

PASS IT ON![®]

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

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Winter/Spring 2007



JUDITH COOK TUCKER:

Sharing the Cultural Riches of the World

Inside...

- How to Plan a Successful Tour ■ Recalling Gigs That Make You Giggle ■
- Using Movement Games to Spark Young Imaginations ■ How to Land Library Gigs ■
- Increasing People Power with a Caring Kids Program ■ Eight Great Songs! ■

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.

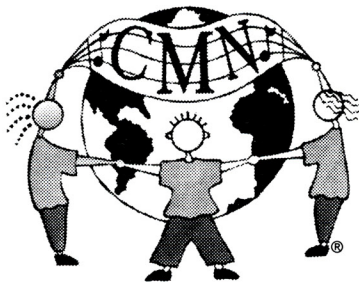
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PASS IT ON!

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Guest Editorial

Community and Creativity Aplenty in Petaluma

by Liz Buchanan

I first entered the world of children's music fourteen years ago at a library sing-along in Cambridge, Massachusetts. My daughter Molly was still a tot, and I loved taking her to the big community room where a crowd gathered as the librarian and a lady with a guitar sang simple songs and led finger plays. I got the biggest kick out of watching Molly wiggle her hips on "the front and the back and the seesaw side." How could anyone fail to notice how cute (and intelligent) my kid was?

Molly now sits by my side doing high school biology while downloading pop songs. My career has come a long way since the Cambridge library. I now lead library sing-alongs myself, and these events embody one of the things I like best about doing children's music: the idea of singing in community and teaching children to do the same. Anybody can show up for a sing-along and it doesn't cost anything (other than our tax dollars). Songs are shared freely—though it is nice when people buy my CD!

I joined CMN several years ago while I was making my first CD. Someone encouraged me to seek marketing advice from the e-mail list discussion group. The list also embodies the library sing-along philosophy—a free exchange of ideas and songs among a community of musicians. Coming to the national conference/gathering for the first time this year and meeting those e-mail names in person gave me an even greater sense of that community.

I'm at something of a turning point in my career as a writer and musician. Recently divorced, I've had to face the cold financial facts of life. Musicians, writers, and people who work with kids are at the way-low end of the income scale. Meanwhile, I happen to live in one of the most expensive places in the country. Add to that two daughters on the verge of college. One can see how I might consider abandoning it all to go to business school or return to my former career in political communications.

I wish I could report that at the gathering they taught us newcomers the secret handshake and how to make our first million in kids' music. The truth is that a lot of us barely scrape by, and it's too bad, because what we do is so valuable and brings such obvious joy into children's lives. Many folks can't pull together the funds to get to the gathering; some can't even afford the annual CMN dues without a scholarship. I left the gathering feeling that, hey, it's not about making millions, but about having some faith and hope, and tapping into all that we can learn from each other.

I still occasionally wake up considering a career change, but for now, I'm sticking it out. One thing the gathering showed me is how much fun people have doing what we do. Where else could one find otherwise sane grown-ups bopping around and doing wild motions to the wackiest songs ever? A highlight of the round robin was Naomi (Mara Beckerman's terrific daughter) leading "Arroostasha" as a whole roomful of people mimicked the chant with their tongues hanging out of their mouths.

The gathering gave me some very specific ways to improve the things I do. Not only were there plenty of songs to take back to library sing-alongs, there were ideas to take back to my classes in preschool music and children's

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Walking the Talk: You Just Have to Have a Big Heart

An Interview with Judith Cook Tucker

conducted by Sally Rogers

For seventeen years, Judith Cook Tucker has been at the helm of World Music Press, a publishing house specializing in multicultural music shared by master musicians from the cultures represented by the music. Her publications include books, CDs, and octavo scores, all of which have been used by teachers across the country searching for authentic and culturally sensitive music for their students. Her goal was to wed ethnic music with classroom music teachers nationwide so that children could be exposed to world music within the context of their home cultures.

More recently she has founded the Connecticut Folklife Project. The organization's Web site states their mission as follows:

The guiding purpose of the Connecticut Folklife Project is the enhancement of intercultural understanding through music and the folk arts. We locate master artists who are maintaining their traditional heritage arts while living in the North American cultural mosaic. Whether they are musicians, dancers, carvers, storytellers, costumers, instrument builders, or have skills in any of a number of other areas, we document, preserve, present, and revitalize their work.

This exciting new project provides a model for similarly dedicated organizations that work to celebrate, validate, and share with each other the cultures in our communities, with respect and joy.

COVER PHOTO: Judith visiting a traditional dance group in the city of Matanzas in Cuba while studying the vestiges of West African music in Cuban communities in 2002

PIO!: So what brought you to the whole issue of multicultural music and children and education?

