
PASS IT ON!

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

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John Anthony Scott

Bringing Folk Songs to the Classroom

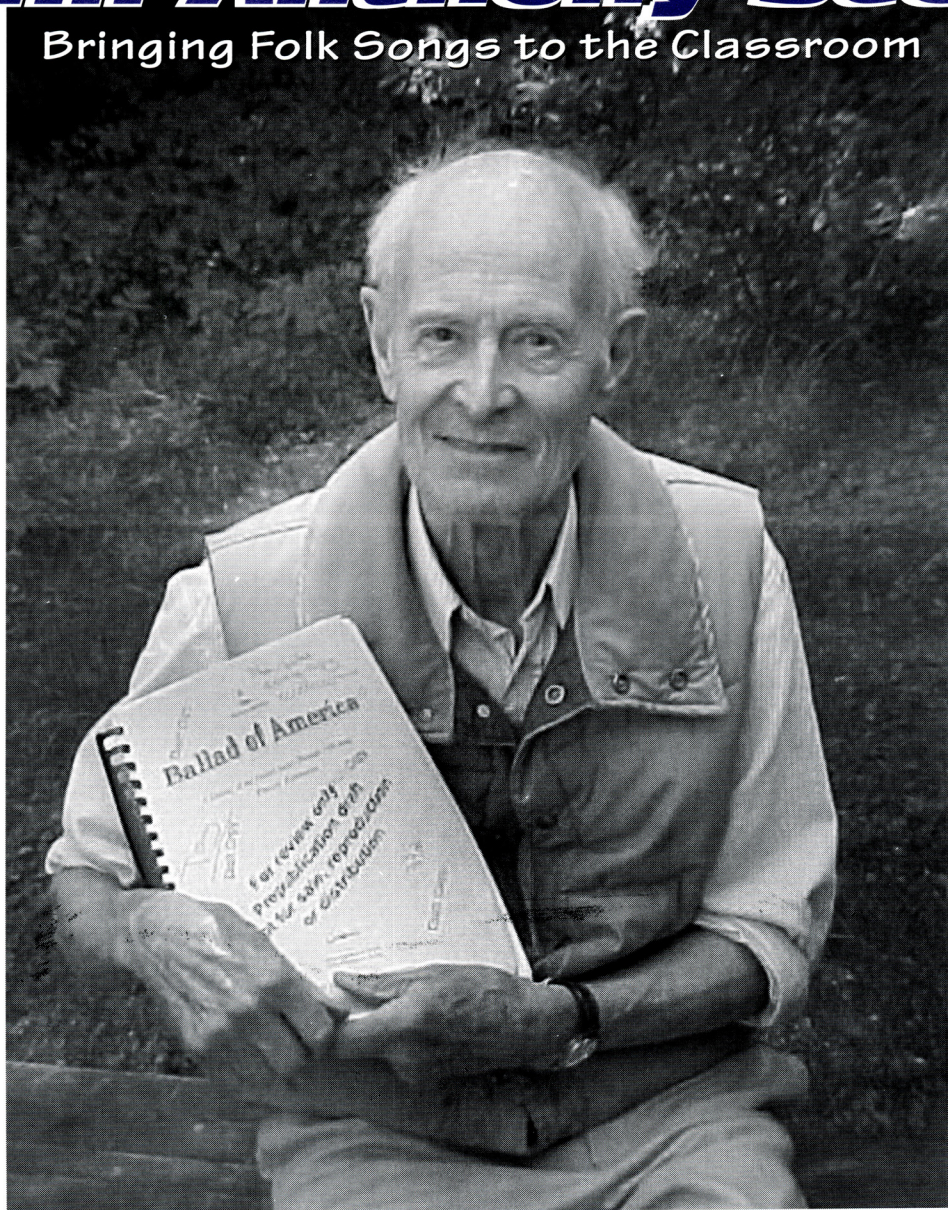


Photo: Marcella Gallardo

Inside...

- Multicultural Lesson Plans ■ Motherhood and Making Music ■
 - The Benefits of Singing in Schools ■ A Successful CMN Collaboration ■
 - How to Keep Alive a Sense of Wonder ■ Eight Great Songs ■
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About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

The Board of Directors

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With deep appreciation, we acknowledge

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

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



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IN THIS ISSUE . . .

Features

Bringing Folk Songs to the Classroom An interview with John Anthony Scott	2
Singing for Peace and Justice In Our Schools	6
Singing In Schools: A Web of Benefit	8
Reflections on the Arts and the Nature of Education, Part II	12
Lesson Plan: Music in a Multicultural World	14
Relishing the 2003 National Gathering	17
The 2003 Magic Penny Award	19
Honoring the Elders: A Working Visit with Uncle Ruthie	26
Being a Mother and a Musician	30

Short Reports

News from the CMN Board	23
The 2004 National Gathering	23
2003 National Gathering Photos	24
CMN 2003 Silent Auction Contributions	31

Columns

Curriculil! Curricula!: Music as a Teaching Tool	10
Music with Older Kids: Getting The Beat In 4/4 Time	34
CMN Connections: Soulmate Twins Meet Through CMN	36

Songs

"Fish and Tea"	4
"I'm On My Way to Freedom Land"	5
"Sing Along!"	11
"Learning Languages"	16
"Singing Is Good for Your Brain"	20
"Next To Vanessa"	28
"That's Not Fair!"	32
"Boring Day"	42

Departments

New Sounds	37
Announcements	39
Regional Reports	40
How to Submit	inside back cover

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Guest Editorial

New Tactics, New Directions

by Carrie Higgins


As the SoCal regional representative of CMN I have attended many regional song swaps, state gatherings, and national gatherings. I am always impressed with the caliber of educators, caregivers, parents, musicians, and songwriters who attend and/or facilitate workshops. I really believe that CMN has everything it takes to truly make a difference in peoples' lives. This organization is long overdue for being recognized by school districts, child development centers, and households as a primary resource for education, positive values, and the celebration of humanity and the earth. That said, it is my opinion that in order to make this happen, we as CMN members may need to change our tactics.

At the recent national gathering in Los Angeles, the topic of the board meeting and the general members meeting was, generally: *In what direction shall we take CMN and how do we make this valuable organization grow?* I attended the general meeting and then shared my ideas in the splinter group focusing on "membership."

For me, it seems that the notion of trying to "recruit" people and get them to come to our song swaps and events is not working as well as we'd like. Teachers and caregivers are overwhelmed and simply do not have the time to schedule in one more place to go. Brochures and flyers fall short of explaining what we are about. Remember the universal saying, "I hear it and I forget, I see it and I remember, I do it and I understand"? Teachers and caregivers need to *experience* what CMN has to offer. I believe that instead of trying to get the people to come to us, we need to go to them. What I mean by this is that small teams of CMNers could give "in service" workshops at elementary schools and child development centers so that teachers and caregivers could comfortably experience firsthand what we are about. Knowing the quality of our presenters and our music, I can't help but believe our contagious energy and enthusiasm would spread like wildfire! This would take some work logistically, and the questions I have are: Do we try to get a grant for this so we can pay our presenters? (We can't do everything free or else we run the risk of lowering or taking away children's music performers' means of living.) Do we join the union? Can we be backed by other organizations? We'd have to work out the bugs, but this is the direction I feel would work well for us.

Another idea I presented was that of making school kits available on our CMN website. Paying members—and this would be especially valuable to teachers—could download school kits containing songs and activities that would pertain to a subject they are covering in class. If it really takes off, there may have to be a nominal fee for downloading so much information, and song authors may need to be compensated for their material. That would require some work, too, but I feel that right now CMN is not making it to where it needs to be, and we need to be more pro-active.

If there are CMN members in other regions who are already doing the things I've proposed, great! Please share how you did it. It is my intention to seek out the answers to my questions and find out if my ideas are viable. I'll keep you posted on our region's progress. As I said before, this organization is too amazing not to be in the hearts and minds of every teacher, caregiver, and parent in the country.

Carrie Higgins is the regional representative of the Southern California region and lives in Long Beach, California. 

Bringing Folk Songs to the Classroom

An Interview with John Anthony Scott

conducted by Sally Rogers

When I was in college looking through a used-book store for folk song collections, I happened upon a small paperback book called *The Ballad of America* by John Anthony Scott. This little treasure ended up being one of my most used sources for period folk songs representing different eras in American history. Whenever I did a school residency focused on a historical period, I would “go” to Mr. Scott and feel assured that I’d not only find appropriate songs, but songs with great tunes and lyrics that with little introduction were accessible to contemporary students.

Later, by chance, I happened upon a wonderful newsletter called *Folksong in the Classroom*. To my surprise, I noticed that one of the editors was the same John Anthony Scott (of my treasured book) along with a Lawrence Seidman and others. This newsletter not only had historical songs and lesson plans by period, but also included other topical songs. There were issues dedicated to environmental education, labor songs, songs of the sea, and much more. Although this newsletter is now out of print, some of the back issues are still available (see note at end of introduction). In addition, *The Ballad of America* is now back in print, but in a new edition that uses artwork of the period and which also includes many of the fine points addressed by *Folksong in the Classroom*.

When I was interviewing John Langstaff for an earlier issue of *PIO!*, (#42, Fall 2002) he referred to both *The Ballad of America* and *Folksong in the Classroom* and suggested that I contact Mr. Scott for an interview. Together, John and I tracked him down and found him

outside of Sturbridge Village in Holland, Massachusetts.

Our interview mostly covers his involvement at Fieldston School in the Bronx and its influence on his book and the newsletter. However, I will quote from the introduction to the new edition of *Ballad of America: A History of the United States Through Folk Song* to give you some more background on this very interesting and dedicated individual:

Dr. John Anthony Scott, a veteran of World War II, has advanced degrees from Oxford and Columbia Universities. He was an editor for Alfred A. Knopf from 1964 to 1974, and for Facts on File from 1982 to 1992. Dr. Scott is a leading historian, musicologist, and teacher. His published works include The Story of America, an illustrated geography, published by the National Geographic Society. The Story of America sold several million copies. Dr. Scott provided the definitive edition of Frances Ann Kemble's Journal of a Residence on a Georgian Plantation, 1838-39, published by Alfred A. Knopf, 1963. The work was reissued as a paperback by the University of Georgia Press in 1984; it has been in print from 1963 to the present.

His son, John Wardlow Scott, is co-editor of *Ballad of America* and has been chief editor of *Folksong in the Classroom* since 1990. To obtain back issues of *Folksong in the Classroom* and to order *Ballad of America*, you may write to: *Folksong in the Classroom*, P.O. Box 23, Holland, MA 01521-0223. The Scotts are developing a website for teachers that will include lesson plans

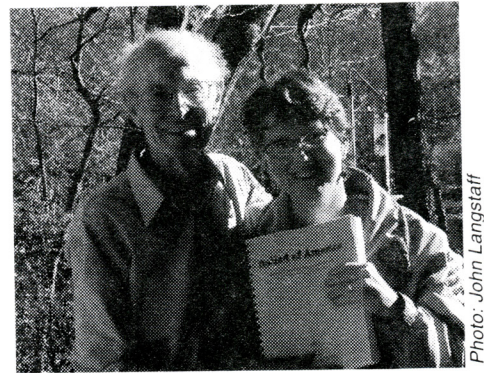


Photo: John Langstaff

Tony and Sally with the new edition of his book

and other teacher-generated ideas for using the songs in the book. Keep an eye out for it.

* * * * *

PIO!: *We are going to talk mostly about The Ballad of America, now that it is available again, and also Folksong in the Classroom. The Ballad of America was first published when?*

Tony: It was first published by Bantam books in 1966. It did not come like a bolt from the blue. It came from about ten years of my own classroom experience. This book was, in the most literal sense, written by my students. I’ve found that for every portion of American history, there are songs. These songs tell the story of people through their own words, an oral history. And as I taught the songs, I divided them into two heaps: those that the students liked and those that they didn’t. The criterion was did they make the corridors ring? And if they did this, they were in the plus pile. I laid those out in chronological order and divided them by historical period: Colonial, Revolutionary, Industrial Revolution, Civil War, early National—you name it. Those songs correlated with the times that compelled them to be composed.

PIO!: *Were you in a high school or college, teaching?*

Tony: I was teaching high school at Fieldston School in the Bronx.

PIO!: *Was that a private school?*

Tony: Yes. It was an original experi-

mental school for children of the working class set up by a Jewish rabbi in order to create a model for working class schools.

PIO!: How old were you then?

Tony: I was just out of the Army; I was thirty-three, thirty-four. I was faced with the fact that I had to earn a living when the principal from a private school came up to sit in my classroom at Amherst College, where I was teaching. He was from Fieldston School, and he asked me to consider visiting his school and possibly teaching there. So I went to visit. I immediately saw it was not the school for me. It was a fancy rich man's school, and they wanted someone who knew about American history.

A woman was asked to show me around the school. At the end of the tour, I heard the clacking of printing machines. I said, "What's that?" and she said, "We print our own literature. Would you like to see?" And I said, "Yes." She ushered me into this print room, with machines clacking away. There was a master printer wearing a white apron at the other end of the room. We got into a conversation at once. It turned out that the print shop was not there merely to print literature for the school but to teach children in the school the art of typesetting and printing.

I said to the principal, "The children in this school are college bound, right? They are all going to fancy colleges?" He said, "Yes." "You are going to teach them crafts?" He raised himself to his full height and he said, "Mr. Scott, our aim in this school is to teach children that the value of the hand is equal to the value of the brain." I turned around and even though I hadn't been offered the job yet, I said, "I'll take the job!"

PIO!: So, how did students get there? Because clearly, working class kids wouldn't have the money.

Tony: You guessed it. The school was so good that all the trustees and financiers of the school wanted their children to go to it. It became a school for children of well-heeled professionals. This school was captured by the well-to-do, but they never changed the ideals of the founder. So while in a sense the school was co-opted by the wealthy, it taught progressive ideals to students who might otherwise not have been exposed to them. In the course of time they began to offer scholarships, too, which opened it up to the student body it was originally intended for. In any event, it was an ideal place for me to be. I was there full time from 1951 until 1967.

Fieldston was absolutely unique as a school. It was the one place that I could do what had never been done before: experiment with folk song in the classroom on a mass scale across a spectrum that transcended age. This is what made it one of a kind. These children, in a sense, wrote my book. I took the songs they loved and added commentary arising out of the discussion of the songs. This became *The Ballad of America*.

PIO!: What age group did you instruct?

Tony: I taught seniors continuously for about fifteen years. During that time we had several annual assemblies in which the young people taught themselves about history through drama and folk song. These assemblies were recorded for posterity, and I still have the LPs of their work. They were marvelous productions, which we called "festivals." Each year we chose a different time period to study: the Revolution, the Civil War, the Depression, the New Deal. They would learn a bit of the history and then very soon the kids would start asking me, "What was the New Deal?" and I began to explain. Then they would say, "Did they have songs?" These kids had all been born in the

1950s and they knew the New Deal was an important thing in their parents' lives. Their parents had been unemployed in the Depression; they had grown up in the New Deal. The kids decided we should tell the whole school about it. In the senior class there were some who could read music and would select the songs; there were others who knew how to narrate or could be taught how to narrate; there were others who wanted to sing; there were others who played guitar and wanted to accompany. There were some who wanted to sing but who were so shy they wouldn't dare. We put them into groups with equally shy kids to sing together. The whole thing was tied together with narration written by the students. And everybody was involved. The music mistress taught them all in little rehearsals after lunch. They were scrambling to get in. "Any grades?" "No grades, whatsoever! It's to contribute something to the school." There were set builders, costumers, lighting people, PR people. Whatever challenge they had was met by the students.

PIO!: It sounds like they were reminiscent of John Langstaff's Revels productions. So you had all of the senior class involved? Quite an accomplishment, and it sounds like they ended up loving history. I know that all the history I ever learned, I learned through songs. When you say the kids taught themselves, what exactly do you mean?

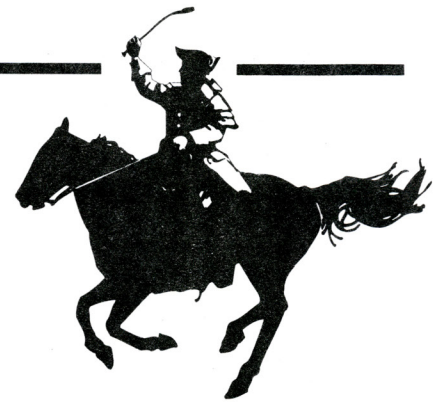
Tony: When you get to the older kids, there is no question that you can and should draw upon the love of teaching that certain ones will have. They will, indeed, teach the others; and thus, you have a classroom in which there are teachers in the class as well as on the stage. I found that we would have never had our assemblies if we hadn't involved thirty percent of those young people teaching the rest: narration, songs, sets, everything. And then they find there is no mys-

continued on page 44



FISH AND TEA

Traditional



This song attacks the Coercive Acts of 1774 and the Newfoundland Fisheries Act of March 1775 which closed the fisheries to New England seamen.

♩. = 90

Dm F A7 Dm Gm

What a court hath old Eng - land of fol - ly and sin, Spite of Chat - ham and Cam - den, Barre,

A7 Dm C

Burke, Wilkes, and Glynn! Not con - tent with the Game Act they tax fish and sea, And A -

Dm B♭ A7 Dm A7 Dm

mer - i - ca drench with hot wa - ter and tea. Der - ry down, down, down, der - ry down.

1. What a Court hath old England of folly and sin,
Spite of Chatham, and Camden, Barre, Burke, Wilkes, and Glynn!
Not content with the Game Act they tax fish and sea,
And America drench with hot water and tea.

Refrain: Derry down, down, down, derry down.

2. There's no knowing where this oppression will stop,
Some say there's no cure but a capital chop;
And this I believe's each American's wish,
Since you've drowned them in tea and deprived them of fish.
(Refrain)

3. Three generals these mandates have borne 'cross the sea
To deprive them of fish and to make them drink tea;
In turn, sure, these freemen will boldly agree
To give them a dance upon Liberty Tree.
(Refrain)

4. Then freedom's the word both at home and abroad,
So out, every scabbard, that hides a good sword!
Our forefathers gave us this freedom in hand,
And we'll die in defense of the rights of the land.
(Refrain)

Repeat the first verse.

Vocabulary:

What a Court hath old England: Court means Parliament.

