRIC SEARCH SITES

(Note: Not all of these sites credit the composers!)

American Memory Sound Recording Collections
<http://memory.loc.gov/ammem/audio.html>
Library of Congress collection of speeches and recorded songs, in Real Audio and MP3. Includes fiddle tunes, Hispanic music with translations, etc.

Americana Songbook
www.insurgentcountry.com/grindex.htm
Organized list of popular and folk music, with chords

Ars Nova Software
www.ars-nova.com/download.html
Download special free software to hear midi files of various songs

ASCAP'S ACE Database
www.ascap.com/ace/
All of the songs ASCAP handles

Becky Vincent's Girl Guide Scouting Lyric Archive
www.geocities.com/EnchantedForest/Glade/8851/index.html
Lots of children's songs

BMI Hyper Repertoire
www.bmi.com/repertoire
All of the songs BMI handles

Boy Scout Songbook
www.geocities.com/SiliconValley/Campus/3164/pbsong0.html
Popular and folk songs

Children's Music Archive
<http://judyanddavid.com/Songbook/s.html>
Judy and David's archive of their own songs, and others'

Cosmic Kitchen
www.cosmic-kitchen.com/Songs
Popular songs with chords and copyright

Cosmos Songbook
www.geocities.com/Yosemite/Trails/5542/Alphabetical.html
Alphabetical list of popular songs

Digital Tradition Folksong Database
www.mudcat.org
Also has links to kids' songs; credits composers!

Folksong Index
www.arconet.net/~robokopp/folkindex.htm
Includes world folksongs, hymns, and sea songs

Folkways Database
www.si.edu/organiza/offices/folklife.database
Database for the Smithsonian's folksong collection

Garden of Songs
<http://members.home.com/veeceeet/index.html>
Songs in midi format for children

Gross Songs 1 and 2
www.macscouter.com/songs/index.html
Just the thing for the 5th-grade class

Kids' Songs
www.geocities.com/EnchantedForest/Glade/7438
Showtunes, TV themes, Disney, Muppets, etc.

Multilingual Christmas Carols
www.ylw.mmtr.or.jp/~johnkoji/hymn/xmas

Musical Mouseum
www.kididdles.com/mouseum/index.html
Two thousand kids'-song lyrics, many with copyright notices

National Institute of Environmental Health Sciences
www.niehs.nih.gov/kids/musica.htm
Popular, Disney, and campfire songs

Public Domain List
www.pdmusic.org
A nonprofit project to list public-domain songs, including Stephen Foster

Public Domain Music
www.pdinfo.com
A commercial site that sells lead sheets, etc., of public-domain songs. Includes an interesting list of "Famous Songs That Aren't Public Domain"

Songs of the Season
www.night.net/Christmas/songs12.html
Also has links to other Christmas lyric sites

Volkslieder
<http://ingeb.org/folksong.html>
Folksongs from various countries

World Kids Network
<http://worldkids.net/entertainment/music/lyrics/kidsongs/lyrics.htm>
Lyrics (but no chords) to popular songs

YMCA Camp Loowit Campfire Songs
www.backyardgardener.com/loowit/janeellen.html
Includes mostly public-domain songs

E-MAIL GROUPS AND ONLINE MESSAGE BOARDS

(See also Music Search Sites, above)

Children's Music Network e-mail group
office@cmnonline.org
Ongoing discussion with fellow CMNers

Freedom Song Network
www.emf.net/~cheetham/gfmrk-1.html
Folk-music forum and chat group

National Association For the Education of Young Children
www.naeyc.org/onlinenaeyc
Online group for preschool educators

National Association for Music Education
www.menc.org
Questions of the month, online question box

People's Music Network Forum
www.timbury.com/pmn/pnmforum.html
Message board and forum

HELP FOR THE CHILDREN'S MUSICIAN

Children's Concert Calendar
www.kidsmusicplanet.com/CCC
Free listing via the Kids' Music Planet (part of the Children's Music Web)