JCT: My mother was a musician and the dance partner of a very well-known folk dancer. During the WPA [Works Progress Administration] in the late 1920s, early 1930s, she led a demonstration group of children who traveled all over Manhattan by subway to do international folk dance and song programs in schools for other children. In doing that, she developed a repertoire of international songs and dances. When I was born, she used it for me. I grew up understanding that singing and moving in a variety of languages and rhythms was an inspiring way to connect to others

I was a folk musician in the sixties. My degree is in journalism and anthropology, but what was really the inspiration for me was always the music of the people, so I continued to take workshops when I could with musicians from different countries. I found that African music spoke to me the most because of its accessibility. It had ways of entree into the experience for everybody at every level. You could join in whether it was clapping or moving your body, singing in harmony or singing a melody, or playing a rhythm. It very much built a sense of strong community.

I took a weeklong workshop from a Congolese musician, drummer, and dancer that convinced me that rather than learning folk music from recordings, I wanted to learn from the master musicians themselves. That propelled me into my master's degree at Wesleyan University [in Middletown, Connecticut] where they offered a degree in ethnomusicology: where anthropology and music intersect. I studied with

master musicians from Ghana who were in residence at Wesleyan, and they became really the most important teachers and mentors for me. Unlike some of the other

ensembles that were happening at Wesleyan, the West African ensemble had this sense of life and connection outside of the classroom.

PIO!: Something less academic?

JCT: Yeah, and they didn't want us writing things down. We really didn't do a lot of reading; we did a lot of listening and learning in the oral tradition. Through this study I came to realize that the entire body of teachings for the children in many cultures comes through the music. It comes through being taught from the lips of an elder that you respect. The music comes into your ears and into your heart. When you sit with a master or an aunt or an uncle or a parent, it reinforces this respect for the older generation that carries the tradition. In many cases, it teaches you how you're supposed to behave, what's important, what's valued. That was so different from what we have in American society.

If you think of children's game songs on the playground, most of them, these days, are about multiplication or learning body parts, or the alphabet, or that kind of thing: names of states, names of presidents. It isn't the same essential teachings of how one lives within our culture.

PIO!: When did that change?

JCT: I don't even know if it ever was that way here, because the American experience was always an amalgamation of other cul-



Judith Cook Tucker

photo by Phyllis Tarlow

tures. I did a lot of playground music when I was a child. I grew up in New Rochelle, New York, in a very integrated community. We all did games that I later understood were the music of the Georgia Sea Islands: Bessie Jones and all that. [Bessie Jones was the legendary Georgia Sea Islands singer from whom came versions of such songs as "Little Johnny Brown," "Shoo Turkey," and "Juba," which she published in her book *Step It Down*.] We were teaching each other—children teaching children. But in a traditional society the elders are teaching the children consciously. One of the main purposes of music making in a traditional culture is to inculcate in the children the mores of the society. And I don't know if that kind of cultural transmission through children's music happens in American culture per se, maybe because there's really no shared heritage.

PIO!: *And how much of that is being maintained to this day?*

JCT: Well, in Ghana, a lot! When I was there in 2001, it was very exciting to see the teenagers interacting with the very young children and showing them game songs that were proverbs. The elders were sitting next to the children playing and clapping along in rhythm. They obviously took great delight in watching the teenagers teaching the six-year-olds game songs that had cultural content important to them.

PIO!: *Truly it takes a village to raise a child.*

JCT: It really is still happening. Even though they have cars and cell phones and everything, the music

is really still pervasive. It's not being destroyed.

PIO!: *I've been doing some reading about Kenya because our school is studying Kenya this year, and the opposite seems to be true there, where the musical cultures seem to be disappearing at an alarming rate. The Maasai still hold onto their culture, but the Kikuyu don't have much left. Much of their musical culture has been replaced by Christian gospel music and benga music [East African pop].*