Chatham and Camden, Barre (pronounced Barrie) *Burke, Wilkes, and Glynn:*
British leaders sympathetic with the American cause.

a capital chop: a revolutionary act, i.e., overthrow of British rule.

three generals: Generals William Howe, John Burgoyne, and Henry Clinton.

scabbard: the case that holds a sword.

Printed source: Frank Moore, *Diary of the American Revolution 1775-1784*. (1860).
Washington Square Press: New York, 1967. ed. John Anthony Scott.
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I'M ON MY WAY TO FREEDOM LAND

tune: traditional spiritual

In April 1956, the Montgomery Improvement Association (MIA) went into federal court and asked that Montgomery, Alabama's, Jim Crow bus law be struck down. This case, like *Brown v. Board* before it, went all the way to the Supreme Court. In November of that year the Court upheld the decision of the U.S. District Court, that Alabama's state and local laws requiring segregation on its buses were unconstitutional. By January 1957, the buses were rolling through town filled with passengers; but now blacks were sitting side by side with whites. From the start, the spiritual "I'm On My Way to Freedom Land" was one of the most popular of the civil rights movement's songs. New verses were added as needed by marchers and jailed activists.

$\text{♩} = 160$

I'm on my way _____ to the Free-dom Land, _____ I'm on my

way _____ to Free-dom Land, _____ I'm on my way _____

_____ to the Free-dom _____ Land, _____ I'm on my

way, great God! I'm on my way _____

1. I'm on my way to Freedom land,
 I'm on my way to Freedom land,
 I'm on my way to Freedom land,
 I'm on my way, great God! I'm on my way.

2. I'm on my way, and I won't turn back, (three times)
 I'm on my way, great God! I'm on my way.

3. I asked my brother, come go with me, (three times)
 I'm on my way, great God! I'm on my way.

4. If he says no, I'll go alone, (three times)
 I'm on my way, great God! I'm on my way.

5. If you won't go, let your children go, (three times)
 I'm on my way, great God! I'm on my way.

6. If you won't go, don't hinder me, (three times)
 I'm on my way, great God! I'm on my way.

Repeat the first verse

Source for lyrics:

Songs for the March on Washington, August 18, 1963, edited by Josephine Schwartz, a kit of the twenty-one most popular movement songs which the marchers carried along with them. This version was published in *Folksong in the Classroom* and is reprinted with permission.

Singing for Peace and Justice In Our Schools, April 5, 2003

Lessons from a CMN/University Collaboration

by Peter J. Baird

It's funny how big things get started in such little ways. Several years ago, at the 1999 California state gathering in the lovely hills of Petaluma, Susan Hopkins asked me to consider hosting the next state gathering in Sacramento. Susan is a tireless worker and behind-the-scenes leader who had been especially welcoming to me as a newcomer to CMN, so I wanted to respond positively. Without giving it too much thought, I replied, "I'll think about it if *you'll* be part of an organizing team." Just as quickly, Susan responded with a wink and a "sure."

That brief exchange began a deeply satisfying personal collaboration between the two of us and other colleagues. On a larger scale, it initiated collaboration between CMN and the College of Education at California State University Sacramento, where I am an assistant professor. It led to *Singing for Peace and Justice in Our Schools*, a successful event on April 5, 2003, that brought together 200 teachers, students, and CMN members on the CSUS campus for a day of singing and learning. This article will focus on several aspects of this experience: the collaborative process, general organizing tips, outcomes, and next steps.

The Collaborative Process

A good working definition of collaboration "involves empowering all participants in the processes of (1) goal setting, (2) problem solving, (3) decision making, and (4) evaluating progress and group process in the accomplishment of a mutually agreed upon goal." That was how Susan and I began to talk about a Sacramento gathering, but it soon became apparent that we were imagining a different kind of event than the five I'd attended since Suni Paz first brought me to Petaluma in 1999. We envisioned a gathering primarily aimed at adding lots of classroom teachers to the California folk. Rather than a weekend in a lovely rural setting, we envisioned a daylong conference in the heart of urban Sacramento. We wanted it to *look* like a teacher conference (so teachers would come), yet *feel* like a CMN gathering (so they could experience the magic of CMN and want to join in). Would it work for all parties? We thought so, but needed three key things: a clear political and musical vision based on CMN values and teacher-realities; an innovative organizational model; and a strong team of thinkers and planners from both the university and from CMN to guide and support us.

From CSUS, I called upon my friend and colleague Professor Crystal Olson, who for years has been work-

ing with the California Arts Council and our CSUS College of Education to promote arts inclusion in Sacramento area schools. Crystal agreed to serve as the third member of our planning team and began to meet with us each month, and then twice monthly, as the date grew closer. She brought not only experience about how to get things done on campus, but contacts with faculty in the music, art, theatre and dance departments. She also has a large network of current and former students in her Arts in Education MA Program who are doing arts integration with children in classrooms throughout the region. Along with my own students from the Bilingual/Multicultural Education Department (BMED), these "teacher-students" would form the core of our volunteers. Crystal and I obtained endorsements from our dean and my department chair, and then booked the student union for April 5, 2003. A final university component came together in our outreach when Graciela Alcantar of the CSUS-based California Mini Corps contacted us and requested membership for sixty of their high school students from Davis and Sacramento. (California Mini-Corps is a wonderful migrant education program founded in 1968 that recruits high-school age sons and daughters of migrant farmworkers who want to become bilingual teachers.) The energetic Mini-Corps students boosted our student participation and made it possible to offer several workshops with a bilingual focus.

Meanwhile, lots of support and guidance was tapped from CMN to keep us true to progressive values and participatory music with children: Lisa Atkinson, as the statewide representative to plan workshops; Caroline Presnell from the central office for mail lists and logistics; Bonnie Lockhart, who agreed to be a co-presenter in the opening session (see accompanying article); and Jacki Breger, who was planning the CMN national gathering and had many great organizing and musical tips. Susan, Crystal, and I divided tasks and began to get them done, communicating through e-mail and then face-to-face over breakfasts at a local restaurant—consulting with the creativity-trust along the way. I recall that the message we got from CMN central was, "This is exactly the kind of community-school-CMN collaboration that the Board wants to promote." In fact, they suggested that we would perhaps develop a model that other CMN members around the country could learn from and adapt; maybe even write an article about it. Or, we thought in our weaker moments, we could fall on our faces. Spurred on by both optimism and fear, we moved forward.

General Organizing Tips

What are some of the things we did in our collaboration that might prove helpful to others planning future events?

- We set a date for the event as early as possible and sent out a "Save the Date" flyer/e-mail to CMN, university departments, and local schools to get it on their calendars.
- We used most university facilities free-of-charge so that we could make our event "nearly free," a strong draw for students and teachers.
- We did advance registration (thank you Susan) and charged a \$10 "donation" so that folks would take us seriously, and we could know who was attending.
- On the registration form, we asked folks what their interests were, including what grade level they taught; this enabled us to tailor our workshops to specific ages and concerns.
- We offered eight workshops in the morning and eight in the afternoon, with a morning opening presentation with the whole group to set the tone and procedures, and an afternoon singalong presentation to bring everybody back together. This was followed by the traditional CMN round robin.
- Crystal arranged for academic credit through the University.
- To provide us with feedback, we circulated simple evaluations for all participants to fill out, and I had my students write papers on the workshops they attended.
- We divided tasks, followed through, had one person in charge of communications, and tried to have as much fun as possible. (It was still lots of work.)

Outcomes

The spirit of the day was perhaps best captured by Susan Hopkins in an e-mail she wrote just three days after the event:

What a great time we had here in California yesterday!!! Superb organizing brought out about 200 people, many, many young teachers! Everything was very professional right down to the beautiful program. The opening was energetic and inspirational with Peter and Bonnie sharing the stage, and the good music. Bonnie did a very nice teachery thing using a process called "webbing" to help set the stage and bring the teachers right into things.

The two sets of workshops were wonderful—every one of them was getting rave reviews. The ones I visited were very professional and very interactive/

participatory, and reached a variety of topics and age groups for teachers. We had several kids and they attended workshops with their parents (no child care was provided). Workshop leaders had been told in advance that they might have kids and to please be prepared to accommodate the kids as appropriate. It seemed to work out.

The afternoon was lovely because everyone came back together after lunch on their own for a focus keynote by Deborah Pittman, who we all agreed was beyond marvelous. She is an African-American woman who took us through a process of integrating/layering three spirituals, a little like round-singing, to create the most amazing harmony and community. I've never done anything like it and everyone loved it! The quote that Deborah shared with us (and floored us) was by Joseph Chilton Pearce:

"If the creative fires within our young people are not fed, nurtured, and added to the communal hearth, they will burn down the structures of society just to feel the warmth." WOW!

Two additional excerpts from the written evaluations reveal how people were moved by the day's events. One of the thirty-five CMN members who attended wrote, "I wish we could always have so many teachers and ed. students at our gatherings." And Debbie Whitney, a classroom preschool teacher, concluded, "I came expecting to share music and laughter with others who understand the common voice music brings to us all. I wanted to learn specific songs and gather resources I can take back to my classroom, friends and family in the coming weeks to help me promote peace and friendship, especially during this period of war and aggression our country is going through. I was not disappointed in any way."

Next Steps

The evaluation process is now happening collaboratively as we co-edit this article. What are some possible next steps for Sacramento?

- Write two articles for the CMN journal describing our process so that others can replicate and modify if they wish.
- Support local Mini-Corps organizers to host a singing-centered event in Spring 2004 for their constituents.
- Contact the local teachers who presented workshops to see what support they could use to carry on their work in local schools.
- Bring the local workshop presenters back together to see what support they need to carry on their work of singing for peace and justice in our schools.

continued on next page ➡

- Crystal and I are both teaching courses in spring 2004 on how classroom teachers can integrate Arts into the curriculum, especially into the neglected area of social studies. We will have fun working together and building on our work from last April.
- Crystal attended the 2003 National Gathering in L.A. with Deborah Pittman, where she gave a workshop and Deborah was a keynote leader. This has encouraged her to find the funds to finish editing the Sacramento gathering video in order to make it available to CSUS and CMN networks.
- Respond to feedback from those who read this article.

In closing, beware when a CMN activist like Susan Hopkins comes and asks a *small* question such as, "Would you host the next CMN gathering?" It could be an experience of a lifetime.

Peter Baird, EdD, is a member of CMN and an assistant professor with the Bilingual/Multicultural Education Department of CSU Sacramento. He is the author of Children's Song-Makers as Messengers of Hope: Participatory Research with Implications for Teacher Educators, 2001, UMI #3012660, a doctoral thesis based on dialogues with several CMN members and San Francisco singer/activist Francisco Herrera.



Calling All Engravers!

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Thanks,
Nancy Silber
516/883-4930
nsms2@aol.com

Singing In Schools

A Web Of Benefit

by Bonnie Lockhart

Why sing in school? For those of us who daily witness the light of intelligence streaming through singing classrooms, the question is, surely, why not? And yet, when Peter and I began to plan our keynote presentation at the *Singing for Peace & Justice in our Schools* event, we knew we had to address that first question. We knew that today's double whammy—budgets gone bust and standards-driven test anxiety—bears down heavily on teachers to abandon singing in schools.

As teacher educators with a passion for music and justice, the last thing Peter and I wanted was to join the ranks of outside experts scolding teachers about their lack of attention to some particular priority! We felt it was important to link our passion to the developmental and academic goals that children need to achieve and teachers need to support.

Not only my reading of child development and learning theory, but also my years of observation convince me that there are strong and evident links between participatory music, fair and inclusive classrooms, and enhanced development of individual students. Understanding those links helps all teachers, first-years as well as lifers, to resist standards-driven mania. As articulate advocates, we can support each other as we educate whole individuals who can contribute to whole communities. And we can win allies among those sincerely concerned about academic achievement, as we demonstrate that good music education enhances rather than competes with high academic standards.

Wanting to help teachers construct their understanding of the many links between song, child development, and academic achievement, I've found myself sketching out diagrams like the one included here (see facing page). In its center is the minute or two of a song we've just shared. Radiating from that little moment are all the areas of child development, interconnected in a web of skills and dispositions nurtured in singing together. Evolving from the areas of child development are the academic disciplines. Supported by the strong mesh of developmental tasks mastered and continually reinforced, an array of proficiencies in these academic disciplines weaves together while students sing and make music.

We included the creation of this web in our keynote, inviting participants to call out all the habits, abilities, and skills that make the web dense and complex. Of course, there are more possible elements in this web than time or patience would allow us to include.

But more than a long list, I hope this web makes graphic the interconnectedness of learning and of learners that music nurtures.

Some time later in the presentation, Peter referred to an insight from progressive educator Christine Sleeter, noting that while we will have to be “standards conscious,” we need not be “standards driven.” This helps me understand what has compelled me, as I’ve made these sketches with teachers over the years, to end the exercise on a different note. The importance of this distinction between being conscious of standards and being driven by them inspires the visualization that I traditionally ask teacher-students, including those at our *Singing for Peace and Justice* event, and even you, dear reader, to engage in as we conclude the web making.

Imagine, if you will, the perfect day care center or pri-


mary grade classroom. Staff it with the wisest, most skilled, and generously compensated teachers and caregivers you can conjure. Equip it with bountiful blocks and building toys, a library bursting with the best books, and some pets. Festoon the art center with little baskets of seeds and pods, recycled ribbons and brilliantly organized supplies: paper, pens, paint, glue, and tape. Add musical instruments, dress-ups, plentiful outdoor play and garden space, and a kid-friendly kitchen area.

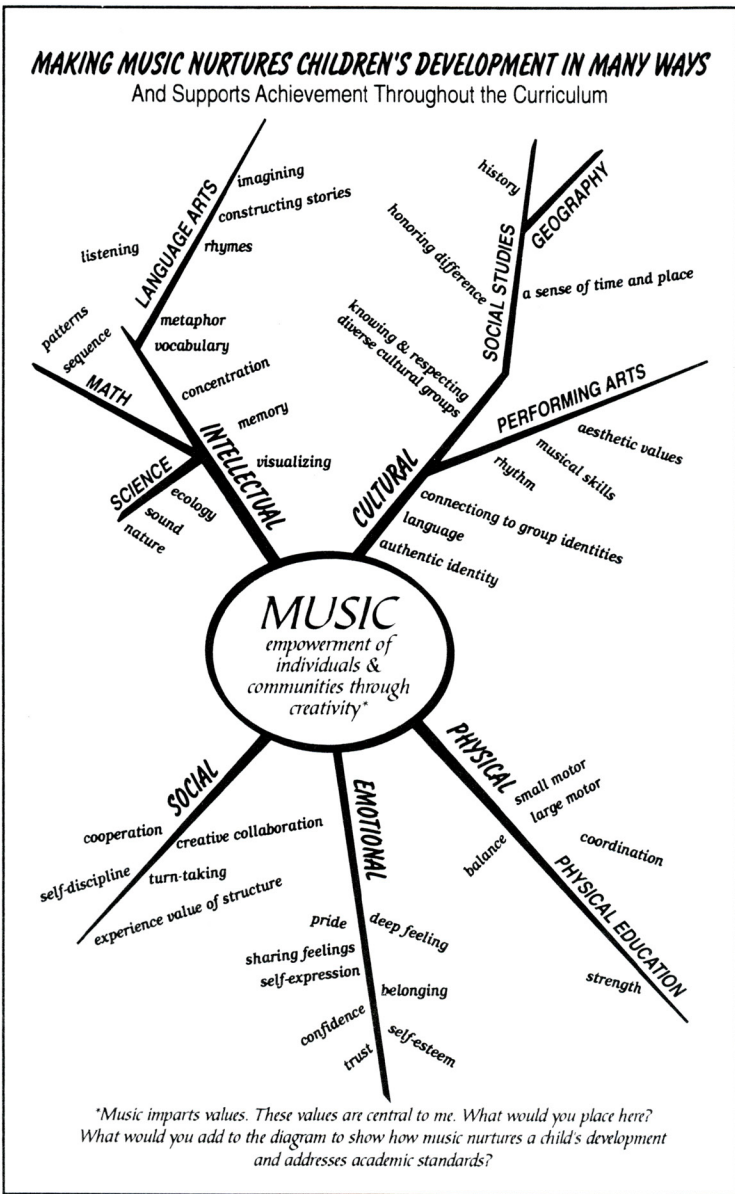
No matter how perfectly you imagine this fabulously funded phenomenon, I’ll argue that to keep it real, you must also include a few little fellows in a corner with *Legos* or Lummi Sticks held as guns, bang-banging away at one another. And regardless of how you respond to this seemingly inevitable scene of war and violence play, I would guess that you find it perplexing. I would guess that you have asked yourself, “Why?” Why, given the amazing potential of human creativity, intelligence, and compassion, do children choose to play at violence?

I’ve found my answers to the provocation of pretend gun play in the nature of power. I suspect I’m drawn to the world of young children because I love to be around people who marvel at the power of life, and who feel no shame at asserting and cherishing their connection to this awesome power. To be alive, to be human, that’s powerful stuff!

But what images of power do our children see? What does it mean to be and feel powerful? What does it look like? Images of domination, threats, and force—images of control through violence are everywhere. Sadly, children may even witness real violence. Children act out the images of power they see every day. And yet, we know that power has another meaning: the power of the tree to bear fruit, of life to regenerate, of the imagination to transform. The power that is realized not in force or domination, but in creativity and connection. Not power over, but power from within and power in relation with—the power of peace. Music allows us to experience that power profoundly. Music makes us know we belong to that fruitful, regenerative, imaginative life force.

I’m glad that music supports this web teaming of developmental and academic goals. I care about those goals and gladly collaborate with educators concerned with them. But it’s that fundamental power of music that grounds me and urges me on. It’s in the classroom creation of those musical microcosms of life in harmony that I really answer the question “Why sing in school?”

Bonnie Lockhart is a longtime CMN board member and avid PIO! reader. Based in the San Francisco Bay area, she is a songwriter, performer, educator, and activist. 



Curriculi! Curricula!

Music as a Teaching Tool

by Bob Blue

The name of this column seemed so appropriate when I first thought of it. Joy is important to me, and the song "Finculi! Fincula!" celebrates the joy of music. School, too, is supposed to be joyful, and often is. Learning is fun, and school is most effective when children enjoy it. That doesn't mean it has to be a party or an amusement park; silence and serenity can bring smiles, too. (I almost wrote, "Silence and serenity can be a blast!" But that's not what I mean.)