Children's Radio List International
www.kidsmusicplanet.com/Radio
Downloadable or printable database of current children's radio programs

Homerecording site
www.homerecording.com
Everything you need to know about recording at home, including FAQ tutorials

Information about CD distribution—Maplepost
www.folkradio.org
Canadian site to aid in distributing your CD

The Musician's Clinic
www.musiciansclinics.com
Canadian site with advice on vocal strain and sore throats

continued on next page ➡

Resource List

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The Musician's Physician
<http://members.tripod.com/~musicclassical/musphys.html>
Help for oromandibular dystonia and other ailments

The Muse's Muse
www.musemuse.org
Songwriting resource

Reviews of children's music
www.bestchildrensmusic.com
Fred Koch's music-review site

Reviews of children's music
www.kidzmusic.net
John Wood's music-review site

School performer's advice site
www.schoolgigs.com
Advice for performing in schools, from contacting arts organizations, obtaining mailing lists, making brochures, and organizing educational programs

MUSICAL THEORIES AND PRACTICES

(See also Music Search Sites, above)

Information about Kodály and Orff
www.pentatonika.com
Thomas Robertson's site for music educators

Resources for Music Theory Instruction
www.pldi.net/~murrows/theoryped.html
Links also to the Transcriber's Home Page



Note: Sites on the internet shut down, and new ones appear, on a daily basis. Therefore, some items on this list may become obsolete. This list will be posted on the CMN website (cmnonline.org) in the near future and updated from time to time. If you have changes to suggest, send them to Caroline Presnell at office@cmnonline.org.



Announcements

MEMBERSHIP FEE CHANGES

After holding off as long as possible in the face of rising costs, the board voted at the June meeting to raise some membership fees. The school/library rate is now \$35 and the individual/family rate is \$45. If the increase is a problem for you at renewal time, please talk with Caroline in our national office about a partial scholarship. Business and corporate fees stay the same. We've also added a benefit for corporate members: being listed as such on our website. If you have been distributing CMN membership flyers at your programs (*Thank you!*), please contact the national office for a supply of updated forms or a white copy for duplicating.

Come one,
come all!



BE A PIO! VOLUNTEER

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

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

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

Regional Reports

➔ continued from page 35



Photo by Judy Stock

Preschool workshop

adults and 14 children attending, we had a wonderful time despite a mostly rainy weekend. Workshops included "Starting a Preschoolers Music Class," "Movement Song Swap," "Multicultural Music for Middle and High Schoolers," "Preschoolers Song Swap," and a musical instrument "Make-and-Take Swap." Lin Boyle was reelected to

continue as co-representative, and Anna Stange was elected as a new co-rep, replacing Bruce O'Brien. We welcome Anna and send a huge thank you to Bruce for the fine leadership he provided for many years. We enjoyed the site so much that we booked the space for next year, June 7-9, 2002. Mark your calendars and join us!

CANADA

Kathy Reid-Naiman
109 Crawford Rose Drive
Aurora, ON L4G 4S1
Canada
905/841-1879
ragged@interlog.com

Kathy Reid-Naiman, who has been serving as acting rep since Sandy Byer resigned, has been elected as the new Regional Representative for Canada. Thank you, Kathy! And thanks to all who participated in the mail ballot. There are no gatherings planned at the moment. If you have ideas to help our region grow and serve you better, please contact Kathy.

NEW ENGLAND

Scott Kepnes
71 Brockton Avenue
Haverhill, MA 01830
978/469-9406
singdog@earthlink.net

A song swap was held on May 20, 2001, at Sally Rogers' house in Connecticut. It was smaller than last time, but very worthwhile. Everyone attending was an educator, so we shared what has worked well for us in the classroom. Highlights were several folk dances and Harry

continued on next page ➔

CMN Internet Services



Does your personal website show a link to CMN's? This is a way you can spread the word about our wonderful organization. And now we're offering an **exciting new feature**: we can link to your site from CMN's site in a listing of CMN member resources. You must be a current CMN member, and your site must jibe with CMN's mission and purpose. This is a great new way to network through the web.