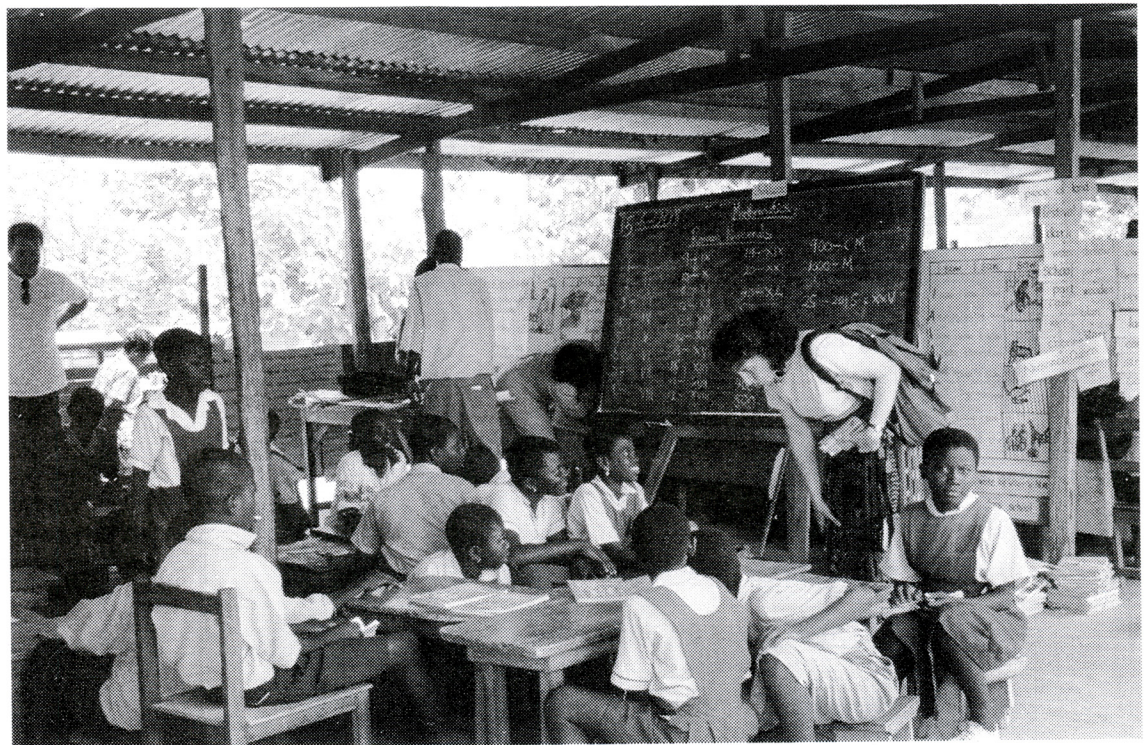
JCT: Right. Every area has something that describes the amalgam of the old and the new. Often it's traditional drums and rhythms with American rock 'n' roll. Ghana has highlife and Nigeria has juju and that kind of city music [West African pop music styles that blend Western music with traditional African music].

In the cities there is probably a lot dying out, but when you get out into the village areas they're still relatively untouched. A lot of young people major in traditional music and arts and then go into

the villages and teach it. That's the whole *sankofa* symbol which is the logo on the Connecticut Folk Life letterhead: that you are rooted in the past, you honor and respect the past; it gives you the foundation for the present and it gives you the tools to move into the future without forgetting where your roots were. It's one of the most important symbols in Ghana.

In my master's program I started doing workshops with the repertoire I was getting directly from master musicians. Teachers were really excited about the repertoire because they found it was infused with life that can only be learned from a culture bearer. They wanted to transmit that to their students, who then became excited about the music. There was no place until then to get it. So that was what pushed me into going back to college and getting my master's: to gain expertise in music of a few particular cultures, but also, in the

continued on next page ➔



Judith visiting an open-air primary school in Ho, Ghana, in 2001, where she taught the entire school her song "Amigos"

Walking the Talk

➤ continued from previous page

process, in how you learn from a master musician and how you then hold the context of that song so that when you teach it to children or teachers, you retain something of the value that the culture itself puts on that music.

After I finished my master's, I wasn't quite sure what to do with it. In fact, my thesis was the beginning of World Music Press. I photocopied it and went to an Orff conference [American Music Education conference based on the music pedagogy of German composer Carl Orff] in 1983 or 1984, carrying fifty copies, spiral bound. I sat outside the door to the exhibit and talked to people saying, "This is a collection of children's game songs from Ghana and Zimbabwe that I learned from master musicians; are you interested in it?" And they all grabbed it. Teachers brought people to my hotel room in droves, fighting over the few copies I had left. I was selling it for \$10 and called it "Songs from Singing Cultures, Volume I" not knowing whether there would be a Volume II. I went home and told the story to my husband. We realized that what happened was the expression of teachers' hunger for authentic multicultural music

that they were not getting in the standard music textbook series.

PIO!: *They had the music but they had no cultural context...Just the notes, the songs, and the words...*

JCT: And a lot of times the words were not translated accurately. If you knew the language you realized they were not giving you what the song actually meant. And you got no context; you did not get the culture bearer on a recording.

PIO!: *There were beautiful Western-style children's singing voices on those textbook recordings.*

JCT: You still often have. But now they're making more of an effort to record the culture bearers. I became an editor in 1995 for Macmillan's total revamp, and I introduced them to the idea of including culture bearers in their recordings.

PIO!: *Share the Music?*

JCT: Yes. But both Macmillan and Silver Burdett have licensed a lot of our songs for these revisions now, because they finally understood. This was partly the work of World Music Press proselytizing to the teachers. You know I have that checklist which is on the Web site [see page 5]. That checklist became how I evaluated everything. These

were things that the big publishing companies began to embrace as World Music Press began having more of an impact on the teachers who were demanding it. So I thought, "Okay, I'm going to put all my skills together and create a publishing company that walks the line between ethnomusicology and music education." And the culture bearers will always be the primary authors. But if they don't function in the education arena, then we'll pair them—if not with me, with someone who has studied their music and they know and they trust and that'll be their translator into the education arena.