Music sometimes has a reputation as a distraction—a way to avoid thinking about what's really important. Instead of examining literature the way teachers think authors would like it to be examined, or rounding off answers to the nearest tenth, as instructions may say, kids may be humming tunes, tapping rhythms with their pencils, or listening to CDs on their headphones. Take away their headphones and forbid them to hum or tap rhythms, and they may find other ways to keep music going, or find joy some other way.

When Ralph Waldo Emerson visited Henry David Thoreau in prison, he asked Thoreau, "Why are you here?" Thoreau responded by asking, "Why are you *not* here?" Thoreau had decided to live deliberately, and as long as the government of the United States used tax money to fund the Mexican War, Thoreau believed that he should refrain from paying taxes. If anyone asked a classroom teacher, "Why do you allow music in your class?" I would encourage that teacher to respond, "Why do you *not* encourage kids to use music in your class?" If the purpose of school is to generate growth, why not use any effective tool available?

I remember a conversation that took place in the staff lounge at one of the high schools where I taught. A social studies teacher told an English teacher that some of the kids in his class couldn't read. Although the statement sounded like an accusation, the English teacher calmly responded, "I know what you mean. Some of the kids in my class can't, either. What are you doing about it?" Accordingly, I haven't yet heard a music or art teacher ask a classroom teacher how music is used in the classroom, but the question would make sense.

As a teacher, I enjoyed using music to enhance lessons, establish and maintain a calm atmosphere, or just have fun with the kids. In 1993, I wrote a musical play called *Everybody Counts*. It was all about the ways different children approached a math problem. I included Phil Hoose's "I Know Math" and a few of my own songs. The kids enjoyed rehearsing and performing the play, and some who professed to hate math came around a bit.

As a volunteer, I observed a teacher presenting a "life education" unit to his class. One of the projects involved taking care of a symbolic baby (in reality, a doll, puppet, or stuffed animal). He asked me to write a theme song for the project. I realized right away that Carole King had already written one: "Take Good Care of My Baby." All I had to do was alter it a little, by just changing the introductions ("My life has changed so much since my baby's first day, And since you're baby-sitting her, there's something I've got to say") and the last two lines of the last verse ("That you can't



help but love her. So please take care of her tonight for me.")

When the same teacher asked me for a song to go with his unit on electricity, I wrote some lyrics to be sung to "Will the Circle Be Unbroken?"

Will the Circuit Be Unbroken?

I was camping with my family,
last vacation, in the park.
And I wanted to go outside,
but it was cold, and it was dark.
Still, inside, I knew I had to,
and I knew I couldn't wait.
And it really didn't matter that it
was dark, and it was late.

And so on. It tells the story of a boy who had to use his flashlight and had to reconnect its circuits to get it working. The teacher for whom I wrote these lyrics already paid attention to children and thought about what would best help them learn. He does not consider himself a great singer, and he doesn't play any instruments (so far), but he sets a good example for children and teachers by trying what isn't easy for him and using whatever is available to enrich his teaching.

Music is indeed a distraction. When lessons bore kids, their attention turns toward anything more interesting. If songs or instrumental music capture attention that isn't captured in other ways, what's wrong with that?

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



SING ALONG!

words and music by Maya Rogers-Bursen

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Maya is eleven years old, and wrote this one day when she was at soccer practice. You can tell by the words that Maya has been to lots of CMN events! We discovered while singing it at the top of our lungs (and walking at the same time) that it works as a three- or four-part round.

Fast

1.

Sing a - long _____ Sing a - long.

2.

Sing a - long _____ Sing a - long. The

3.

name of this song is sing a - long, so

4.

sing _____ a - long, _____ Sing a - long.

1. Sing along, sing along.
Sing along, sing along.
The name of this song is sing along,
So sing along, sing along.
2. I'll betcha you think the song is too long (2x)
If you just sing along, the
Song will be gone.
3. So sing along, sing along (2x)
Just sing along and the song will be gone,
So sing along, sing along.
4. So sing along, sing along. (2x)
Go to bed with this song in your head:
Sing along, sing along.



(Shouted) SING ALONG!

Reflections on the Arts and the Nature of Education

Ways to Enrich Your Journey

by Steve Schuch

(This is the second part of a two-part article.)

The first half of this article talked about why the arts matter for our children and for our planet. Many species are currently endangered. Minds that think outside the box with creativity and imagination are at risk, too. So what are some practical things we can do? Where do we go from here? Here are a few ideas to get started. Please add some of your own.

"Life is a symphony, not a sound bite. Beauty takes wing in its own time."

—Steve Schuch

"How we spend our days is, of course, how we spend our lives."

—Annie Dillard

"In the end, we will conserve what we love, we will love only what we understand, we will understand only what we are taught."

—Baba Dioum

Value the things that can't easily be quantified. Creativity, imagination, empathy, integrity, a sense of balance and what is "enough"—these are just a few of the qualities that are fostered by the arts, qualities that enrich a child for an entire lifetime. If you could encourage one or two things in your schools that might not show up on standardized test scores, but that ultimately matter in the test of life, what would they be?

Ask people in your community what they see as "antidotes against the boredom and disenchantments of later years...the alienation from the sources of our strength." What are the sources of our strength? What causes alienation?

Encourage inquisitive minds. Value questions at least as much as "answers." Creating any work of art is a constantly evolving series of questions leading to the finished piece. Real science works the same way. As the pace of change in our world increases, learning to ask good questions will be more relevant than an inert list of memorized answers.

Resist sound bites; go for a symphony. Lincoln and Douglas debated eloquently for hours, without notes and teleprompters. Humpback whales commit complex thirty-minute songs to memory. Once people told *Beowulf* by heart, listened to entire symphonies, and recited Shakespeare. Let the arts reclaim more of our young people's minds than just a sound bite or jingle. Give the arts the time they deserve.

Create meaning by giving a context to what we do. Context makes information real in a way that

makes sense. Rather than randomly teaching "facts" about one thing and then another, connect them together thematically with songs, art projects, stories, and related activities. For an ocean unit, try combining songs about whales with several ocean and water songs, some recordings of actual whale songs, and a whale pod simulation game. Include a story about a specific whale or pod or an encounter between whales and humans. Make big murals. Plan a whale-watch trip, beach cleanup, or letter writing project, then do it.

Use the Arts as part of a wholistic educational approach. People learn differently, have many individual ways of understanding, and of showing their understanding (see Gardner's *Frames of Mind*). Appeal to multiple senses and intelligences. Include movement, tactile senses, singing, storytelling, creative writing, listening, acting and visual art. Diversify assessment and evaluation procedures.

Don't allow standardized testing to drive your entire curriculum. Instead, first create meaningful curricula and learning environments, then ask how the results should be assessed. Testing should be the caboose, not the train en-



Rare "fiddlehead" (Steve Schuch) spotted in local wetland habitat

gine. Be prepared to make this point to anxious parents, voters, or students who have been led to believe otherwise. Resist cutting the arts and enrichment activities in order to focus on "core" subjects. Increasing the quality and diversity of enrichment activities will do much more good in the long run.

Encourage and support principals and teachers who incorporate the arts into their schools and classrooms. The arts should be part of core subjects, not just something extra at the end of the day or week.

Create a "Live Arts Week" during which students (and faculty) pledge to give up (or limit) their TV watching and replace it with live arts instead. Bring quality performers or artists-in-residence to your school; look for ways to celebrate your teachers' and students' own artwork.

Value the arts just as much as sports programs, chess club, and Odyssey of the Mind. When done well, all of these teach resourcefulness, persistence, and concentration—more skills for a lifetime. For some kids, their involvement in chorus, jazz band, or a school play may be the reason they stay in school and graduate, just as for

some kids it's their connection with a favorite coach or sport.

Start a favorite book and CD "review list" at your schools, where teachers (and students) can post short reviews of the favorites things they're presently reading and listening to. If we expect students to be excited about reading, so should we. A current review list is a good way for everyone to discover new books and music; a bulletin board or part of a school paper works well. Perhaps the school media center can display a special section of monthly favorites.

Value active, direct experiences over "virtual" ones. When people listen to a live storyteller, or study a real frog or leaf, they are actively forming multiple levels of sense memories and pictures in their own heads. This does far more to develop minds with depth and subtlety than passively viewing someone else's images on a TV or computer screen.

Limit TV watching. Few inventions of modern life do more to weaken the imagination and destroy a sense of context than does television (see Postman's *Amusing Ourselves to Death*). Most of the issues and challenges we face can't be adequately grasped or solved

with TV's sound-bite mentality and pacifying imagery.


Attend a live concert or play.

Attend an art class, photography class, or creative writing workshop. Try literally seeing things from different perspectives, angles and distances. One of the great gifts of the arts is this: whether or not one becomes a professional artist, the time spent practicing with a pencil or camera will forever change the mind's ability to see things, just as the hours spent practicing the violin forever changes how a person hears things.

Listen to a CD without interruption at least one night a week. The key thing here is to really listen to the music as opposed to having it on in the background. Headphones may help. Where does the music take you? What pictures does it put in your mind?

Deepen your own love and connection with the natural world. Get outside. Use all your senses. Look for more than what's expected. Remember, as one ornithologist pointed out, "When the field guide and the bird disagree, believe the bird!"

Get mud in your sneakers. Raise a small garden for yourself and possibly a smaller one for the rabbits and relations. Read a book aloud to someone you love, a couple of chapters a night. Go for a night hike without a flashlight. Talk to the owls and woodcocks. Keep a journal. Keep singing, and let me know what happens.

Steve first fell in love with whales while studying music and biology at Oberlin College. A former Peace Corps volunteer, he lives on a New Hampshire farm with his wife and various creatures, including two snakes, a freckled cat, and a mess of fantastic pigs. He has made eight recordings, written a book, and performs in schools, town halls, and symphony halls. You can contact him through his website at www.NightHeron.com. 

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Music in a Multicultural World

A Lesson Plan

by Greta Pedersen



I work with children from preschool age through fifth grade. In my multicultural residency, we discuss how music is found all over the world. Just as there are different types of languages, foods, and clothing, there are different kinds of music. But for everyone, music is a way to communicate ideas, a way for people to express how they think and feel, and to reflect upon the world around them. We find connections in our similarities, and we celebrate and honor the differences.

This lesson plan is for first and second grade, but I have used it, with appropriate adaptations, for preschool through fifth grade. The songs may be used in a one-day workshop, and work even better over several days.

Song: “La Granja”

We begin with “La Granja,” a traditional barnyard song from Mexico and Central and South America. It’s a rambunctious song with lots of animal sounds, which all ages enjoy. We make the connection to a similar folk song from the United States: “Old MacDonald Had a Farm.”

Various versions of “La Granja” are available, including in José-Luis Orozco’s book *De Colores and Other Latin American Folksongs for Children*, on the Magical Music Express recording *Friendship Stew*, and the Argentinian version, “La Chacra” (The Ranch), in Wee Sing’s *Around The World* book/CD package.

We sing the entire song in Spanish. (This is true for preschoolers as well, when I am with them for a week or more.) First, I act out the words and phrases with hand motions. Non-Spanish speakers can guess the simpler words; for example, *vengan* (a beckoning motion for “come”); *a ver* (point to eye for “to see”). Students who speak Spanish are eager to translate the more difficult phrases: *mi granja* (my farm) and *que es hermosa* (because it is beautiful). I encourage all students—even upper elementary—to make the hand motions as well; it helps them remember what the words mean.

The second part of the song gives the name of an animal and the sound it makes. I say the Spanish word and make the corresponding sound for each animal and let the children guess what the animal is. Some animals are obvious: *el burrito* (the donkey) makes the same sound in Spanish and English. But *el gallito* (the rooster) says “kikiriki” rather than “cockadoodle-do.” I point out that Norwegian and German roosters also

say “kikiriki.” This raises an interesting question: do the animals really sound differently in different countries, or is it the way people interpret the sounds of the animals? I let the students decide for themselves. The third part is simply *vengan* (we’ve already learned that word: “come”) and *amigos* (friends) repeated several times.

Percussion Instruments

In the next segment, we look at percussion instruments from around the world. I pass most instruments around, one at a time; the more fragile ones I carry around and let the students touch. I explain how people traditionally made instruments out of materials that were easily found in their environment. We see similar ideas—shakers, rattles, and drums—produced in different ways; and with each example, we hypothesize what the climate and geography might be like in its place of origin. For example, people who make basket-like shakers from straw and leather might hunt animals in grasslands (areas of Africa). We also have rattles made from the hulls of nut trees (South American rain forests); clam shell rattles from the beaches of the Pacific Northwest; guiros and maracas from warm regions where gourds grow; and so on. A favorite is the conch shell; its piercing sound can reverberate around the room for several seconds after it I have stopped blowing it.

Follow-up activity: Make shakers out of toilet paper rolls and construction paper, or film canisters—materials that are common in the United States but are not easily found in some areas of the world. You might also encourage students to make an instrument out of materials found at home (asking permission first, of course) and bring it to school to share. The more creative the better.

Song: Learning Languages

Each culture has its traditions of courtesy, and as a group we discuss how it’s important to understand the practices of the area you are visiting so you don’t appear rude or inconsiderate. The concepts of greetings, good-byes, “please” and “thank you” are almost universal, although in practice they differ from one culture to another. I find the differences fascinating.

Pam Donkin and I wrote this song as a way to teach

these basic words of greeting and courtesy: “hello,” “good-bye,” “please,” “thank you,” and the numbers one, two, and three. If I am seeing the students for only one day, I teach the song using Spanish words. If I have them for more than one day, we sing the song first using Japanese words, and in subsequent days we add Spanish and American Sign Language. The method of teaching is always the same: in the chorus, I sing the English words and teach the students to answer in Japanese. As they learn the song, students will join me on the English words as well.

Follow-up activity: I also invite students who are fluent in languages other than English to teach us words they know. It is a wonderful affirmation of family heritage, and it honors families who speak a language other than English at home. The rest of the children are excited to learn a new language from a classmate.

Differences in traditions are immediately apparent. For example, in Japanese, we sing *Ohio* (good morning). The reason is that most Japanese will say there is no generic word for “hello”; instead, there are different words of greeting depending on the time of day. However, some Japanese speakers will use *konichiwa* (good afternoon) as a casual greeting for any time of day. There are also many forms of “please” in Japanese, depending on the situation and social status of the speaker to the listener. Native Japanese speakers recommended we use the word *dozo* in the song. This is used, for example, when one is holding the door for someone else, as in “please, after you.”

A fun homework assignment is to ask the students to use *dozo* at home in the correct manner. We brainstorm appropriate examples in class. We wouldn't ask for something for ourselves, such as, “Please, may I have dessert tonight?” But we might use *dozo* when holding the door for someone, or offering a plate of cookies to someone else before taking one. The next day, students share their stories, and often give reports of parents surprised, and delighted, by their politeness.

I also point out that this song can't be used in all languages. An interesting insight into the Lummi culture, whose origins are the coastal area around the Washington State/British Columbia borders, is that their language has no word for “thank you.” In Lummi society, a person does not need to ask for things. A proper host anticipates all the needs of the guest, and gives generously to insure the comfort of that guest; if the guest needs to ask for something, it is a social disgrace. It's an interesting concept, and one that is profound in its implications.


Learning songs from many cultures, and sharing the stories and thoughts behind the songs, fosters in all of us an awareness of possibilities, an openness to new ideas, and a further sharing of our own ideas and experiences. We're connected. That's the power—and magic—of music.

Words to “La Granja”:

Vengan a ver mi granja, que es hermosa. (2 times)
El burrito hace así, “ia, ia.” (2 times)
O, vengan, amigos, vengan, amigos, vengan,
amigos, vengan (2 times)

Additional animals for second line:

El gallito (rooster)...kikiriki.
El perrito (dog)...guau, guau
El gatito (cat)...miau, miau
La vaquitia (cow)...mu, mu
El caballo (horse)...ne, ne
El pollito (chick)...pio, pio

Greta Pedersen is a performer, music educator, songwriter, and co-founder of Magical Music Express. She resides in West Linn, Oregon. 



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LEARNING LANGUAGES

words & music by Greta Pedersen & Pam Donkin
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Greta and Pam originally wrote this song using the Japanese words below, but it can be used with almost any language. All you need is a child's name, a country where the language is spoken, and the words for "hello" (or another appropriate greeting), "good-bye," "please," "thank you," and the numbers one, two, and three. Just remember to record the native speaker on a tape recorder for future reference; phonetic notes are often not sufficient.

1. I have a friend from Ja - pan. Chie - ko is her name.

She speaks a lan - guage called Ja - panese and we made up this_ game. And we say_

chorus "I - chi, nee, sahn!" Say good_ morn - ing: "O - hi - o," say good - bye:

"Say - o - na - ra," Please is "do - zo," Thank you: "A - ri - ga - to,"

Thank you and good - bye: "A - ri - ga - to, Say - o - na - ra."

1. I have a friend from Japan.
Chieko is her name. [*Pronounced "chee -EH- koh"*]
She speaks a language called Japanese
And we made up this game.
[*spoken*] And we say, "Ichi, nee, sahn!"

Chorus:
Say good morning: "Ohio," say good-bye: "Sayonara."
Please is "dozo," Thank you: "Arigato,"
Thank you and good-bye:
"Arigato, Sayonara."



2. I couldn't wait to tell my family
All about our game.
Now we are learning Japanese
And you can do the same.
And we say, "Ichi, nee, sahn!" (*chorus*)

3. Chieko's grandma lives with her;
We taught her this song.
Once she knew no English,
But now she sings along.
And we say, "Ichi, nee, sahn!" (*chorus*)



Kim Wallach is the Songs Editor for Pass It On! She solicits, edits, and re-searches the songs. She is a performer, teacher, collector, writer, and parent.

Relishing the 2003 National Gathering

Carrie Higgins sent this letter to her region a few days after the 2003 National Gathering. We are printing it in PIO! to give others a chance to read it, as it truly captures the feeling and essence of the event.

Hello CMN friends,

Now that I've recovered from the national gathering weekend, I wanted to send out a follow-up letter to all of our membership. Those who attended may hear things they already know about and those who did not will get a brief description of what transpired.