For full details on any of these features, contact the national office (see left). If you'd like to get involved in working on the CMN website itself, contact Barb Tilsen at btilsen@qwest.net.

Link Your Website to CMN's



Regional Reports

➤ continued from previous page

Belafonte's "Turn the World Around" in its original form, brought by Kim Wallach, complete with hand drum patterns. We had some great discussions about pedagogy and teaching methodology. We all felt that we came away with new ideas for our work with young people.

The annual New England Gathering was held on March 24, 2001, at Fort River Elementary School in Amherst, Massachusetts, a comfortable and beautiful setting. The gathering, which attracted 30 adults and 10 children, was filled with song sharing and a nice community feeling. Most people were CMN members, and a few new folks joined. Among the workshops were "Music, Movement, and Percussion for All Ages," "Sharing Songs and Stories about Dreams and Gifts" (while making Native American Dream Catchers), a swap of songs on "Peace, Freedom, and Social Justice," "Silly and Nonsense Songs," and "Zipper Songs." The Round Robin had a warm feeling to it as each attendee shared a song, and there was even time to mingle afterwards! Eric Goldscheider, a columnist for the *Boston Globe*, attended the gathering along with a staff photographer. He wrote a feature article about it which was published in the April 29 edition of the newspaper. Thanks to everyone who helped make this gathering happen.

NEW YORK METRO

Nancy Hershatter
760 Bronx River Road
Bronxville, NY 10708
914/237-4010
J123sing@aol.com

We had our first benefit concert at P.S. 198 in Manhattan on May 12, 2001. We had a terrific lineup, but due to the many other events crowding people's calendars in the spring, it was under-attended. Nevertheless, there was a lively spirit,



with the audience up and dancing during one segment. We will try again, either in November or March. In the meantime, we're planning a song swap for the fall. Regional members should have received a mailing by the time you read this. If you would like to perform at our next CMN benefit in New York, please call Nancy Hershatter. Also, see the Mid-Atlantic Region's report for information on our joint fall picnic and sing.

GREAT LAKES

Noah Budin
3899 Brainard Road
Orange Village, OH 44122
216/360-0381
Nbudin@aol.com
or
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesz11@aol.com
or
zax_trax@excite.com

Our members are very busy, but we're determined to get our CMN Great Lakes act together to plan a regional gathering.

SOUTHERN CALIFORNIA

Carrie Higgins
3331 Daisy Avenue
Long Beach, CA 90806
562/426-1460
carrieh@charter.net

We are still riding on the glow from our spring Marcia Berman tribute event in Santa Monica. There will be a Marcia Berman Family Sing-along Sunday, September 16th, 2001, at 3:00 P.M. at the California Plaza in Los Angeles. Beyond that, we are gearing up for another wonderful National Gathering.

NORTHERN CALIFORNIA

Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403
650/574-2709
scooptunes@earthlink.net

At this writing, Northern Cal. is excited and consumed with hosting the National Gathering again this year. We still need to hear from volunteers (you know—the folks who make the Gatherings happen). Contact Lisa or Ingrid Noyes and sign up!

PACIFIC NORTHWEST


Denise Friedl Johnson
321 Clay Street #76
Ashland, OR 97520
541/482-4610
Songwings7@cs.com
or
Bonnie Messinger
4648 S.W. 39th Drive
Portland, OR 97221
503/768-9065
steve.mullinax@worldnet.att.net
or
Greta Pedersen
PMB 252
19363 Willamette Drive
West Linn, OR 97068
Day: 503/699-1814
Eve: 503/699-0234
greta@greta.net

(Note Greta's new e-mail address)

Our next song swap in the Portland area is September 22nd, 2001, 5:30 to 9:00 P.M., at Bonnie Messinger's house. Our theme is "Zipper Songs." Call Bonnie for directions.