I was the first one with *Let Your Voice Be Heard* because I was bringing the music of Ghana and Zimbabwe into the classroom. Then I immediately tried to get the rights for *Step it Down*, but the University of Mississippi Press got it ahead of me. But I started to market that aggressively—the Bessie Jones work.

Then people in the ethnomusicology world started to bring me manuscripts, saying, "I've been publishing only scholarly work but I am Ugandan, and I have this collection of children's songs that the Society for Ethnomusicology people aren't interested in, but are you?" And I'd go, "Goldmine!" That was *Songs and Stories from Uganda*. It was originally published by Crowell in a hardcover edition with the wonderful woodcuts by the Dillons. And we brought out the recording, which Crowell didn't care about and hadn't released.

PIO!: *That's been one of the issues with printed materials: that you can sing those melodies from the page, but without the context they don't have any life to them. They can't be notated the way they should really be sung.*

JCT: One of the reasons I even went into publishing was because I offered my manuscript of what

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A Checklist for Evaluating Multicultural Materials

by Judith Cook Tucker
Publisher, World Music Press

Look for the following in any resource to be sure it is as authentic, accessible and practical as possible, while at the same time it respects the integrity of the culture.

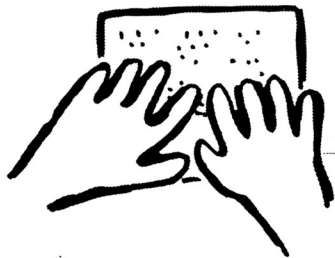
- ✓ Prepared with the involvement of a culture bearer (someone raised in the culture). In many cultures, music and other arts are an integral part of every aspect of the culture, and need to be placed in context by an insider who has the depth of knowledge necessary to increase your understanding. (Their presentation may be assisted by a student of the culture.)
- ✓ Biographical information about the contributor(s) including their personal comments about the selections
- ✓ Each piece/work should be set in cultural context, including the source, when it is performed, by whom, circumstances etc.
- ✓ The work should include historical/geographical background, maps, specific locale (not identified only by continent or ethnic group).
- ✓ Original language with pronunciation, literal translation, interpretation of deeper meanings/layers of meaning. In this way, if a singable translation or version is included, you know how it deviates from the actual meaning.
- ✓ Photographs, illustrations (preferably by someone from the culture)
- ✓ Musical transcriptions if at all possible. (Sometimes a skeletal or simplified transcription is best, but you'd be amazed at how many songs are presented with lyrics only.)
- ✓ Companion audio recording of all material in the collection featuring native singers or their long-time students, and employing authentic instruments and arrangements (There is no substitute for hearing the nuances and subtleties or styling and pronunciation. These cannot be written down and must be heard. In many cultures, learning music is primarily or entirely an oral/aural experience.)
- ✓ Games include directions
- ✓ No sacred materials (ritual, holy: this does not refer to hymns or spirituals) in a collection intended for casual school/community use. It is inappropriate in many cultures to use these out of context unless the tradition is your own and you can make any necessary alterations; e.g., among the Navajo, the songs of the Blessingway, Beautyway and Nightway chants ARE the ritual, and are not sung out of context without changes even by the Navajo. In many cultures, the singer of such songs would have spent a lifetime learning them, and would never use them casually. Use the guideline: If someone from the culture observed my group while I was teaching or performing this song, would they be offended?

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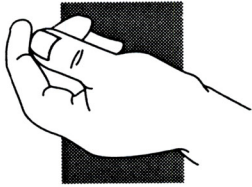
You may copy this checklist as a handout for workshops and music education courses.

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The CMN brochure is available in Braille.



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



SHE MO (Guessing Song)

traditional Tibetan children's song
as remembered, sung, & arranged by Tashi Sharzur ("Techung")
© 2006 World Music Press; used by permission

Voice

Shar ne kar-ma chik — shar Nup
Sha ney kar-mah chee — sha Noo

String

ne kar-ma nyi shar Kar-ma chik shar — nyi shar — Nam khai kar del dik song
nay kar-mah nee sha Kar-mah chee sha — nee sha — Nahm kay kah tey dee soo