The weekend was *outstanding!* Jacki Breger did a fabulous job as hotel liaison and chair of the gathering. She worked extremely hard and deserves a big *thank you* again for her efforts. The SoCal host committee made sure all necessary jobs were carried out and they did a wonderful job. A special *thank you* goes out to Lisa Atkinson and Dave Kinnoin—Lisa, for her guidance during the preparation process and the workshop schedule; and Dave, for supplying the P.A. and doing the sound for the entire event. Fabu-

lous job, both of you! Another big *thank you* to Chris Lamm, founder and director of the Advocacy Center. This is the first time we have had an advocacy center at a national gathering and I think it was the perfect addition to the event. It is a great center for resources regarding everything that CMN stands for: peace, justice, self-esteem, diversity—you name it. Chris puts her heart and soul into this project and with the help of Susan Hopkins and others it was a great success.

The event officially began Friday night with our keynote speaker, California State University Sacramento Professor Deborah Pittman. She had us all singing in rounds and having a great time. The anecdotes, poems, and stories she shared were humorous, poignant, and thought provoking.

First impression
of Los Angeles,
National Gathering 2003.

Haiku by Johnette Downing

cleaning the sky—
palm tree
feather dusters

Of course, all the workshops were terrific. We always have such qualified and talented facilitators that it's hard to choose which ones to attend. Jackson Gillman taught me that I can get more out of some songs by not being encumbered by an instrument. I learned how to "act out" songs more expressively. It was great! I also had a marvelous time learning to play bongos in Marcus Miller's world drumming workshop. Now I'm hooked. And as much as I wanted to go to Guy and Candie

continued on next page ➤



Photo: Jenny Heitler-Klevans

The children's chorus from South Ranchito Elementary School in Los Angeles delights Suni and gathering attendees. With Suni onstage are son Ramiro Fauve and Martha Siegel on cello.

Relishing...

➤ continued from previous page

Carawan's workshop, I didn't want to miss Nona Beamer and Katherine Siva Saubel. The workshop was called "Keepers of Their Culture." For those of you who are not familiar with them, Nona is from Hawaii and was a teacher at Kamehameha Schools for forty years. She is an advocate of Hawaiian studies and civil rights. She has done much to preserve the native culture of Hawaii by bringing back the native language, songs, stories, and dances to the very school that forbade her to do so while she was a student. She also does countless workshops throughout Hawaii and the world. Nona demonstrates her songs and stories with tender love, joy, and peace.

Katherine Siva Saubel is an elder and the chief of the Cauhuilla tribe (First Nation), and, most recently, a Doctor of Philosophy. She has provided invaluable insight into the ancient traditions of ethnobotany and language, as well as family and social structure. (That came directly from the bio off the schedule.) She lives at Morongo Reservation. I was fascinated by her true story about how her tribe lost their God

and circled the continent to find their place on the earth. She says that as she travels around the United States and bordering countries (Mexico, for example) she hears an occasional word that is exactly the same as a word used in her native language—a reminder of the influence her people have had on other cultures on their long journey home. Katherine sang some of her tribe's songs; however, many of the songs and chants are sacred and cannot be passed along to any-

one other than a family member. We encouraged her to pass along the songs and chants to her grandchildren so they would not be lost forever.

This leads me to the Panel of Elders. It was *amazing*. There were no workshops during that time, just the panel, so that everyone could attend. Those on the panel were Nona Beamer, Guy and Candie Carawan, Suni Paz, Faith Petric, and Katherine Siva Saubel. Jacki Breger was moderator. I've already talked about Nona and Katherine but for those of you who are not familiar with the others, I'll explain briefly.

Guy and Candie Carawan (and again I am borrowing from the schedule

South working with the Highlander Center in Tennessee. This led them to the Sea Islands of South Carolina, which is rich in Gullah culture. The Carawans share a wide spectrum of songs, including worship and children's game songs from the Gullah Islands, freedom and civil rights songs from the South and songs from the coalfields of Appalachia.

I'm assuming that most of you are familiar with Suni Paz, our Magic Penny recipient. She was born in Argentina and came to this country to become an educator and performer of Spanish and bilingual songs. She is an advocate for preserving the cultural roots of Latino children and their families. She fre-



The inspiring Panel of Elders: (from l to r) Nona Beamer, Candie Carawan, Guy Carawan, Suni Paz, Faith Petric, and Katherine Siva Saubel

Photo: Linda Johnson

bio) have been cultural educators, activists and documenters since meeting in Tennessee in 1960. They have produced four books and twenty-one documentary albums of southern life and culture. Guy also maintained a professional career as a musician and performer for children and adults on guitar, banjo, hammered dulcimer, tin whistle, and the autoharp. He taught at Pitzer College in Claremont, California, in the late 1960s. They have forty years of experiences in the

quently teaches songs to children at the South Ranchito elementary school and does concerts all over the country. Through her beautiful voice and songs she truly is, as she has been called, a "bridge between two cultures."

Faith Petric is a collector of songs and a long time member of the San Francisco Folk Music Society. She also writes a regular column for

continued on page 48



Suni Paz Receives the 2003 Magic Penny Award

At the 2003 National Gathering in Los Angeles, the Magic Penny Award was presented to Suni Paz, recognizing her lifetime contributions to empowering children of the Americas through music. Now in its fifth year, the award—which draws its name from Malvina Reynold's song "Magic Penny"—has emerged as a focal point for each annual gathering, a time in which the CMN community honors an individual whose gifts of song have created extraordinary ripple effects and whose legacy of music matters to us all.

Each year, an artist is commissioned to create the actual award. Suni's award, a wooden box shaped like a heart or tear drop and inset with a real penny, was crafted by Leslie Sweetman, a woodworker from Woodstock, New York. Tom Menard, a painter and folk artist, painted the lining of the lid with an image of children dancing under a rainbow.

What stood out predominantly in this year's ceremony was Suni's special sense of grace and her many expressions of endearing gratitude not only for receiving the award but for the opportunity to gather together friends and family members for an event synthesizing a remarkable career spanning decades of performing, collaborating, teaching, writing, researching, and translating music for children. Lisa Garrison, a founding member of CMN and Suni's longtime friend and colleague, described the artist as an individual who has remained true to herself no matter where she has lived or with whom she has worked:

Suni Paz is a pathfinder, a person who has a special fluidity at crossing the linguistic lines



Photo: Jenny Heitler-Klevans


Suni, flanked by friends and family, proudly displays the 2003 Magic Penny Award: (from l. to r.) Lisa Garrison, Martha Siegel, Suni, and son Juan Fernandez.

between Spanish and English through music, all the while giving the rest of us the courage to follow suit. She is not only a great collaborator and delightful songwriter and storyteller, but a scholar of Latin American literature—not only a carrier and creator of Spanish rhymes, healing chants, folk games, and lullabies, but a bearer and musical interpreter of the works of many of the greatest poets and writers of South America.

A highlight of the ceremony was a performance of bilingual songs presented by Suni and a children's chorus from South Ranchito Elementary School in Los Angeles. Accompanied by her son on percussion and Martha Siegel on cello, Suni performed a joyous set of original and folkloric music, demonstrating an exhilarating range of rhythms and messages. "For the children and parents of our school, the opportunity to honor Suni by presenting songs she taught us to

CMN has strengthened the children's pride in their heritage," said Silvina Rubinstein, Principal of South Ranchito School, "and sparked a real interest among teachers and pupils in learning through music and culture."

Throughout her presentation, Suni paid touching tribute to friends, family, mentors, and colleagues from every period of her life. Her two sons, Juan and Ramiro (and Ramiro's wife, Molly) were present throughout the ceremony as were special guests, Candie and Guy Carawan, whom Suni credits as a major source of inspiration, support, and direction when she first emigrated to the United States and began performing in Los Angeles schools in the 1960s.

Indeed, by ceremony's conclusion, all present felt as though we were part of Suni's extended family. Thank you, Suni, for giving us songs that inspire us to live in a wider world! 



SINGING IS GOOD FOR YOUR BRAIN

words & music by Stuart Stotts
©2003

Many CMN members requested that this song be printed in *PIO!* after hearing Stuart's performance in the 2003 round robin at the Los Angeles national gathering.

Rock beat



1. Sci - en - tists took x - rays and test - ed mol - e - cules.



Tried to learn why kids who sing do bet - ter than oth - ers in school. In



labs with com - put - ers the find - ings were com - piled. And when the re - search



was com - plete, mu - sic teach - ers smiled. Sci - ence has the an - swer. It's eas - y to ex -



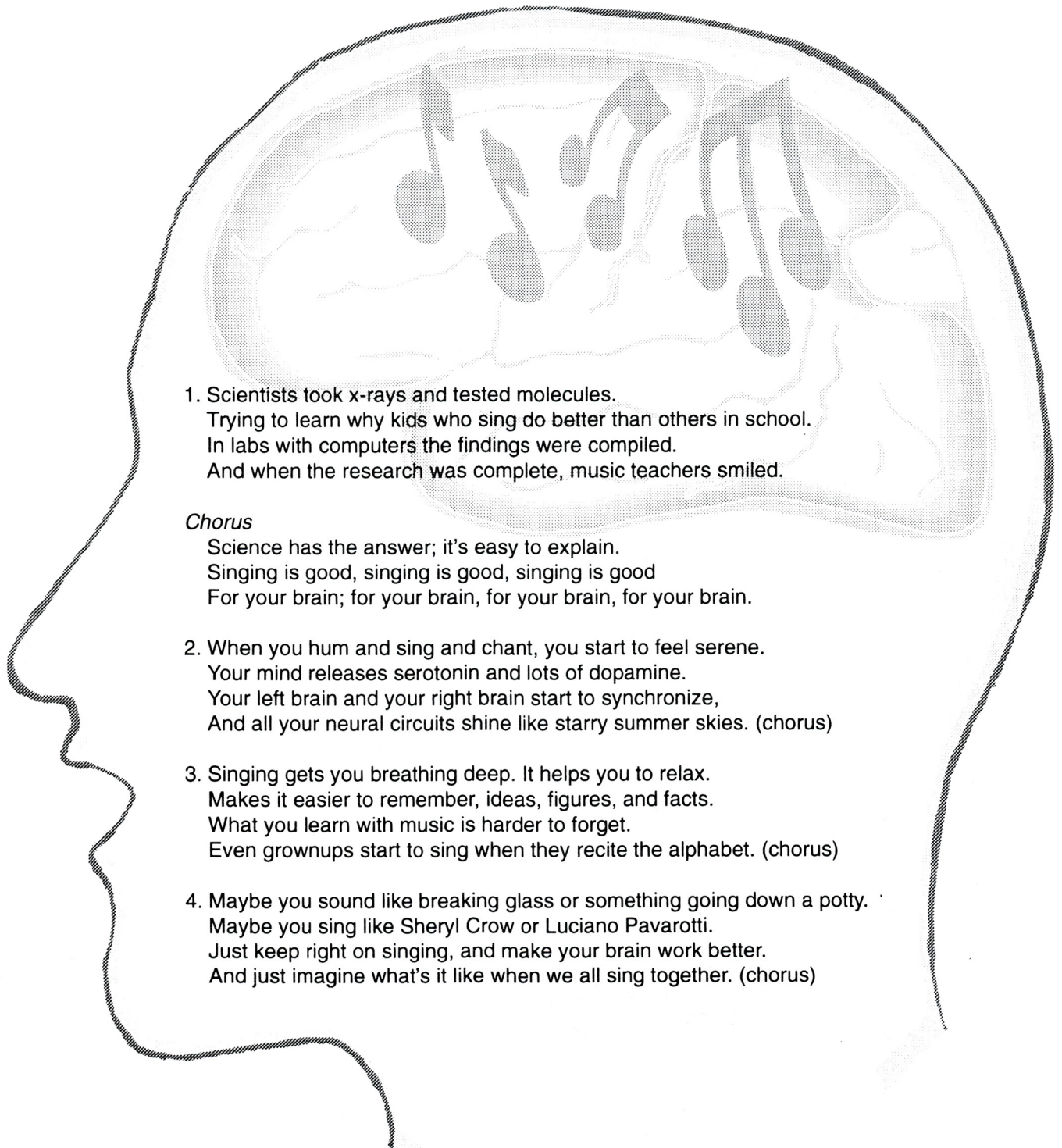
plain. Sing - ing is good, sing - ing is good, sing - ing is good for your brain; —



for your brain, — for your brain, — for your brain. —

Singing Is Good for Your Brain

➔ continued from previous page



1. Scientists took x-rays and tested molecules.
Trying to learn why kids who sing do better than others in school.
In labs with computers the findings were compiled.
And when the research was complete, music teachers smiled.

Chorus

Science has the answer; it's easy to explain.
Singing is good, singing is good, singing is good
For your brain; for your brain, for your brain, for your brain.

2. When you hum and sing and chant, you start to feel serene.
Your mind releases serotonin and lots of dopamine.
Your left brain and your right brain start to synchronize,
And all your neural circuits shine like starry summer skies. (chorus)
3. Singing gets you breathing deep. It helps you to relax.
Makes it easier to remember, ideas, figures, and facts.
What you learn with music is harder to forget.
Even grownups start to sing when they recite the alphabet. (chorus)
4. Maybe you sound like breaking glass or something going down a potty.
Maybe you sing like Sheryl Crow or Luciano Pavarotti.
Just keep right on singing, and make your brain work better.
And just imagine what's it like when we all sing together. (chorus)

The Children's Music Network

14th ANNUAL NATIONAL CONFERENCE

A Gathering for Children's Music

OCTOBER 8-10, 2004
Appel Farm Arts and Music Center
Elmer, New Jersey



For: Educators, Musicians, Families, Librarians, Parents, & All Youth Advocates
Spend a weekend connecting with people who celebrate
the positive power of music in children's lives.

MAGIC PENNY AWARD PRESENTATION

to: _____

Bob Blue

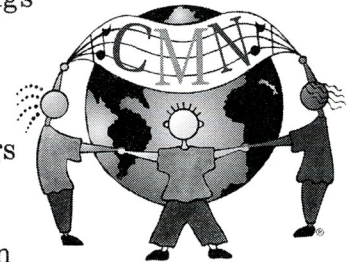
A truly exceptional
teacher, songwriter
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News From the CMN Board

by Sally Rogers


The news from your Board is all positive this issue, with successful fundraising, newly elected board members, and fresh ideas fashioned for the growth of our organization. Our annual gathering was held this year in Los Angeles at a large conference hotel. This was quite a change of pace for our small organization and a bit of a risk. But it was a risk well taken and we thank Jacki Breger and the Southern California regional members for their hard work in making the gathering happen; and happen with panache.

We held our annual pregathering board meeting at the hotel and welcomed Pam Donkin and Frank Hernandez to the board. Along with

Phil Hoose and Bonnie Lockhart, these four were the first board members to be elected by our membership rather than appointed by other board members. We thank Jenny Heitler-Klevans for organizing the election and tallying the results. And we thank you all for helping to make our organization a more democratic one.

As always, we are constantly trying new ways to fund the operation of CMN. This year, Barb Tilsen organized a very successful silent auction at the gathering which was full of great items and netted CMN over \$1,000. We also ran our *give-a-gig* fundraiser, again in response to an anonymous challenge grant. The donor challenged us to raise

\$5,000 in *give-a-gig* pledges by the New Year. If we accomplished that goal, our money would be doubled, for a total of \$10,000! At the gathering alone, we received pledges of \$3,500. Sue Ribaud is in charge of collecting your donations, which should be sent to CMN by the end of April 2004. Thank you to all who participated. And it's still not too late!

Just a reminder to all who are still making New Year's resolutions: if we each brought a new member to CMN this year, we could easily double our membership. This is my challenge to each of you: share the excitement of our online community, *Pass It On!*, and local, regional, and national gatherings with your friends, and help us grow. 

The 2004 National Gathering

by The National Gathering Committee

Mark your calendars for October 8-10! The 2004 National Conference will be held Columbus Day weekend in New Jersey at Appel Farm Arts and Music Center. The 176-acre facility is located about forty-five minutes southeast of Philadelphia in the farming community of Elmer. The Center offers a residential summer arts camp for children ages nine to seventeen as well as a performing arts series that includes an outreach program of theater and music in the schools. The facilities, also used as a conference and retreat center, include large multi-purpose rooms, conference rooms (with pianos!), and heated sleeping accommodations. The grounds include tennis courts, half-court basketball, a volleyball court, and lots of open space on which to roam, play, meet, or sing.


The Gathering Committee is working on some exciting programming.

We are working with Appel Farm and CMN member and playwright/composer Andrea Green Feigenbaum on outreach to local schools. We are hoping that Andrea, who is a children's music specialist and music therapist, will be directing a production of her musical *On the Other Side of the Fence* with area children in collaboration with other CMN members and area performing and visual artists. This musical explores prejudice and diversity and would be performed by local children (including special needs children) on Saturday afternoon. In addition, we're planning some excellent workshops, including several on different methods of teaching music, drumming workshops, song swaps, and international music. There will be a campfire Friday night. There will also be the round robin, a sales area, and time for jamming.

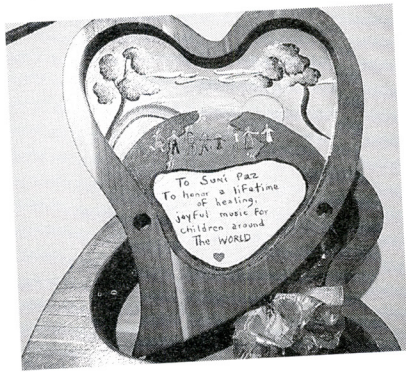
We are thrilled to announce that

the Magic Penny Award will be given to Bob Blue, founding member of CMN and an exceptional teacher and songwriter. Bob Blue embodies the heart of CMN and has long used music to make life more fun and meaningful for children. The tribute will include special performances of his songs as well as a showing of the award-winning documentary video about his work, *What Matters*.

If you would like to help out in any way large or small, or just want more information about ways to help, please contact Jenny Heitler-Klevans at 215/782-8258 or jenny2kind@comcast.net. If you would like to lead or facilitate a workshop, or if you'd like to suggest a workshop idea, please contact David Heitler-Klevans at the same phone number or by e-mail at david2kind@comcast.net.

Come enjoy an inspiring musical weekend in the country next October—and bring a friend. Hope to see you there! 

2003 National Gathering—Los Angeles, California



Photos: Jenny Heitler-Klevans, Linda Johnson, Ingrid Noyes, Sally Rogers



Honoring the Elders: A Working Visit with Uncle Ruthie

by Leslie Zak

It is only morning, but the autumn day in Los Angeles already looms smoggy and hot. Ruth Buell sets a lively pace wheeling her load of papers and instruments over the concrete to her music room oasis. On the move, she outlines her ebullient expectations for the day's work ahead at Frances Blend school, the nation's only public day school for youngsters who are both blind and developmentally disabled. "You'll love these kids!" Ruthie grins. "You'll forget they're blind almost immediately."