SOUTHEAST

Rachel Sumner
217 Silo Court
Nashville, TN 37221-3544
615/646-3220
rachel@jackatak.theporch.com

Our region has decided to try to do Round Robins each quarter instead of twice a year. Three of the Round Robins will be held in the evening to encourage the participation of people who cannot attend our regular afternoon meetings. 

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.

Deadline for Spring 2002 issue:

Except for regional reports, all materials must be submitted by **February 15th, 2002;**

Deadline for Fall 2002 issue:

May 15th, 2002

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

Nancy Silber
PIO! Editor
16 Plymouth Road
Port Washington, NY 11050
nsms1@email.msn.com

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

Songs should be submitted in lead sheet format if possible, 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
bonnielockhart@mindspring.com

CALL FOR MEDIA INFORMATION!

Children's electronic media news and information should be sent to:

PJ Swift
Media Editor
305 Dickens Way
Santa Cruz, CA 95064
pickle@well.com

CALL FOR NEW RELEASES!

Send notification of items released in the last 6 months to:

Nancy Silber
New Sounds Editor
16 Plymouth Road
Port Washington, NY 11050
nsms1@email.msn.com

Please include date of release.

ATTENTION: KIDS!

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



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

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Interlocken International Camp
Hillsborough, New Hampshire

Music Together
Princeton, New Jersey

Ribaudo Music
Baltimore, Maryland

Rounder Records Corp.
Cambridge, Massachusetts

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Nancy Silber
PIO! Editor
16 Plymouth Road
Port Washington, NY 11050
nsms1@email.msn.com

Submission via e-mail is preferred.



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

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DATED MATERIAL

M E M B E R S H I P F O R M

SELECT A MEMBERSHIP CATEGORY **New** **Renewal**

(Classifications and rates as of 6/10/01; subject to change without notice.)

- Institution (library/school) \$35**
Contact name listed, but not cross-referenced in the CMN directory.
- Individual/Family \$45**
Typically individual performers, songwriters, teachers, parents, etc. No business name will be cross-referenced in the CMN Directory.
- Small Business/Nonprofit \$60**
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 \$150**
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! and on the CMN website as a corporate member.*
- Patron \$250 and up** *Please contact the CMN office for details.*

Outside the U.S. and Canada, add US\$10 to all categories.

If you need scholarship assistance, please contact the CMN national office for information before completing this form.

YOUR CLOSEST OR PREFERRED CMN REGION

- Canada Great Lakes Mid-Atlantic
- Midwest Northeast New York Metro
- Northern California Pacific Northwest Southern California
- Southeast *More are being added as we grow!*

In a few weeks, we will send you a CMN Welcome Packet with a form for adding information to your Members Directory listing.

MAIL THIS APPLICATION with a check or money order (sorry, no purchase orders or credit cards) to:

The Children's Music Network
P.O. Box 1341 • Evanston, IL 60204-1341

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

For family membership, NAME(S) of other FAMILY MEMBERS to include

For institutional (library, school), business, or corporate membership, NAME of CONTACT PERSON to include

MAILING ADDRESS

DAY PHONE (____) _____ - _____

EVE PHONE (____) _____ - _____

FAX (____) _____ - _____

E-MAIL _____

WEBSITE _____

ADDITIONAL INDIVIDUALS (other than the contact person) to be listed and cross-referenced to your main directory entry @ \$5.00 per name. Examples: other people associated with a business or corporate membership, or a family member with a different last name. (This option not available for library/school members.)

AMOUNT OWED

Membership fee	\$ _____
Additional names @ \$5.00 each	\$ _____
Donation to General Fund	\$ _____
Donation to Membership Scholarship Fund	\$ _____
TOTAL AMOUNT ENCLOSED	\$ _____