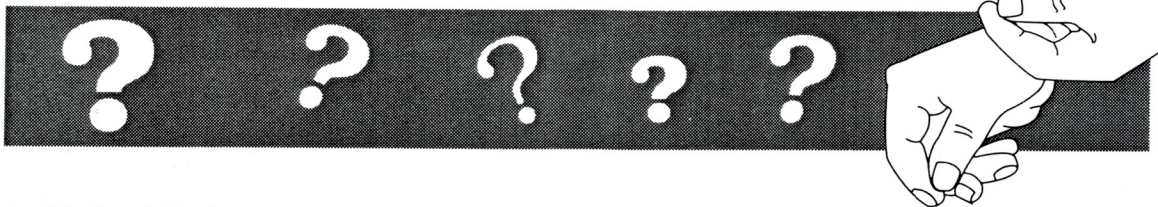
Shar cho tin sang kar — po Gyap
Shar choh teen sahn ka — poh Gee-yah

pai lhen pa ma re Nyi ma tin pai — wok ne — Dang wai du
pell hen bah mah rey Nee mah teen beh — woo ney — Dahn way too

chi shar yong
chee sha yoon

She Mo

➔continued from page 15



Notes by Judith Cook Tucker

“She Mo” (shay moh) comes from the Kongpo region in Eastern Tibet. The melody is common throughout the country. It is one of many songs that might be used to accompany a much-loved guessing game described below. *She* means song, and *mo* means guessing, prediction, or divination.

This game is played by all ages, but especially by children. Everyone gathers in a circle, and one person collects an item from each participant, such as a ring or other piece of jewelry, a little toy, keys, or something else small enough to fit in the palm of a hand without being seen.

The person holding the personal articles chooses one to hold separately in their hand, making sure it is well hidden. Then someone from the circle—or even an elder who might be enjoying the game nearby—sings a song (or, in modern times, might chant a poem), perhaps feeling inspired by the idea of whose item might be hidden. After the song is sung, everyone in the circle can share their thoughts about the meaning of the words.

Then the person who is holding the article opens his/her hand, identifies the object and returns it to its owner. Everyone claps with delight and surprise, to see how the interpretation of the song might fit the owner of the object. The song or poem and the discussion about the meaning are offered as a gift of insight to the owner.

Each object in turn is held separately, and each object merits a song or poem and discussion of the meaning.

When there are only two articles remaining, one is hidden in the keeper’s right hand, and one in the left. The singer sings first to the left hand and then to the right, and then the meanings of both songs are discussed. Only then are the objects revealed and given to their respective owners, to the wonder and amusement of all.

By the end, each player has received a gift of a song or a poem, as well as the interpretations that have been shared by the group. It is commonly understood that these shared thoughts are related to the hopes, dreams, questions, or wishes of the owner of the object, even though no one knew whose object had been selected until it was revealed.



Tashi Sharzur (“Techung”), Tibetan musician and leader of Chaksampa, a Tibetan traditional ensemble based in the U.S.

Music Triumph: Children's Songs in Afghanistan Preserved

by Sarah Pirtle

Music professor Louise Pascale reached into her bookshelf five years ago and pulled out a worn songbook of Afghan children's songs that she had created as a Peace Corps volunteer in 1966-68. She thought, "These songs belong to the Afghan children. I want to return them to the Afghan people." Her perseverance has resulted in a music breakthrough culminating in a book and CD of sixteen songs that will be released in January 2007. The story of the initial collecting of these songs, and now their reemergence, is a triumph that sends ripples worldwide.

Louise says, "I realized that, due to the turmoil and strife that has afflicted Afghanistan, my faded and ripped copy was most likely the only one left in existence. These songs have been almost completely lost from the Afghan culture. My copy of the book didn't belong in my bookcase. It belonged to the children of Afghanistan. I needed to get it back to them."

Her commitment led her to contact hundreds of individuals and organizations in a demanding five-year journey that finally led her to a well-respected Afghan musician, Vaheed Kaacemy, who now lives in Toronto, Canada. Louise met Vaheed and knew he was exactly the person to assist her on this project. "Vaheed not only recognized the value and need for such a project, but he was willing to work with a group of Afghan children and record the songs in Farsi, Pushto, Uzbeki, and Hazara," Louise said.

Today Dr. Pascale heads the music faculty in Creative Arts in Learning at Lesley University in Cambridge, Massachusetts. To give us a perspective on the project, let's first imagine her in Afghanistan at

age twenty-one collecting children's songs with the help of local poets and musicians. She makes careful notes on the tune and meaning of the songs, asks children to illustrate them, works with a local printer, and distributes the books to the schools in Kabul. She takes back home with her to the United States that one crucial copy. Then later, under the Taliban, music is forbidden. Instruments are demolished, music books such as the gem she created are destroyed, cassette tapes ripped from their cases, families and school children are afraid to be heard singing, and the sounds of these children's songs gone from the land.

Pascale's Afghan songbook project has great significance for the people of Afghanistan and cannot be underestimated. A language is being returned. Also, the thousands of Afghans living in Canada, Australia, Northern California, and other places around the world will be able to sing their own songs to their children. Others who revere the value of children's song will also seek to learn these songs and join the celebration.