I am tagging along, soaking up more of that great "elder" energy that so moved and empowered the Children's Music Network National Gathering only two days before. For the entire school day—and beyond—I will be gifted with the equivalent of a postgraduate seminar. "You'll watch me teach singing and piano," Ruth instructs cheerfully. "And please join in with the music. We'll finish the day with you giving a little informal concert for anyone who can come."

Ruth Buell wears many hats on her constantly creating head. She is a songwriter, storyteller, recording artist, an accomplished poet (winner of two recent poetry "slams"), an actor who reels off Shakespeare sonnets over her morning coffee and bagel, the host-producer for more than twenty-five years (as "Uncle Ruthie") of *Halfway Down the Stairs*—the beloved children's radio program on Pacifica Radio station KPFK-FM—and "the lucky wife of sculptor Stan Schwartz."

She is also truly funny and free-spirited, sometimes bawdy and blunt, a theatrically charged whirlwind, a bender of rules, and a caring and demanding special ed music teacher. To the school kids she is "Miss Cuca"; and in addition

to group singing, rhythm classes, and piano lessons, she often writes music on the spot—for classrooms, colleagues, curricula, and individual students who need or inspire a song. At seventy-three, she embodies the core values of CMN at a cellular level.

Last evening, in their home graced with Stan's wood sculptures and with Ruthie's music, books, and cooking, (and also Mutt, whom she describes as "the world's most cognitively challenged canine"), Ruthie sang her songs. She's got a bazillion. They are personal and universal, hilarious and humane, the works of a musician with tuned mind and heart.

Looking through stacks of her lead sheets, I was particularly struck by a song "Next to Vanessa" and asked her to tell the story. "Vanessa was a tiny little ten-year-old sprite with a body that didn't work," she said. "Twisted with cerebral palsy, but with a smile that worked so well that all you saw when you looked at her was her joy and her tonsils! She was the sweetheart of Edgar R.; a boy who pushed her everywhere in her wheelchair and helped feed her. His constant plea was, "I want to sit next to Vanessa, I want to sit next to Vanessa," until one day I said, "That sure sounds like a song, Edgar," and wrote "Next to Vanessa." It was a favorite in our class; and one day Vanessa's mom came to visit and we sang it for her. I will never forget this little woman, sitting between the two sweethearts as we sang, tears rolling down her face. Vanessa is a young lady now, I guess. I haven't kept up with all my kids, but I know that wherever she is, someone is asking to sit next to her."

We talked of many things over the following days in free-ranging, laugh-filled, serious conversations.



Uncle Ruthie Buell

"Why," I wondered, "did you go back to teaching?" Ruth had taken retirement so she could attend to her late husband (Bruce Buell) through a long illness. She explained, "When that ended, I just had to be back with the kids. I'm a teacher—a special ed teacher—what can I say?" In her cheerfully cluttered classroom, posterized with images of Malvina Reynolds, Woody Guthrie, Paul Robeson, Mozart, and Arturo Toscanini, it is obvious that, after more than forty years, it is still all about the kids.

Some of the interactions with kids and "Miss Cuca" were special this day. Two beautiful, sweet-voiced girls came in to sing Malvina Reynolds' "If You Love Me." Ruthie beamed. "I am so proud of these girls, Robin and Milagros! Robin had been excited to perform the song as a solo, yet when Milagros asked if it could be a duet, Robin instantly said, "Sure!" and they rehearsed together until they were ready to record. We're doing a radio show about apples. They'll perform it, along with the Senior Chorus, and they're both happy to share."

The program will also feature Lou Varoujan, songwriter, and Suni Paz, CMN's 2003 Magic Penny artist. Miss Cuca bounced. "We'll read stories in English and Spanish about Johnny Appleseed, and Suni will sing some apple songs. A student, Marlinsa, and the Senior Chorus will sing my "Johnny Appleseed" song and a funny version of "Apples and Bananas" where I pretend not

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to know how to sing the song and keep getting more upset when I ask the kids, 'Did I do it right?' and they yell 'No,' and I keep getting more and more upset as I assure them I am not upset...You have to be there. The kids will all get a copy of the show and be so proud of their hard work."

"What about the boy who found his way into your room before school to show you that he could play the piano?" I prompted. "The delight on his face was amazing." "Irvey surprised and delighted me that morning," said Ruth. "I had no idea. We made a decision on the spot that he would be taking piano lessons with me at school. The deal is, kids must take a keyboard home to practice, and they must practice in order to take the lessons. We have excellent keyboards for them, but many kids won't take them home. Parents have to be part of the process; they get instruction on how to operate the machine. The family signs a contract. Then they promise to sign a practice sheet each day (except Sunday), that their little Rubensteins and Landowskas have practiced fifteen minutes each day." Did she really mean the kids had to forfeit their piano lessons if they didn't practice? "It's a real commitment," she asserts. "I'm very strict on this issue: it's one of the ways kids can be made to take charge and be responsible. I don't believe in coddling kids just because they're blind. By the way," she added. "I was an abused child who was spanked if I was not at the piano practicing at eight in the morning. It is a wonder that I love music. It just proves that people can grow up okay, even with horrible childhoods."

Ruth's bottom line is written by the needs and aspirations of her students. I asked if her freewheeling ways and the needs of schedules, tests, and administrators ever collided with her own best intentions. In the voice of the longtime teacher (and peace activist) she confided, "I

am a master at rule evasion, bending and ignoring. I get all my paperwork in on time—then I am thought of as creative and responsible. After all these years I can do days on days of good teaching without [retching sound] Lesson Plans. But wait," she added. "Did I say I do real lessons plans? No. I keep a book on each child and each class, and I do anecdotal diaries. With the addition of a few key words and song titles, these become my only 'lesson plans.' Sometimes I write a lot about incidents that happened, or who did something new, and sometimes I write, 'Great class,' and occasionally 'Yucky class.' Hey, I'm human."

"But seriously, my advice to teachers is: yeah, go ahead and write a few lesson plans, but remember they are not holy writs, etched in stone. Use them as points of departure, and remember that serendipity is a big part of learning and teaching. Feel free to abandon your lesson plan at any time. Teaching is an art; a spontaneous art. Teach to the need. That is my mantra, and sometimes the need has nothing to do with the lesson plan. Now—where was I?"

Telling more stories, I hoped. Ruthie obliged. "Ray was in the early stages of muscular dystrophy. He could have stayed in regular school, but they wanted to get rid of him because, among other antisocial behaviors, he had a foul mouth. So his school used the MD as an excuse to get rid of him. Well, one of my skills is called "behavior modification." Really, it is just trying to civilize kids and give them better things to do than bang their heads or beat each other up. My principal brought Ray to my room, saying, 'This kid has a mouth like a stevedore; I'm putting him in your class because I figured you wouldn't notice.'"

"Well, it's true; my language would make a stevedore blush, so I welcomed Ray, who was about nine, and he didn't waste any time getting started with all the words, and

a few I hadn't learned yet. The kids were fascinated, so I called everybody together and made the following speech, purposefully using all the 'bad' words, so as to defuse them and indicate to Ray that he could not shock me."

"Ray, I want you and all the others to know how I am going to deal with the way you speak. Here's the problem. When you call me a *#++**^, or other stuff like that, I really don't know what is bothering you. And I really want to know what's on your mind, so I can help you and teach you. So when you say [expletive], I'm going to have to ignore you; and I hope the rest of the class will ignore you, too, because I am here to teach, and you have to really use other words so I can teach you. So, when I ignore you, it doesn't mean I don't care about you. It just means I can't help you until you really talk to me."

"Ray's reaction, at first, was to test me. He increased his colorful speech one hundred percent. It's called an "extinction burst": the behavior increases at first, when it's ignored, then drops sharply. Ray caught on quickly that I really meant what I said. He improved both in his speech and in his general behavior, and became really involved in our schoolwork. Until one day, when I returned from my break and the entire class rolled up to me yelling, 'Cuca! Cuca! Ray said s—t! Ray said s—t!'

'It's all right,' said Ray. 'It's all right—I'm ignoring myself!'

Having seen how the kids respond to her dramatic flair, I asked how her theatre background informed her teaching. Without hesitating she said, "Teachers *must* have 'a sense of theater.' There has to be joy, passion, and excitement in teaching, or nothing gets learned. If the teacher isn't turned on, how can we expect the kids to be? Here is your answer in a few lines from W. H. Auden, who wrote:

continued on page 29

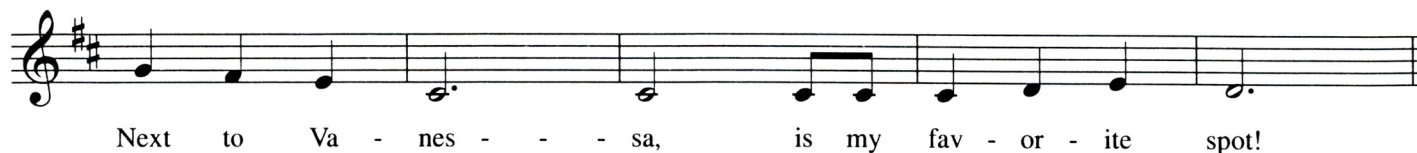
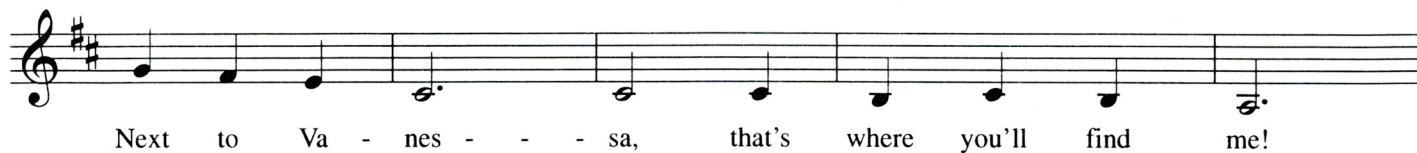


NEXT TO VANESSA

(a love song)

Words and music by Uncle Ruthie Buell
© 1993

A student in Uncle Ruthie's special ed. class, with his constant plea of "I want to sit next to Vanessa!" gave Uncle Ruthie the inspiration for this song. It became a favorite in the class.



1. Next to Vanessa, that's where I'll be; Next to Vanessa, that's where you'll find me!
Next to Vanessa, I like her a lot; Next to Vanessa, is my favorite spot!
2. Next to Vanessa, that's where I'll stay; Next to Vanessa, every school day,
Next to Vanessa, her smile is so sweet; She's in her wheelchair, I'm in my seat.
3. Next to Vanessa, out in the air; pushing Vanessa around in her chair,
Next to Vanessa, eating lunch outside, ice cream for a treat; Next to Vanessa, helping her eat.
4. Next to Vanessa, all the day long; Next to Vanessa, singing a song;
Next to Vanessa, we are best friends; Next to Vanessa, till the day ends.

Honoring the Elders

➤ continued from page 27

'So I wish you first, a sense of theater. Only those who know and love illusion can go far. Otherwise, we spend our lives in a confusion Of what we say and do, with who we really are.'


She also uses poetry images and concepts with blind kids who have trouble understanding notions like "prairie" or the height of a redwood tree, the immensity of oceans, and the length of rivers and their currents. "This can all be explained," says Ruth, "but probably with great difficulty. The really hard concept is color. If you have never had sight, color is a hard one. I asked one of the blind staff about this and he said he relies on explanations from physics. The teachers here use poetic images: like cool, hot, etc. But it's hard. How do you teach songs about rainbows and sunsets?"

"Of course, the problem is not limited to blind kids. I have a rule for myself that when I teach or even just sing a song, the kids should understand every word and concept. The other day I was teaching them Dan Crow's song about homelessness, and we were discussing where homeless people slept. They were okay with benches and cars, and even sidewalks, but had a lot of trouble with 'doorways.' Even though they all go outside in the neighborhood for orientation and mobility, they couldn't conceive of doorways as places to sleep. They didn't see them as shelters, just as the place where you square off and walk seven steps to the door. So what I am saying is that I guess I teach sighted and blind kids in the same way, and that blind kids require a few more explanations. Teaching is a lot like love and marriage. It is about knowing someone so well that you hardly need to speak; because so much of our real communication is nonverbal. Kids

like Vanessa are my teachers. And special ed is the teacher for 'regular' ed."

"I am not a big fan of home teaching; I want our public schools to stop being prisons and become extensions of the home. Here is a dream of mine: I wish I could have a grant for a giant motor home with a classroom space, beds, special bathrooms, a ramp, and a kitchen. We would take the wheelchair kids, and the blind kids, and all the other special ed kids and, hey, *all* the kids, and go all over, to every place in the city and country, and learn as we explored the world. Wouldn't it be great to get rid of school buildings and combine teaching the very necessary skills with something we also need—the real world? Every blind kid should go on a river-rafting trip. That's my idea of real education. I hope parents (other than CMN parents) will turn off the TVs and let their kids rejoin the world someday."

When I thanked Uncle Ruthie for the "master class," her response inspired the writing of this piece for *PIO!*: "Oh, that was just the first of 300 classes. What I mean is, apart from the years of experience, which I acknowledge I do have, there is also the wonderful fact that every class I teach is a brand new experience. Sometimes when I am not as rushed as I am this week, I ask myself, when I am writing my anecdotal diary, 'What have I learned from this class?' There is always something new—maybe not major or earthshaking, but something. And when there isn't, or I feel myself drifting off or working mechanically, then it may be time to retire and begin my new dream profession— [telephone] information operator—where you can be sure you are always adding to someone's life."

Leslie Zak is a music and theatre performer and educator, and a longtime member of CMN. She lives in Columbus, Ohio, with her photographer husband and artisan son. 



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!

Being a Mother and a Musician

By Jennifer Heitler-Klevans

If it weren't for my kids, I probably would have grown up and got a job. All praise to children! So wrote a musician friend of mine, Charlie King, after I'd given birth to twins eight weeks early, right in the middle of a music conference I'd helped to organize. At the time, I was working in health education while performing music on the side. After my twin boys were born I decided to rethink my life.

veloping our music career. I continued to work full-time for another nine months. By then I was ready to quit. I wanted more time with my babies and I wasn't very satisfied with my job. I was willing to give full-time performing a try. I thought I'd give it a year. Seven years later, I'm still performing full-time.

Having children has had an enormous impact on my art. I started singing for children before having them myself. Since having children, my repertoire and my manner have changed. Before having children I had a vague sense of what was age-appropriate and what types of topics kids were interested in. Now I have a better understanding of what kids are capable of understanding at different ages and what motivates and interests children. Of course, all children are different, but it makes me more confident as a performer and songwriter to have spent so much time with my own children.

One of my greatest pleasures is reading to my children. They have always been excited by and interested in stories. Thanks to my children, I have read literally thousands of children's books. One of our goals as performers is to encourage a love of reading through music. We've written songs about specific books and about reading in general. Through trying things out with our own children, we found that they were particularly interested in stories when we connected them to different types of art such as music, video, and theater. This realization has led us to develop an artist residency in which we work with kids in different classes to help them write songs all connected to one story. At the end of the residency we put the songs together to create a show in which the story is told through songs, with some narration.

My children went to a cooperative preschool, so I spent many hours volunteering at the school. While there, I had the opportunity to work one-on-one with children and to sing with the children. I was able to try out some new songs and teaching techniques. This helped me refine both my songs and my teaching style. When my children were in kindergarten, their school had no music teacher, so David and I volunteered once a week and taught a music class to all the kindergarten students. This was a great opportunity to try out new repertoire and activities without the pressure of a performance.

We've continued to visit our children's class a few times each year and tried to connect our program with their curriculum. When they were studying Africa in first grade, we came in and told African stories and brought in African percussion instruments. We sang songs about animals when they were studying endangered species in second grade. This year we received a grant to do a songwriting residency at our children's school. First the students will interview a diverse group of people in the community, and then we will help the children write songs about the stories. Finally, we will honor these people with a culminating assembly in which the children perform their songs in a program open to the community.

By observing and listening to my children, and thinking about my own childhood, I've been able to write songs about children's feelings. David and I have written songs about fairness, dealing with loss, and being in a new situation. The boys' interests have led me in other directions as well. Before having children, I wasn't interested in doing songs about dinosaurs or firefighters. After seeing how much my own children connect with these topics, we've written and learned songs on these subjects that have been very well received.

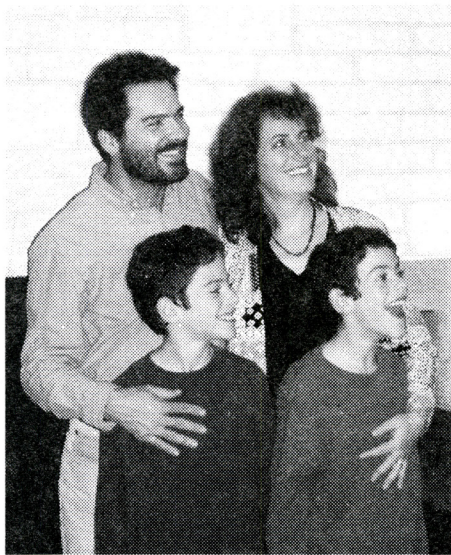


Photo: Will Manning

"Four" of a Kind:
The Heitler-Klevans family:
(l. to r.) David, Ari, Jenny, and Jason

My identical twin sons Ari and Jason were born in January of 1995. Poetic justice is what my husband David says. We perform together under the name "Two of a Kind" and had the name for at least five years before having children. We started out singing folk music in coffee houses and eventually found our "niche" writing, recording, and performing music for children. Our first children's album was released a few months before I delivered.

After maternity leave I went back to work part-time for a few months. David and I decided it would be best for one of us to stay home with the children. He offered to stay home and take care of the kids while de-

Through my children I've also gotten more in touch with the beauty and humor of everyday life. Children have a wonderful way of looking at the world. Just when I'm feeling down about what is happening in the world, out will come some wonderful, poetic sentence. My son Ari once said, "Fireworks are stars falling from the sky. They sound like thunder." My son Jason once said, "I want to be a cloud to send down rain to make beautiful flowers." This type of poetry has crept into my own songwriting. I feel so much joy watching them laugh that it has made me want to include more humorous songs in concert.