In September 2006, Dr. Pascale met with Afghan Minister of Education Mohammad Atmar in Washington, D.C. He was thrilled with the songbook and has already requested that Vaheed collect more songs and produce a second book. Mrs. Shamim Jawad, wife of the Afghan ambassador, has also strongly



Louise Pascale with children coming home from singing class in Kabul, Afghanistan, in 1967.

supported this project. Her organization Ayenda supports Afghan children's literacy projects. When Mrs. Jawad heard songs from the CD, she audibly gasped after the first selection. "I haven't heard that song since I was a child!" she exclaimed. The minister of education and Mrs. Jawad will assist in the distribution of the songbook in Afghanistan in Kabul and the provinces. The National Geographic Society and Mercy Corps will also assist in the distribution process.

The final product is a sixty-minute CD with sixteen songs and an accompanying booklet with lyrics and illustrated with some of the original children's drawings from the first songbook. Cassette tapes are also available for schools in Afghanistan where CD players are not available. Louise has given attention to every facet of the Afghan Songbook Project. She did extensive searching to find an Afghan-owned printing and graphic design company. Arsalan Lufti, owner of Trivision TV in Virginia, said he was "humbled and honored to hear about the project and the good things it is doing for



Qu Qu Qu Barg-e-Chinaar is written in Farsi. Louise is planning to put in an insert with the song lyrics in English, but has not finished yet.

Afghanistan,” and he has coordinated all of the design work and printing.

If we look at one of the photos in the new book, we see Louise in 1967. Back then she is standing with a group of smiling children. Louise reports that when Afghan people see this photograph, they say, “Look, there were trees back then. There was grass. The children were smiling.” There will be many smiles as the songs return to the people of Afghanistan and to those worldwide who delight in the power of song.

All proceeds from the sale of the songbook will go to re-printing more songbooks for children in Afghanistan.* The National Geographic Society World Music Web site plans to post songs from the project. Daud Almadi, an Afghan videographer in Toronto, has produced a short DVD of the first and last songs in the collection. Like a fruitful and tenacious vine growing from Louise Pascale’s initial determination and insight, these songs will spread to many lands and allow lost music to flourish again.

•••••

* For a copy of the CD and songbook *Qu Qu Qu Barg-e-Chinaar: Children’s Songs from Afghanistan*, contact Troubadour, Inc., a Boston-based nonprofit arts in education organization at www.troubadour.org. To donate to the project, or for more information, see the Troubadour site or contact Louise Pascale at lpascale@lesley.edu.

Sarah Pirtle is a founding member of CMN and the first editor of Pass It On! She’s made four children’s recordings and created a book and CD set on music and social skills (Linking Up) published by Educators for Social Responsibility. Sara lives in Shelburne Falls, Massachusetts.



Connections

coordinated by
Beth Bierko

Into the Next Generation

by Nancy Silber

My daughter Michaela (“Meeka”) Silber highly enjoyed her Peace and Justice class at the Westtown School in Westtown, Pennsylvania. It coordinated nicely with the school’s mission statement entitled “Statement of Inclusiveness”:

Guided by the Quaker belief that there is that of God in all persons, Westtown School is a community of learners who value—and are themselves strengthened by—the rich diversity of its members. In order to prepare students for living and leading in a diverse and complex world, we welcome students, families, faculty, staff, and trustees with differences based on (but not limited to) race, color, ethnicity, religion, age, gender, sexual orientation, family structure, and economic background.

Her tenth grade course explored such issues in depth every day. At the end of the year, the students were assigned a final project to research and present; and Meeka, being so taken by the issues raised and discussed in class, wondered why the topic of “peace and justice” was not taught in every school in America. This question became the focus of her project.

Meeka asked me for help in finding people to contact and interview, and I immediately thought of three CMN members I had met: Susan Hopkins, Sarah Pirtle, and Bonnie Lockhart. They were delightfully kind, and contacted Meeka by e-mail—Sarah even left her a personal phone message—displaying the amazing support of fellow CMN members by reaching into the next generation and making time for someone they had never even met.

Later, with the deadline for the assignment just twelve hours away, Meeka realized she still needed someone to complete a survey for her project. We were lucky enough to catch Bonnie at home. She immediately agreed to help and e-mailed her responses back to Meeka in time. Her answers to the survey were thought provoking and impressive: so much so that I asked her if I could reprint them here for *PIO!* readers to enjoy. Equally impressive, of course, was the time she took to help the daughter of a fellow CMN member—keeping the “Connections” and CMN network operating at full force.

continued on next page ➤

Connections

►continued from previous page

INTERVIEW BY MEEKA SILBER

I am writing a paper about teaching tolerance in secondary schools. For this interview I would like you to choose the school you've worked with where you feel you got the best reaction and talk about the experience you had with them and why it was so successful, what worked, what didn't work, why it's hard to teach what you teach, and what exactly it is you teach. Anything you want to add that would help that I didn't specifically ask about would also be greatly appreciated. Thanks!