We're now moving into a new phase that I'm sure will have a big impact on my music. My children have started taking piano lessons. They're interested in learning all sorts of instruments. I've begun playing piano duets with each of them. Making sure that they practice every day has inspired me to discipline myself about practicing as well. I'm sure as they become more proficient on their instruments we'll play music together as a family. Up to this point they've mainly been singing with us. They've also created their own songs. Soon I hope we'll play music together on instruments, too.

Looking back now, it's hard to imagine not having children. I would probably still be working at a traditional desk job. As another musician friend once told me, "Being a parent isn't the thing I do best, but it's the best thing I do." All praise to children!

Jenny and David Heitler-Klevans have been performing and recording together as Two of a Kind for the last fifteen years. They reside just outside of Philadelphia in Cheltenham, Pennsylvania. Jenny is Regional Rep for the CMN Mid-Atlantic Region and is a member of the CMN Board of Directors. She is currently organizing the 2004 National Gathering.



CMN 2003 Silent Auction Contributors

CMN is most grateful for the support we received from these contributors to the silent auction held at the 2003 National Gathering in Los Angeles. Their donations made this fundraiser a great success during our gathering, and we encourage you to check out their websites and materials, spread the word about them, and support them, too!

Marcia Berman Fund (CDs)
P.O. Box 712574, Los Angeles, CA 90071-7574

Jacki Breger (Insider VIP Tour of Downtown Los Angeles)
jackibreger@earthlink.com

Woody Guthrie Foundation and Archives (CDs)
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212/541-6230
www.woodyguthrie.org

Folkmanis Puppets (puppets)
1219 Park Av., Emeryville, CA 94608
800/654-8922
www.folkmanis.com

Carl Foote (website design and services)
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www.squirrelsnsod.com

In the Heart of the Beast Puppet & Mask Theatre
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612/721-2535
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Ella Jenkins (CDs)
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Lark in the Morning (bodhran, case, and instructional video)
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707/964-5569
www.larkinam.com

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952/937-9611, 800/843-2066
www.makemusic.com

Suni Paz (CDs)
www.sunipaz.com

Putumayo World Music (CDs/activity books)
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Remo, Inc. (djembe)
28101 Industry Dr., Valencia, CA 91355
661/294-5600
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510/524-5804
www.sisterschoice.com

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2085 Mountain Rd., Sedona, AZ 86336
928/282-3860; order info: 888/942-2536
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THAT'S NOT FAIR!

words & music by David Heitler-Klevans © 2001



It can be tricky to distinguish between a true injustice which needs correcting and a situation that feels unfair but needs to be accepted. I was inspired to tackle the issue of fairness after taking our sons Ari and Jason to a performance during which one of them got called up on stage and the other didn't. That experience got me thinking of the whole range of situations in which a person might say "That's not fair!"

Medium Rock

Verse 1:

C F C

1. My mom took my broth - er and me ___ to a show; ___ the per -
 (2. At the) break, we went ___ to the con - ces - sion stand ___ to ___

C G C

for - mers asked for vol - un - teers. ___ I raised my hand, ___ but my
 get our - selves a drink and a snack. ___ A man cut right ___ in ___

F C C G

broth - er got picked; I could feel my eyes fill up with tears. ___
 front ___ of us, when he real - ly should have been in the back. ___

C D

— I turned to my mom, and said, "That's not fair!" And
 — I turned to the man and said "That's not fair!" And

Chorus 1 & 2:

G G7 C G C

my mom said what she al - ways says: ___ "Life is - n't al - ways fair, ___ and you
 he said what my mom al - ways says: ___ "Life is - n't al - ways fair, ___ and I'm

F C G Am G

won't al - ways get a turn. ___ You're not the on - ly one. ___
 not gon - na wait my turn. ___ You're not as big ___ as me; ___

C F G C

— It's just some - thing you'll have to learn." (to Verse 2) 2. At the
 — It's just some - thing you'll have to learn." (to Bridge 1)

That's Not Fair!

➔ continued from previous page



Bridge 1 & 2:



But what a - bout the times, when it's real-ly not fair? And what a - bout the ones who don't
 ("I" guess that there are times when it's real-ly not fair. I guess that there are those who don't



get their share? Should you real-ly pre - tend that you just don't care
 get their share. We can't pre - tend that we just don't care



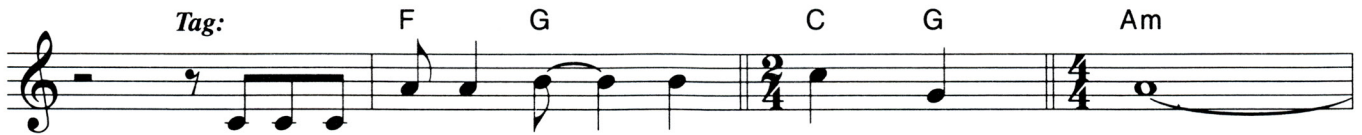
— when you come a - cross the times when it's real-ly not fair? (to Verse 3 & Bridge 2)
 — when we come a - cross the times when it's real-ly not fair." (to Verse 4 & Bridge 3)

End of Verse 3:



she al - most said what she al - ways says, but she stopped, and said in - stead: "I

Tag:



I wan - na play my part and do my share;



— gon - na live my life to make the world more fair!



continued on next page ➔

That's Not Fair!

➔ continued from previous page

1. My mom took my brother and me to a show;
The performers asked for volunteers.
I raised my hand, but my brother got picked;
I could feel my eyes fill up with tears.
I turned to my mom, and said "That's not fair!"
and my mom said what she always says:

(Chorus 1):
"Life isn't always fair,
and you won't always get a turn.
You're not the only one.
It's just something you'll have to learn."

2. At the break, we went to the concession stand
to get ourselves a drink and a snack.
A man cut right in front of us,
when he really should have been in the back.
I turned to the man and said "That's not fair!"
And he said what my mom always says:

(Chorus 2):
"Life isn't always fair
and I'm not gonna wait my turn.
You're not as big as me;
It's just something you'll have to learn."



(Bridge 1):
But what about the times when it's really not fair?
And what about the ones who don't get their share?
Should you really pretend that you just don't care
when you come across the times when it's really not fair?

3. After the show, we were walking home,
We saw a man asleep by the street.
I thought about how he had to live in the cold
while we have blankets, beds, and heat.
I turned to my mom, and said "That's not fair!"
and she almost said what she always says,
but she stopped—and said instead:

(Bridge 2):
"I guess that there are times when it's really not fair.
I guess that there are those who don't get their share.
We can't pretend that we just don't care
When we come across the times when it's really not fair."

4. I thought about what's fair and what is not;
I tried to make it all make sense.
I'll try to change what I can and accept what I can't
And I'll learn to tell the difference.
'Cause sometimes when I say "That's not fair!"
I have to learn I can't get my way.

(Bridge 3):
But there are also times when it's really not fair,
And there are also those who don't get their share.
We can't pretend that we just don't care
when we come across the times when it's really not fair.

(Tag):
I wanna play my part and do my share;
I'm gonna live my life to make the world more fair!

Music with Older Kids

coordinated by Joanie Calem



We initiated this column two issues ago in response to a conversation on the CMN e-mail list. The conversation started with a request for ideas for songs that were appropriate for older kids, and what ensued was, as always, a wealth of information in the special way of the online community's interchanges. So, this column has become an open invitation for ideas and tools for working with kids that are a little older and a little younger than what many of us have experience with. Margaret Hooton has written up some ideas that she uses—not songs this time, but an approach to teaching rhythm. And the column is open and waiting for anyone out there with more ideas and tools for this age group. Please send your lists of songs, approaches, ideas, or attitudes that you've found helpful in working with older children to Joanie Calem. You can e-mail her at jcalem@columbus.rr.com or write to her at 4890 Sharon Av., Columbus, OH 43214.

Getting the Beat In 4/4 Time

by Margaret Hooton

Rhythm is that essential component of music that appeals to everybody, whether they are confident singers or marginal instrumentalists. Just getting the beat going brings the class together; and for school-aged children, learning rhythm notation can be challenging and lots of fun.

I start out my rhythm classes with charts in 4/4 time. (See ex. 1. Each line has four measures of 4/4 time.) We review that 4/4 means four beats to the measure, with a quarter note getting one beat. A pie drawing can be effective in showing the "quarter of the pie." We analyze each measure, counting out loud. We call the quarter notes "ta," the eighth notes "tee," and sixteenth notes, when we get to them are "tippy-tippy." We add the measures together, practicing each line; first counting the rhythm of each with our "tas" and "tees," then clapping the notes and finally playing percussion instruments. I usually play my loud cowbell from Africa, since it can be heard above the other instruments as a cue. I number the lines in my chart so we can mix things up as we get familiar with the rhythm patterns.

The next exercise consists of rhythm packets, with the same 4/4 charts on staff paper cut into strips, with each student getting a set of strips in an envelope. We line them up in numerical order from top to bottom, and away we go, reading the music we saw on the chart, playing our percussion instruments. Next, I invite a student to volunteer to be the "composer," choosing the sequence of the rhythm strips. The composer announces the chosen order, and leads the class. I like them to set the tempo with "One, two, let's all play" so they have ownership of their composition. Finally, everybody in the class is invited to "do your own thing! Line up the strips in your own sequence and play it through." With everybody playing the same number of measures in 4/4 time, the effect is magical and musical; and if all goes well, we end on the same beat.

As students become more confident players, rests are added to the rhythm patterns, and more strips join the mix. Of course, the same exercise can be done with 3/4 time, emphasizing that it is waltz time, so each measure should have that



Kentucky Avenue School Students, getting the beat in 4/4 time

Exercise 1 Getting the beat in 4/4 time

1.

2.

3.

4.

5.

6.

special “oomph” on the first beat.

Another fun rhythm exercise we do, beginning as early as kindergarten, is the Cherry Pie chant (see ex. 2). Children clap the rhythm, and say “Cher-ry pie, cher-ry pie, sweet po-ta-to, sweet po-ta-to, cho-co-late pie!” For the exclamation point, I tell the kids that it is the *who!* sign. Whenever we come to that sign we throw our arms up, and say “*Who!*” Notice that the “chocolate” is said in three syllables—this candy is the good stuff! I start them off with “Are you ready, ‘cause here we go” in 4/4 time, and we clap the syllables through the song, three times, since it is a round. Then we break up into teams: team one starting, team two coming in after, speaking and clapping the song three times in a round. Next we practice “singing” in our brains, just clapping and listening to the clap pattern, but always throwing up our arms and saying, “*Who!*” Again we break up into our teams, and this time I start them with “Are you ready to sing it in your brains?” The clapping pattern with no words, in a round, sounds wonderful.

Older children can add to the song

Exercise 2 Cherry Pie

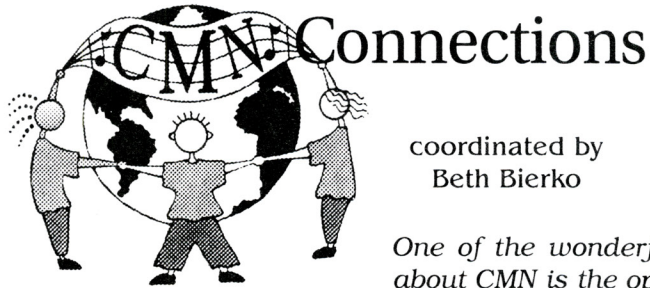
by figuring out more pies to chant. They need to work out how their pie fits into the 4/4 measure: for example, blue-ber-ry, blue-ber-ry would be ♩ ♩ ♩ ♩; co-co-nut cream pie would be ♩ ♩ ♩ ♩. It is fun to see them working out their patterns, getting help from classmates.

Although I have a great collection of percussion instruments from around the world, I sometimes forget to bring them in on rainy days. Since I saw STOMP [a performing group that uses ordinary objects in unusual ways] and recognized the kitchen pots and pans of my family rhythm-making right there on

stage, I like to challenge the students to look around the room for something that can be used as an instrument. Wastebaskets, gerbil food cans, pencils, Velcro strips, the floor, the desks, shoes have all been used in the Cherry Pie chant to stretch the imagination of the students. What fun it all is! And, P.S.: all the students learn rhythm notation necessary to meet the national standards.

Margaret Hooton has taught early childhood music in Pittsburgh for more than twenty years and has presented at many national and local conferences.





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.



"Twins"
Elise Witt (l) and Joanne Hammil (r)

Soulmate Twins Meet Through CMN

by Elise Witt with several cents' worth added by Joanne Hammil

One of my best friends in the world is Joanne Hammil. She and I have collaborated on a number of projects, taught together at music institutions, and I use many of her songs in my singing classes. Joanne and I met through CMN and I bless the day! Here's how it happened:

I became a member of CMN at its very beginnings. I don't remember how I heard about it, but I knew it sounded like something to which I wanted to belong. However, living in the Southeast, I never could manage to attend meetings or gatherings. Finally, in 1995, I noticed that the national gathering in Freedom, New Hampshire, coincided with my annual New England tour. I made plans to attend and sent in my registration. That same year, the CMN board decided to implement a plan for the national gathering to draw newcomers into the meeting and give them leadership roles. It was suggested that each board member contact a new member who was coming to the gathering for the first time and propose to teach a workshop together. Thus, to my delight, I received a call from Joanne Hammil asking whether I'd

like to collaborate on a harmony workshop with her. Joanne says that she had seen one of my brochures, and when she saw my name on the list of registrants, she took a leap of faith and invited me to co-lead this workshop on a subject near and dear to both our hearts.

Now we have to backtrack for a moment, because this was not the first time I'd corresponded with Joanne. Years earlier, on one of my annual tours to New England, I returned to a favorite school in Vermont. In southern Vermont the music teachers all meet once a month to share songs and ideas. These particular music teachers had had their children prepare a surprise for me. They knew that my passion was languages, so they were sure I would love the song they had learned that year, "Dreams of Harmony," a song in nine languages by Joanne Hammil. I was extremely touched by the children's performance, and of course wanted to learn the song myself. It soon became a regular part of my concerts and residencies with kids. The following year, I wanted to include "Dreams of Harmony" in a booklet

I was creating with my students at Garden Hills Elementary in Atlanta, Georgia. Though there would be no money involved in the process, I thought it polite to ask Joanne about using her song. Also, I wanted to send her a copy of our book. To my delight, she gave us the okay, and "Dreams of Harmony" became the theme of my work at Garden Hills.


So, many years later, when Joanne Hammil called me on the telephone, I was surprised and delighted at the opportunity to finally meet her and collaborate with her at the CMN gathering. The Harmony Workshop, at which we presented a variety of songs and techniques, was a great delight. I still remember how excited I was at how quickly CMNers picked up songs and added harmonies, and I can still hear our magical versions of my "Night Blooming Jasmine" and Joanne's "Dance With Me."

From that day onward, Joanne and I have spent many an hour trading not only songs, but also ideas about teaching and community singing. I have learned so much from knowing Joanne and gleaned so much

information from her vast experience as the director of numerous children's and intergenerational choruses in the Boston area. I have traveled to New England to observe her in action, and she has come to teach at Sing Swing & String week at the Swannanoa Gathering, a multigenerational week of community music and dance that I coordinate in Asheville, North Carolina.

To our extra delight and amusement, Joanne and I are constantly discovering so many amazing similarities and synchronicities in our lives (personal and professional) that we've come to endearingly call each other "Twin." The latest of these is that we have both just released new CDs. Unplanned consciously, but coordinated by our "twin-dom," our CD release parties (one in Boston, the other in Atlanta) were within days of each other. We thank CMN for being the conduit to uniting us twins!

Born in Switzerland, Elise Witt lives in Atlanta, Georgia, and specializes in "Global, Local & Homemade Songs." See page 38 for more information about her music, or check her websites, www.elisewitt.com and www.swan-gathering.org.

Of Swiss family roots (her grandfather came from Switzerland), Joanne Hammil lives in Boston and conducts numerous children's and intergenerational choruses. Her website is www.joannehammil.com. More about her music is on page 38. 

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

New Sounds

compiled by Joanie Calem

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

JOHN LANGSTAFF

Nottamun Town: British and American Folksongs and Ballads

The Jackfish: Children's Folksongs and Singing Games

The Water Is Wide

At the Foot of Yonder Mountain

Many of us will remember the recent *PIO!* interview with John Langstaff, a children's music educator of many years, a classically trained concert baritone, and the creator of national presentations of traditional holiday music from around the world, known as Revels. The four CDs listed above are re-masters of fifty-year-old records and have been released in the *John Langstaff Sings Collection*. Martin Best on the guitar accompanies John on all sixteen cuts of *Nottamun Town*, the most recent release. A fifth CD, *The Lark in the Morn: The Abbey Road Sessions 1949-1956*, is due to be released in February 2004.

CDs are \$14.95 (plus s+h) and are available at www.revels.org; or by phone at 617/972-8300.

JOHNETTE DOWNING

The Second Line—Scarf Activity Songs

Grab a scarf and join the parade as we celebrate in a New Orleans-style second line, with jazzy scarf activity songs and games. Get in step with the instructional lyrics



and learn to use scarves to spice up birthday parties and sleepovers, music, dance, movement and PE classes, and school assemblies. There are fourteen original tracks, and Johnette is accompanied by George "Keys" Izquerido and Randy Carstater, with guitar, keyboard and trumpet.

CDs are \$15, cassettes are \$10 (plus \$1.75 s+h) and are available online at www.johnettedowning.com; at www.CDBaby.com/johnette; or at www.Amazon.com (search Johnette Downing).

NANCY SCHIMMEL AND CANDY FOREST

Sun, Sun Shine: Songs for Curious Children

This is a selection of eighteen favorites from the tapes *All in This Together* and *Head First and Belly Down*. The songs are written by Nancy Schimmel, Candy Forest, and Malvina Reynolds and are sung by Candy and her Singing Rainbow Youth Ensemble, with Nancy Schimmel and Laurie Lewis each singing a couple, as well. The CD includes "1492," "Lambeth Children," and other songs for K-6 kids; and it celebrates otters, wolves, dogs, sea turtles, and rainforests in bossa nova, old-timey, rock, folk, traditional jazz, and pop styles.

CDs are \$15 (plus \$2 s+h) from www.sisterschoice.com or from Sisters' Choice, 704 Gilman St., Berkeley, CA 94710.

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New Sounds

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JOANNE HAMMIL

Rounds and Partner Songs, Vol. 1 & Vol. 2.