My thesis (just so you know) is that the more controversial the issues, the more schools are reluctant to get involved with the problems with teaching them. However, the more controversial the issues become, the more essential, almost, it becomes to teach them and for them to grow up with fact-based knowledge to use once out of school—if that helps at all.

1. *What is your personal story (of your most successful experience and why it was so) about teaching about tolerance?*

a) *How did you get interested in this topic?*



Bonnie Lockhart

My interest in this topic goes back to being a teenager in a very conservative area in the late 1950s, early 1960s. My love of singing connected me to folk music, which is rich with songs about rich and poor, hard work and hard times, and curiosity and protest about racial and gender injustice. Pete Seeger, Joan Baez, and hundreds of others made these songs popular and helped me find my way as a singer and teacher committed to social justice.

b) *How did you get connected with the school?*

In the early 1970s, my friends, mostly in their twenties, started sending their children to preschool, and asked me to come and sing folk songs at their centers. One school, Blue Fairyland, was very welcoming to me, and my volunteer hour turned into my first job as music specialist.

c) *What did you teach?*

In terms of teaching skill, I was completely unprepared for this job. I brought only a large repertoire of folk songs, a love of participatory music making, and some undeveloped notions that curiosity, spontaneity, willingness to listen, and empathy



Meeka Silber

photo by Nancy Silber

were helpful dispositions for me as a creative musician and as a human being, and that perhaps my musical interactions with young children could help nourish those dispositions in them.

d) *Problems getting started?*

I was very fortunate in this first job. These were very open times, when experimentation and “coming from the heart” were more widely valued in the culture. Though I was not aware of it then, the jargon of education at that time was more about “the whole child” than “standardized achievement,” as is the case today. I was also fortunate, in an ironic way, to begin my teaching life in early childhood. Ironic, because while most informed people agree that the early years of life are enormously important, they were then, and still remain, largely the realm of women. And that realm is widely undervalued. Relatively little government or corporate funding or attention are given to early childhood, and so how and what young children are taught is not highly standardized and regulated. Individual schools and teachers have far more autonomy than is the case in schooling for older children, teens, and adults. I was fortunate, too, to start off in Blue Fairyland, a preschool founded by anti-Vietnam War activists. The value of peace and justice was an assumption we all shared. We also implicitly assumed that those values would be part of our children's lives. All these factors combined to give me a great deal of freedom to explore how social justice values could live in age-appropriate ways in early childhood curriculum, specifically music curriculum.

So, unlike most teachers starting off today, I didn't experience problems with administrators, parents, or fellow teachers being put off by social justice commitments. I did see problems with adults “indoctrinating” young children with political viewpoints in ways that seemed inappropriate to me. While as an adult I agreed with a fellow teacher's left political perspectives, I wanted to trust that fostering imagination, compassion, critical thinking, rigorous inquiry, and empathy would lead children in the right direction. I didn't want rote learning of slogans or mindless devotion to political heroes.

e) *Concrete/tangible results? Did kids seem to react positively to your teachings and appreciatively toward them? Like they would like to be learning about more things you taught about: “benefit from learning?”*

From my early days as a preschool music teacher to the present, as a music teacher of children ages three to ten, I have found that nearly everyone loves freedom. Nearly everyone responds positively to

stories and songs about how freedom is expanded. Nearly everyone is interested in fairness. Nearly everyone is troubled by injustice. Nearly everyone loves and wants peace. Because these values are so widely shared and so powerfully imagined, they are the inspiration for a great deal of music; and children, as well as adults, love that music.

f) ***From your experience, what makes a successful program and what fails?***

Social justice teachers, like teachers of any other subject, are teaching curriculum, but, more importantly, are teaching children. We need to know whom we are teaching, where they are coming from. We really need to be listeners; to demonstrate to students that we don't need everyone to agree with us. This is hard, when we feel very passionately about our subject! We need to learn from the experiences of our students and their families and neighborhoods.

2. ***Other questions:***

a) ***Why is it so hard to teach these issues? Why is it so hard to get schools on board?***

I think we, as a country, have no agreement on the purpose of education. Is the purpose, as many claim, to prepare the workforce for the economy of the twenty-first century? Or is the purpose to prepare citizens to live and participate in a democracy? If we believe the former, understanding and healing inequities may not really be necessary. In fact, a more fair society might actually disrupt the current economic order rather than grease its wheels. If we believe, like the influential progressive educator of the 1960s Paul Goodman, that "the ultimate aim of education should be to take each one out of his [or her] isolated class and into the one humanity," then understanding injustice and participating in making a more fair and inclusive society would be central to our schooling. I don't think schools will be supported to teach about these issues unless there is a consensus that they are central to our educational goals.