Known for her original rounds writing, Joanne Hammil has now published fifty-three of her creations in this genre in two volumes, both as CDs and companion songbooks. Many of the songs are geared for adults, but there are also many for all ages and some new "gems" for children. The CDs include a large cast of musicians, and a wide range of styles: single and group-voiced rounds, accompanied and a capella, rounds that are humorous, elegant, and moving. The songbooks begin with definitions and discussion of rounds, canons, catches, partner songs, and African-style cyclical songs, and include points and tips for singing these exciting song forms.

CDs and Songbooks are \$15 each, or \$25 for two, or \$40 for all four items, available from www.joannehammil.com, or from Joanne Hammil, 70 Capitol St., Watertown, MA 02472; 617/923-8448.

BILL HARLEY

The Town Around the Bend— Bedtime Stories & Songs

"In the town around the bend, life is a half-step slower, children are respected for their intelligence, and people's differences are tolerated. And everything's a little out-of-kilter." This recording is unique in Bill's recordings because it is a nighttime affair; but true-to-form, it is a combination of wacky and gentle songs and stories, just right for ages four and up. There are four songs and six stories, and Bill is accompanied by cello, electric bass, cornet, and crickets.

CDs are \$15 (plus \$3.50 s+h) from www.billharley.com.

CAROLE PETERSON

H.U.M.*—All Year Long

***Highly Usable Music Kids Can Sing, Dance, and Do!**

Carole's latest CD has twenty-six tracks: two for each month of the year plus a "hello" and a "goodbye." Six songs are original, and many of the old favorites have been newly adapted. Carole is accompanied by Alvin McGovern on guitar, harmonica, and "quacks," and they are joined by other friends on keyboards, accordion, banjo, percussion, flute, and piccolo. This CD has a little bit of everything with lots of room to participate.

CDs are \$15 (plus \$1.50 s+h), and are available from Carole Peterson, 706A N. Western Av., Park Ridge, IL 60068.

ELISE WITT

Love Being Here

Elise Witt's new CD, the ninth on her own EMWorld Records label, is called *Love Being Here* after a Peggy Lee song "I Love Being Here with You." This CD marks a new musical direction for Elise, taking her in a more jazz and world music direction, with accompaniments including piano, horns, accordion, cello, and southern African mbira. Over half of the songs are Elise's own compositions. Other tracks expand on Elise's international repertoire, some pay homage to the Lieder of Mendelssohn (her great-great-great-great uncle), Schubert, Schumann, and Brahms, and rounding out the CD are two gems by Atlanta composer/lyricist Mick Kinney, a Fats Waller song, and the bluesy title track, a classic from Peggy Lee. Elise is joined by many wonderful musicians.

CDs are \$15 (plus \$2 s+h for first CD, \$1 for each additional CD) and are available from EMWorld Records, P.O. Box 148, Pine Lake, GA 30072, or from www.efolkMusic.com.

RON ISRAEL

Songs for Children of all Ages and Stages

This is Ron's third CD, and the first with music geared to children. There are seventeen original tracks, with Ron on guitar, accompanied by a number of friends playing keyboard and percussion, and by a children's chorus from a Boston area church. As the title suggests, though most of the songs are for children, they are multilayered and will definitely be enjoyed by adults as well.

CDs are \$10 (plus S+H) and are available from Freechi Productions, 82 Buckingham Rd., Milton, MA 02186.

DAN ZANES AND FRIENDS

House Party

This is Dan's fourth album of "age-desegregated folk music." Dan and his band are joined by such well-known musicians as Bob Weir, Angelique Kidjo, David Jones, Debbie Harry, Philip Glass and more. All of these friends bring along their multitude of extra instruments on this twenty-song, hour-long tribute to communal music making. The song is full of old classics with new twists, and a few originals with new twists.

Ordering information is at www.festivalfive.com. 

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issue of
Pass It On!?**

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



Announcements

CMN Volunteer Opportunity

Project: Donor database

- Work with our central office to create it in Excel or Filemaker
- Enter accumulated data

Will you help with one or both parts?

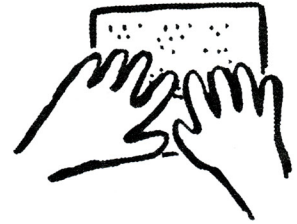
Contact Caroline at
847/733-8003 or cmnonline.org



CMN Gift Memberships are always available

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

Just send the recipient's name and address with \$45.00 to CMN, P.O. Box 1341, Evanston, IL 60204-1341.



The **CMN brochure is now available in Braille**, thanks to member Frank Hernandez, who transcribed it. If you know someone who is interested in children's music and reads Braille, contact the CMN office to have us send them a copy.

CMN Internet Services – Helping Build Community

***Our online
services have
greatly expanded.***

**These tools can connect
us with each other &
with a wider circle of
people interested in
children's music.**



E-mail Discussion Group—

3 easy ways to join the lively, informative conversations:

- Send a blank e-mail to join-cmn@lists.cmnonline.org
- E-mail the CMN central office at office@cmnonline.org
- Use the link on our website at www.cmnonline.org

And at the Website (www.cmnonline.org)—

- Events: the latest news on CMN regional & national doings
- Peace Resources: our new & expanding list to inform your own work or to share with teachers & activists
- Member Links: to grow your business or personal connections. Link from your site to CMN's & ask us to link from CMN's to yours.
- Web Links: resource sites, a performance calendar where you can list, a children's radio national index, music & education-related organizations
- Community Spirit: articles from *Pass It On!* & much more that illustrates what CMN is & does, to help you know other CMN members & to share with potential members & friends

Regional Reports

compiled by Leslie Zak

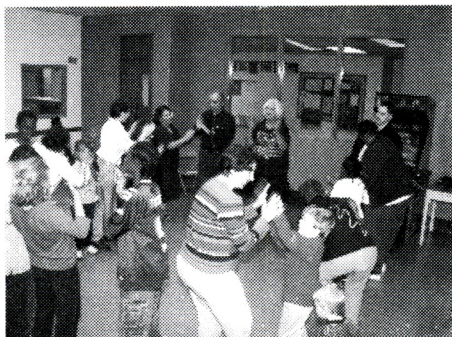
In addition to the reports found here, you may be able to find more recently updated information about regional activities on the CMN website (www.cmnonline.org).



GREAT LAKES

Joanie Calem
4890 Sharon Avenue
Columbus, OH 43214
or
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesliezak@columbus.rr.com

Recent Great Lakes activity has been focused in the Columbus, Ohio, area with a series of free family concerts at local recreation centers. Artists are CMN members and other volunteers, and have included African dance and drumming, and singers from Mexico. The concerts are fully participatory, with kids of all ages (including parents and teens) singing and dancing along. More events are being scheduled for February and into summer, for which we are building partnerships with local service agencies and small businesses. Great Lakes members interested in participating—and other CMNers who might be in the area to participate with us—please contact Joanie Calem or Leslie Zak. Also, check your mailboxes and the CMN website for information on the joint Great Lakes-Midwest regional gathering scheduled for June 11-13 in Chicago.



MID-ATLANTIC

Jenny Heitler-Klevans
7426 Barclay Road
Cheltenham, PA 19012
215/782-8258
Jenny2kind@comcast.net

Plan to join us for a regional gathering at the Garden State Discovery Museum in Cherry Hill, New Jersey, March 20-21, 2004. We'll have a round robin performance for museum patrons on Saturday evening. Then, after the museum closes, we'll have workshops and jamming into the night. We'll sleep over in the museum and have breakfast together on Sunday, March 21. We did this two years ago and had a blast. Also, the Mid-Atlantic Region is working hard to get ready for the next national gathering in October 2004 at Appel Farm in New Jersey.



Photos: Allen Zak

Great Lakes



Photo: Jenny Heitler-Klevans

Mid-Atlantic

MIDWEST

Linda Boyle
4753 North Paulina
Chicago, IL 60640
773/271-1278
LinBoylesing@aol.com

Plans are underway for a joint Midwest-Great Lakes regional gathering June 11-13 in Chicago. The third "Singing Out: Singing for Peace and Social Justice" concert and singalong will be held in conjunction with the gathering.

NEW ENGLAND

Scott Kepnes
15 Laurel Street
Merrimack, NH 03054
603/429-2355
singdog@earthlink.net

New England will hold its annual regional gathering on Saturday April 3, 2004, at Clark Street Developmental Elementary School in Worcester, Massachusetts. If you are interested in helping out in any way, contact regional gathering coordinator Janet Beatrice by telephone (978/897-5444) or e-mail (heartbeatkids@sbcglobal.net).



NEW YORK METRO

Sue Ribaud
520 East 76th Street, #10C
New York, NY 10021
212/737-5787
suerib@nyc.rr.com

On a cold, sunny Saturday in November, twenty-five people, many of them new to CMN, gathered at the Turtle Bay Music School in midtown Manhattan. The gathering opened with a song sharing, followed by terrific workshops on improvisation, songwriting with kids, a song swap for preschool, and using Orff-Schulwerk to teach geography. We closed with a round robin, and invited families from the Turtle Bay Music School to join us for this last hour free of charge. This was a great way to get the word out about CMN. Thanks to all who helped make this gathering a big success, including Sue Ribaud for all the legwork and new CMN member Sheri Gottlieb, director of Turtle Bay, who arranged for us to use the space. Two new people joined, both excited about having found CMN.

On the horizon for Spring: On Saturday, April 17, New York Metro members will gather at A Common Ground Community Arts Center in Danbury, Connecticut, from 1:00 to 5:00 PM for An Afternoon with Judith Cook Tucker. Judith is founder of World Music Press and an internationally recognized authority on multicultural music. Members from other regions are welcome, as well as non-members. For more information, contact Nancy Hershatter at J123Sing@aol.com or 203/743-0453.

CANADA

Kathy Reid-Naiman
109 Crawford Rose Drive
Aurora, ON L4G 4S1
Canada
905/841-1879
kathy@merriweather.ca

At press time a song swap was being planned for January.

PACIFIC NORTHWEST

Bonnie Messinger
4648 SW 39th Drive
Portland, OR 97221-3923
503/768-9065
abalonekidz@attbi.com

or

Greta Pedersen
PMB 252
19363 Willamette Drive
West Linn, OR 97068
Day: 503/699-1814
Eve: 503/699-0234
greta@greta.net

Hey, folks from out of town! Let us know when you are in the Portland, Oregon, area. We'll be happy to host a dinner in your honor, as we have done before. Region members, if you are in the Portland area, Contact Bonnie or Greta. We'd love to get together and invite other CMNers to meet you.

If you'd like to sponsor a song swap in your local area, it's easy to organize. Just pick a date and time and contact Bonnie or Greta. It's that simple. We'll send out the postcards and e-mails announcing your event. If you have additional people you think would be interested, send us their names and addresses, and we'll let them know, too.

Some of us will be attending Spring-time Frolics, a weekend of instrumental and vocal workshops for all levels, sponsored by the Portland Folklore Society, March 19-21 in Molalla, Oregon. Contact Bonnie for information.

SOUTHEAST

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

We meet at the Centennial Art Activity Center in Centennial Park on the first Thursday of each month from 12:00 Noon to 1:00 PM. We are currently in the process of selecting, finding, or creating a project we can all get excited about.

NORTHERN CALIFORNIA

Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403-4305
650/574-2709
latkinson@rcn.net

Northern California will host an afternoon of marvelous music in the East Bay on Sunday, February 15, at the First Congregational Church of Oakland. We'll begin with a workshop facilitated by CMN's very own Joanne Hammil (on tour from the East Coast) and follow with a rousing song swap. Contact Lisa Atkinson to help out and for more details.

SOUTHERN CALIFORNIA

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

We are very pleased with the success of the fall 2003 National Gathering in Los Angeles, and of course we are newly inspired. To keep the positive energy going, we hosted another "concertito"/song swap at the home of Suni Paz on December 7. We welcomed new members and guests, visited with established members, and shared songs and the joy of the season.

One wonderful aspect of the gathering was matching faces with the names on the CMN e-mail group and in *PIO!* It was a real treat to get to know everyone better! For follow-up notes on the gathering, please turn to page 17 in this issue.





BORING DAY

Words and music by Joanne Hammil

©1990 JHO Music

Joanne performed this as a partner song with Lisa Atkinson and Nancy Silber during the round robin at the 2003 National Gathering. Its humor and fun especially come across if the parts are sung with the proper inflections. Part I can really take off with the word "boring" sung the way we've all heard children express their dissatisfaction. "Boring Day" is in the two-CD set of *Rounds & Partner Songs* just released (with two accompanying songbooks) by Joanne. See the New Sounds listing for more information.

3-part partner song or round

Sing with attitude!

$\text{♩} = 122$

I **A7** **D** **Em**

Bor - - ing day to - day, noth - ing to do;

II

Dad says I could play with my fav-'rite game, Mom says to run a-round the yard. My

III

(But) no one un-der-stands that noth-ing sounds good, noth-ing helps when I'm bored and mad. I

Gm **D** **E** *Last time to Coda* \oplus **A** \oplus *Coda*

No friends, no games__ to play, how will I get through? An-oth-er through? An-oth-er

Last time to Coda \oplus \oplus *Coda*

sis - ter says "take a hike to the moon," Grand - pa says to play cards. cards.

Last time to Coda \oplus \oplus *Coda*

guess I'll have to start some-thing new 'cause I'm sick of feel-ing grump-y and sad. sad, and it's a

Boring Day

➔ continued from previous page

All voices

rit. *Freely*

D A7 D Em I Gm

Bor - ing day to-day, noth - ing to do... But the new thing that I start - ed is

D II Gm D III

real - ly kind of fun, and it gave me an i - dea for some-thing else when this is done! And I

Gm D B7 *a tempo* Em

wish the day were long - er 'cause I've on - ly just be - gun to get through...

All voices

A A7 D A7 D

think - in' up things to do!

I: Boring day today, nothing to do; no friends, no games to play, how will I get through?

II: Dad says I could play with my favorite game, Mom says to play around the yard.
My sister says, "take a hike to the moon." Grandpa says to play cards.

III: (But) no one understands that nothing sounds good, nothing helps when I'm bored and mad.
I guess I'll have to start something new 'cause I'm sick of feeling grumpy and sad.

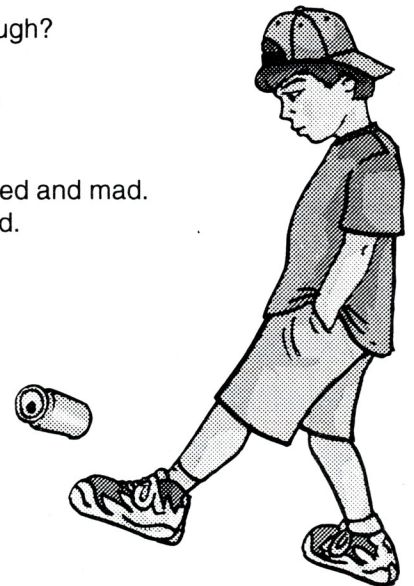
ALL: Boring day today, nothing to do.

I: But the new thing that I started is really kind of fun,

II: And it gave me an idea for something else when this is done!

III: And I wish the day were longer 'cause I've only just begun to get through

ALL: think-in' up things to do!



Interview: Scott

➔ *continued from page 3*

tery in teaching. I was not “the authority,” but merely a slightly older person among those people who wanted to learn these things.

The first year I taught in a classroom, I’ll never forget it. I had my guitar and I would sing a song at the end of the class. One day I sang the song, then most of the students went on to their next class. One student had stayed behind; she threw her arms around me and said, “Tony, it’s the first time I’ve ever seen you afraid.” If you can convince your students that you are human and that you can quake with fear and still do something, you’ve got it made. They don’t admire teachers that are authorities. They do admire people who are decent people but have the foibles and weaknesses that we all have. And do you know where she is today? She is number one of five superintendents in a big school district in Maryland.

PIO!: What about the inevitable student who doesn’t want to participate?

Tony: Well, the one boy who comes to mind immediately was a boy who could play the cello. I remember him most because he hid his cello and the other students were worried about him. “He doesn’t want to take part, he’s so shy. He won’t play cello, he won’t play anything,” they told me.

So one young woman said, “Billy, would you play the cello if you were backstage?” He looked at her like she was crazy, but he said, “Of course.” Our program was about the Irish immigration. There was a part in which the body of the famine victim is there on the floor and the mother is uttering a keen [a lamentation], which I actually had from a book of keens. The kids asked to act this out. The words themselves teach you how to act it out and the accompaniment to the song was a dirge on the cello. I, my-

self, chose the cello theme, which was a very old lament from the Sea Islands. “*I’m walking through the starlight, lay this body down.*” That kid, with his cello behind the scene—he stole the show, playing that mournful theme. What I learned from that is if you omit one person, you diminish the power of the entire production.

PIO!: Did you ever give lectures on history to the students as part of their regular classwork?

Tony: If you don’t lecture to kids all the time, and if you reserve your lecture to a time when they want to hear what you are going to say, it’s very good. Every year, I had the opportunity of a lifetime, which was to give a single twenty-minute lecture on what all this work they had done with their production meant. During their rehearsals, they were mostly self-directed and I didn’t lecture about history. They learned through the songs and through their own research, which was generated by the songs. They asked questions when they were needing the answers. Everybody in the senior class, about 100 kids, was involved. And no grades! No tests! But they worked hours and learned a tremendous amount about history and about each other.

PIO!: Are you planning to make some of those recordings of your festivals available on CD?

Tony: We haven’t yet determined if they would be useful in this day and age. They are marvelous recordings.

PIO!: *Back to The Ballad of America: how does the edition you just published differ from the first two editions?*

Tony: The first edition of the book, by Bantam, stayed in print until about the 1980s. Then the University of Illinois Press, who specialize in educational materials, took it over. That edition was pretty much the same as the first, but the pages were bigger. Our new edition differs from the U of I one in that we

incorporate more lesson strategies into it: ideas we culled from the years of publishing *Folksong in the Classroom*.

John: For years you had been feeding your classroom activities through this newsletter. It was a fascinating newsletter, done with that colleague of yours, Lawrence Seidman? Who is he?

Tony: What happened after the second edition of *The Ballad of America* came out was that in 1980 Lawrence Seidman and myself were traveling all over the country to teach at conferences on how to use folk songs in one’s teaching. We were sent out by a Massachusetts-based group called National Humanities Faculty, based in Concord then, which was a very fine progressive group. They sent us out to a conference of young teachers in Oregon, and this group of teachers said, “There is something more you can do for us. We need a newsletter that will keep us in touch with songs that people are singing and with each other so we can share our problems and our ideas about the use of the songs.”

Lawrence Seidman was my colleague during the civil rights revival and ended up helping to edit *Folksong in the Classroom*. I had moved my family out to Yonkers to a little house on the hill through the GI Bill. And next door was a very nice couple; they kept on talking about their brother-in-law, who was very interested in folk songs. They thought I’d be interested in him. Then my wife and I went to a lecture at the Ethical Culture Society on the West Side given by Cynthia Gooding, one of my loves. During the lecture she made some remark about broadsides not being as good as classical ballads. And after awhile that had me on my feet saying, “How can you make so broad a judgment?” And I indicated certain broadsides like “The Streets of Dublin,” for example.

PIO!: “General Wolfe”?

John: "General Wolfe," I agree.

Tony: "Mrs. Mc Grath etc.," I said—"Is it fair that we lump them all together? Because some of the broadsides were masterpieces; isn't that the case?" I heard a voice from behind me say, "Pardon me." I looked around and there was this large Slavic-looking individual who put his hand out and said, "Dr. Livingston, I presume [laughing]."

PIO!: And that was Larry Seidman?

Tony: He had been doing what I'd been doing at Fieldston in the public high school, what Bill Bonyan [folklorist and educator from Maine] had been doing on Long Island. Larry was a Johnny Appleseed of folk song in one of those big schools on Long Island, working in fourth grade. He was also a consummate scholar who loved children. He wrote two volumes of our newsletter, one on the Gold Rush and one on cowboys. He didn't have to have any stupid graduate degree. He didn't play an instrument and he didn't know one end of a tune from another, but he sang anyway, and he captured the ears of the children. Most people, teachers and students alike, figured if Larry could sing in front of people, they could, too! He also collected folk song books from all around the world.

John: Is he still around?

Tony: He went on a cruise after his retirement and caught Legionnaires' disease. He died last year. We now have his old collection of folk song materials. We miss him terribly.

John: I wonder about that, these things in that collection; there are a lot of things in that collection that are not in this book?

PIO!: Well, there are lots of things in these newsletters that are not in the book.

Tony: What happened was, in 1995, the U of I edition of *Ballad of America* went out of print. And it was very clear that what we wanted [to make available] now were the

best parts of *Folksong in the Classroom*, which we had not included before—especially the approaches to teaching this material. We thought we could make it a revised edition, which would enable us to say much more about the songs and how we have used them. Because we were publishing it ourselves, we were free to use the space for illustrations and detailed commentary. We took songs that we should not have left out before and included them in this new edition.

PIO!: It's the one that just came out, the one that you have.

John: You must have taken out things to make room—or not?

Tony: No, we were selective. The point was, we had the chance to expand. And we hope to be able to sell the teacher's version in the educational market. The money goes back into the nonprofit organization of *Folksong in the Classroom*. We have planned to launch a whole series of books on music and on history, which can be sold to teachers and students at very low rates. So we will have a whole publishing program growing out of what we have done.

PIO!: When exactly was *Folksong in the Classroom* published?

Tony: 1980–1995.

PIO!: Fifteen years. Each issue has at least ten songs. Each one of these could be a CD and a booklet with information. And I notice the new edition of the book, the one I have, the spiral bound one that's just now out, does not have a lot of the lesson plans in it; so that must be next.

Tony: We didn't want to weight this book, which is for everybody, with the horrible "rigor mortis" of the lesson plan.

John: But lesson plans are important for teachers; they love it.

Tony: What we plan to do is, as they ask for lesson plans, we will publish them bit by bit on our website, and you can download. It's going to

be done bit by bit.

PIO!: There is a fantastic issue here: Fall 94–Spring 95, "The American Revolution Through Its Songs and Ballads," a script for the classroom and stage. Here is a whole script that could be used as a package all by itself! It is long; it needs to be edited, probably.

Tony: But we feel the teacher can do some editing, too.

PIO!: They won't do it if they have to take the time to edit. But if you create it for them, so it's classroom-ready, they'll love it.

Tony: We might do that. You'll notice in this vol. 15 from 1995—Lawrence Seidman put this out and it's all typed and laid out. But then when he wanted something added in, he would just stick it in with a pen!

PIO!: When did you start using the computer to edit the newsletter? It sure cleaned up the look.

Tony: Well, we realized that to reach a wider audience, we needed to make the newsletter a little more consistent. That's when my son John came on. [John Scott teaches high school history in Chicopee, Massachusetts.] Larry Seidman became wrapped up with the same problems I'd been undergoing. His wife was deathly sick and he was unable to work. So I suggested John as chief editor. He is a whiz at layout and transcribing music. He was able to use the computer for illustration purposes and to print the music in a size that would be easy to read. Using the computer completely changed the whole style of the newsletter.

We need to mine some of the wonderful ideas from the earlier issues: for example, the Jewish people of Eastern Europe through their songs and ballads. The Yiddish songs that are available are marvelous.

PIO!: I just want to read some of these titles here and see if any of them particularly bring you to action. Every one of these

continued on next page ➤

Interview: Scott

➔ continued from previous page

issues is a rich treasure trove. There's "Songs of New Foundland," which are mostly sea-type songs. There's "Mine, Mill and Tunnel Workers." How often are kids exposed to songs about the labor movement, short of maybe singing "John Henry"? There's "Death of Mother Jones." Kids need to know Mother Jones! "Fowl of the Air, Wild and Domesticated," "The Westward Movement," "Folk Songs in the Classroom Abroad," "Lumbering," "The Environment, Earth and Ecology"—this is part two; part one is here somewhere. "The Civil War Through Its Songs and Ballads," "Life, Labor and Song in New England during the Early Republic." "Songs of the Civil War," "Have Songs Will Travel," "The Golden Age of Whaling." Here's Langston Hughes' poetry included with the Chipko Movement from India with "Rivers of America." I could just sit here all day and read this and find stuff to teach. "The Depression and New Deal Through Songs and Ballads." This is just so incredible!

Tony: So what we can do with much of this is to make it available to teachers. For example, the New Deal script that we used is reproduced in full as our chapter on the New Deal; and the Irish immigration, with modifications, the same way. What the book does is to give more detail to the songs. We could not have published this last edition without the experience and the work that went into *Folksong in the Classroom*.

PIO!: Well, I think what makes all of this so wonderful is that you have taught and used these songs with kids; you know what ones they like, what ones grab them.

Tony: We have a lifetime of experience in the schools. Yes, it's true.

PIO!: If you told the average middle school classroom teacher that their children should learn the song "Brave Wolfe," they would look at the words and say, "There is no way my students would understand this song." Yet, that was the song that my fifth graders wanted to sing again and again and again. Once they had a grasp of the language and the story, they understood it.

John: I can imagine it, because that tune is so powerful. It's a hard song, so you have

to give them the feeling of the song. It's very hard to read it in a book, but when you give them the feeling of it by singing it, then they will sing it and want to know more about Wolfe.

Tony: You take the Westward Movement, the cowboy. Does the cowboy heritage of these real people ever come out in what the kids study? No, they just take a gun and they kill. You take songs like "Colorado Trail"; how many children sing that today?

PIO!: We just sang "The Old Chisolm Trail" in my school and talked about how long it would take to go from Texas all the way to Abilene; and how there were no fences, and what happened when they invented barbed wire and they couldn't drive the cattle any more.

Tony: There was one song that Alan Lomax [folklorist, collector, and former head of the Library of Congress Folk Music Archives] used to sing: "The Rivers of Texas," or "Down by the Brazos," which is a natural for teaching geography and giving a grasp of all American history. These songs do something that the stupid texts never do. In a history or English text, will you ever see anything about love? People know that love is interwoven with life. "The Rivers of Texas" gives you all the rivers and a love story. It's written and signed by a person who is brokenhearted.

John: And it's the music; music plays a key role. Poetry is nice, but oh boy, add music...

PIO!: One of the things that I did notice both in *Folksong in the Classroom* and the book, is the fact that the melodies that you have chosen are pretty wonderful versions. How did you go about choosing these? Did you spend hours in the library researching through dusty volumes of folk songs, or did you find recorded versions that you loved?

Tony: Yes, and no. There is a five-volume work by a scholar in Princeton, Bertram Bronson, who brings together all of the collected and transcribed tunes of the Child Ballads. Some of the tunes I chose came from that great monumental

work. [Frances James Child assembled hundreds of versions of traditional English language ballads. His has become the definitive collection of traditional English ballads. However, he mostly only included lyrics, deeming the tunes to be too plebeian to be of import to scholars. All the songs he chose to include have since been called generically "Child Ballads."]

John: I love the Child ballads you chose. But you went way beyond that. You went into the real music of the people, too.

PIO!: But even then there were ninety versions of "Barbara Allen," and you picked one. How did you find the one?

Tony: This is where we have to reinforce our own weaknesses with others' strengths. Ewan McCall sings a version of "Barb'ry Allen," and in it Sir John Graham was the one that sent for his servant. The reason it's so interesting is it's unlike all the others. Most of the "Barb'ry Allen" versions are sentimental, where the lovers die and one weaves into another, the rose into the briar. This one is brutal; he dies in a duel.

John: Is that the version you have in your book?

Tony: Yes. I transcribed Ewan McCall's.

Jack: I had no idea.

Tony: Did I know traditional melodies for "Barb'ry Allen"? Of course: simpering and sentimental ones. I was raised in the "Barb'ry Allen" world in England. Ewan McCall's version is not British, but Scottish. The border is the place where the most beautiful songs of the whole world have been created. I said, "That's it, that's my melody." And so I swept aside all the others. Selectivity is important because not all melodies are of equal beauty. I should say, by the way, that my selection time wasn't governed only by what the students did, or by reading melodies in books, but by listening to many recordings my-

self—learning everything that Ewan McCall or Lomax had to teach me, for example.

PIO! I see an article on “How to get your students singing” in vol. 10, no. 1 (Fall 1989).” Tell me about this issue.

Tony: This was John’s introductory essay, when he took over. And it’s very good I think, and also very funny.

PIO! Tell me about it. He calls it “the coward’s approach.”

Tony: He says it’s a very strange thing: people who will ride in a car at 110 miles per hour to escape a cop and think nothing of it will turn pale with fear if you suggest that they sing.

John: Teachers can be the same way.

PIO!: Absolutely. That’s why you need a CD with your book.

Tony: Yes, but we have such a tremendous amount of material to draw upon. I do have good people to help record a CD when we decide to embark on that stage of the project.

PIO! When I looked in the back of the ‘66 edition of the *Ballad of America*, you have a whole list of recordings of the songs. Now, these are old recordings, obviously. Would it be possible to get permission to make digital copies of these old recordings?

Tony: That’s also a research question, because hundreds of them won’t be available or there will be copyright issues associated with them. By the way, these people also selected melodies they used. I know some of them may have been transcribed, but lots of them won’t have been transcribed for the simple reason there’s no money in it.

PIO! You certainly gathered a treasure trove of material during your time at Fieldston. Then you had the opportunity to publish it. What did you do then, professionally, after you left Fieldston?

Tony: Well, I went to do research and to teach at Rutgers School of

Law. This was at the end of the civil rights movement. I’d been working for ten years as a youth organizer for A. Philip Randolph.

PIO! Where were you doing that?

Tony: First of all, we worked out of Harlem; and then I would go all over the South. At the end of that I had to get back into the academic world. My colleague and lifelong friend was Arthur Kinoy, who was a civil rights lawyer. He was offered a job at Rutgers in the law school teaching as a person who had actually practiced the law. I was offered a job in connection with that: teaching the history of law, so the black kids will know how to take the white man’s law and use it for their own purposes. I actually didn’t leave Fieldston, but went on and off and taught at Rutgers until I retired—until about 1987 or ‘88. I was on and off at Rutgers during the war and in between for about seventeen to eighteen years.

PIO! And going back to what you said earlier, you came back from the war? World War II, I presume? What did you do during the war?

Tony: What did I do during the war? I hate to tell you. I joined the American army for very good reasons that are a very long story. I landed with the Second Armored Division in France, and during the French campaign I was an interrogator for French civilians who wanted to tell us all that they knew. When we got into Germany, they transferred me into the Fourth Infantry Division because I spoke German, and I became an interrogator of prisoners of war. And, of course, you guessed it: I began to collect songs. In the German army, every platoon had a songbook full of nationalist songs published out of Potsdam, Hitler’s headquarters. The soldiers found their own fascist songs were putrid and no one wanted to sing them. So they fell back upon the German folk song. A Lieutenant was an editor of this paperback songbook of

songs from Bavaria, from Austria, from Prussia, all over Germany. Every platoon had his songbook and a person who was in charge of teaching and singing.

PIO! Imagine that in the American army [laughs]?

John: I can’t imagine it, no! Well, they thought it would help morale. Smart!

Tony: I learned many songs from the German soldiers, and some of them were reproduced. When I got to Germany I began to collect songs there. The soldiers taught me many. I began to go out to the countryside and go and sit in the German farms and before the war was over, I was an American soldier making friends with the German farmers. I was also investigating war crimes—that was a different story.

PIO! When was that?

Tony: During and after the war. We started the investigations before the war was over. I remember, once I went to a jail and I said to the jailer, “Now these Czech prisoners here, they inform me that you beat them with a lash.” And this jailer burst into tears: “With a lash, this is a lie!” And then he looked at me with great perplexity and said, “It was a rubber truncheon.” That was the level of morality that they had. I came back from there and I found that the professors at Columbia were lined up to get someone to help them teach all these veterans coming back under the GI Bill. Would I teach veterans? Of course, even though I didn’t have a graduate degree myself. I had a degree from Oxford, but I didn’t have any PhD.

I had a ball, because I’d been talking to GIs by the light of flaming gas torches in the middle of the night ever since I’d joined the army. So we carried on conversations. They were all very earnest about resuming interrupted careers so they could get on with their lives and families and earning a living.

continued on next page ➤

Interview: Scott

➤ continued from previous page

Teaching them history was a lot of fun. I thought, "I'm going to be here doing this as a way of earning a living, so maybe I should get a degree." So I got a PhD from Columbia. However, I soon discovered that I wasn't going to teach college. I could have had a number of jobs at major universities, and they always ended the same. They would say, "We want to have you here, and the provost will see you right now. We will send the paperwork after you. It will of course include the loyalty oath, but don't worry—we all sign it."


PIO!: This is the McCarthy loyalty oath?

Tony: Yes. So I thought long and

deep on the train back home. I thought to myself: I went into the American Army in uniform and I risked my life for four years and they have the nerve to ask me to sign a loyalty oath? They must be joking! All of them signed it, too! So I wrote a very polite letter, "Sorry, I won't be happy under those conditions." The whole profession drew the instant conclusion that if you wouldn't sign the loyalty oath you must be a communist. I was of the belief that after my service to the country, this oath was an insult. You know, I had to sign a document when I joined the army. You know what it was? It was an oath to uphold the constitution, and it also included the first amendment.

PIO!: It seems that through your teaching, you shared your views about the importance of freedom of speech by giving students a voice through your productions and by empowering them through these songs to think for themselves, and to let their opinions be known. You also gave them a voice, a way to express themselves and a new way to look at the world. Looking back on those years of work, how does it make you feel?

Tony: The experience of my life has been teaching those kids, and in the course of teaching them, learning much more myself than I was actually contributing.

After a lengthy career as a touring musician, songwriter, and recording artist, Sally Rogers is now a music teacher in Pomfret, Connecticut. She is a long-time CMN member and the current president. 

Relishing...

➤ continued from page 18

Sing Out! magazine. She just celebrated her eighty-eighth birthday and is a real treasure.

Jacki had come up with two main themes for questions and answers: First, how do we find, recognize, and respect the music that children already have in them when they come to us, and build upon, rather than replace it? Second, in a time when we are striving (and sometimes required) to achieve multiculturalism in our work, what are the problems we face in doing other peoples' (cultures') music?

Well, I probably don't have to tell you what a rich, enlightening, valuable, educational, thought-provoking, and meaningful session it turned out to be. When the discussion was finished, Sally Rogers began singing her song "We'll Pass Them On," and we all joined in, sending our love and gratitude to the elders. It was an extremely heart rending moment, and for me, one of the highlights of the weekend.


Of course the "Round Robin" was Saturday evening and it seems to get better every year. The songs ranged from poignant to fun, educational to interactive, and serious to hilarious. I actually thought I might have injured my lungs laughing at Jackson Gillman acting out the words in Patty Gille's "Halloween-O" song that Ingrid Noyes performed.

Another beautiful highlight of the weekend was the Magic Penny Award ceremony. Phil Hoose began the ceremony with a speech, followed by Lisa Garrison, longtime friend of Suni's, who shared her memories and experiences. Suni then came up and directed several songs with the chorus of children from South Ranchito, Los Angeles. They were adorable. After the children left the stage, Suni sang some of her favorite songs accompanied by Martha Siegel on cello and her son, Ramiro Fauve, who played percussion. The songs were so beautiful and some very lively, that we all danced. Personally, the most poignant moment for me was experiencing Suni and her son sing-

ing a duet. I have a fourteen-year-old son, and I was so moved to see mother and son singing together, I really lost it then. It was a beautiful, beautiful concert, capped off by the presentation of the Magic Penny award to Suni. She loved it. The ceremony was complete when we all sang the "Magic Penny" song.

There were so many wonderful moments. I cannot write about them all; but I will add that by the closing ceremony, our hearts were wide open and it was reaffirmed to all of us that the Children's Music Network is a very special, amazing, and much needed organization. We were all *greatly inspired*. And for those who could not attend, keep on doing your wonderful work and maybe we'll see you at the next gathering.

In harmony and love; Aloha,
Carrie Higgins

Carrie Higgins is a singer/songwriter, family music performer, recording artist, and workshop presenter. Aside from her family, her passions are music, sound healing, and voice movement facilitation. 

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 Fall 2004 issue:

Except for regional reports, all materials must be submitted by **May 4, 2004**

Deadline for Winter 2005 issue:

October 15, 2004

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

Nancy Silber
PIO! Editor
16 Plymouth Road
Port Washington, NY 11050
nsms2@aol.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:

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

CALL FOR MEDIA INFORMATION!

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

PJ Swift
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305 Dickens Way
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pickle@well.com

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PIO! Editor
16 Plymouth Road
Port Washington, NY 11050
nsms2@aol.com

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