Also, I think it's hard to teach these issues because injustice is inseparable from hatred, war, violence, and other extremely painful experiences. And no one knows the solution to these painful problems. Many teachers believe we are supposed to give children facts and answers. There are certainly facts that we can teach about injustice and inequality, but even those facts make teachers nervous, because there is no simple agreement about what to do about them. If we think about schools as places to frame good questions as well as to memorize some answers, if we use school

as a place to practice critical thinking as well as to acquire facts, then we might be more open to exploring the vexing but truly important issues of social justice.

b) ***To teach this subject, how do you get past:***

• ***public outcry?***

In the short term, support networks—journals, online discussion groups, school-wide or district-wide groups—can help teachers combat isolation and opposition to this kind of teaching. We need to keep a sense of humor, find places to "brag" about small victories, and mourn our disappointments.


• ***pressure of testing in public schools (no time for anything other than math science, etc.)?***

Organized pressure from parents, educators, students, and community can turn this tide—it has happened before. Although it is hard, there are many ways, large and small, to resist this pressure.

c) ***Have you worked with public and private schools? From your experience can you briefly describe the difference: (in curriculums for social studies classes) subject matter is more or less 'acceptable' to be taught and talked about in which environment? Results different?***

I have worked in both public and private schools. It's not easy to generalize about the difference in terms of openness to social justice curriculum in these different contexts. Sometimes it seems the crucial difference from one school to the next is whether there is at least one other person with a sense of social justice being an important issue for children. If there is no one else teaching about these issues, that feels scary and discouraging.

3. ***What is your feeling about the whole issue on who should learn about tolerance, etc.? Do kids from both private and public schools not get the chance to learn about these things but because of different controversial aspects of their message?***

I think social justice teaching is important regardless of whether schools are private or public. The resistance to this kind of teaching comes from nervous discomfort with issues of race, color, money and class, and gender. The resistance also comes from pressure to meet academic standards and demonstrate achievement that can be measured on tests and bring status to the school. These kinds of resistance can exist in both public and private schools. Teachers in all kinds of schools need support to tackle these difficult issues. Students in all kinds of schools will benefit from grappling with these issues. 

TREASURE EVERY STEP

words & music by Sammie Haynes
© 2004 ASCAP



Sammie says: I wrote "Treasure Every Step" when I was feeling powerless in a situation a few years ago. I remember that I often felt that way as a child as well, and I wanted to let children know that we all have choices. We are the ones who make our lives what they are. We can decide to be happy—or not. It starts with embracing and enjoying the moment we're in and expecting the rest to unfold in a positive way. Note: The song was written and recorded on Sammie's CD *Natures' ABCs* in the key of B but was transcribed to the key of E.

Bluegrass feel ♩ = 90

verse E *(echo)*

1. If you're feel - ing blue (if you're feel - ing blue) In the mid - dle of the

(echo) *(echo)*

day, (in the mid - dle of the day) Just tell those blues ____ (just tell those blues) ____ Be on their way.

B *(echo)* E E7

____ (be on their way) ____ It's up to you; ____ you've got a choice, ____

A E B E

____ 'Cause you've got a brain ____ and you've got a voice! ____

chorus

E A7 E

Now when you come to a moun - tain, You've got to climb, climb, ____ climb. ____

A7 B

____ If the road is rough, ____ just take your time. ____

E E7 A

Trea - sure ev - 'ry step ____ a - long ____ the way, ____

E B E

And when you reach the top, ____ en - joy your stay! ____

Treasure Every Step

➤ continued from previous page



Verse 1

If you're feeling blue (if you're feeling blue)
In the middle of the day, (in the middle of the day)
Just tell those blues (just tell those blues)
Be on their way. (be on their way)
It's up to you; you've got a choice,
'Cause you've got a brain, and you've got a voice!

Verse 2

If you're feeling angry (if you're feeling angry)
In the middle of the day, (in the middle of the day)
Just tell that anger (tell that anger)
Be on its way. (be on its way)
It's up to you; you've got a choice,
'Cause you've got a brain, and you've got a voice!

Chorus:

Now when you come to a mountain,
You've got to climb, climb, climb.
If the road is rough, just take your time.
Treasure every step along the way,
And when you reach the top, enjoy your stay!

Verse 3

If you're feeling sick (if you're feeling sick)
In the middle of the day, (in the middle of the day)
Just tell that sickness (tell that sickness)
Be on its way. (be on its way)
It's up to you; you've got a choice,
'Cause you've got a brain, and you've got a voice!

Chorus

Verse 4

If you're feeling different (if you're feeling different)
In the middle of the day, (in the middle of the day)
It's OK to be different (it's OK to be different)
No matter what they say. (no matter what they say)
It's up to you; you've got a choice,
'Cause you've got a brain, and you've got a voice!

Chorus




Farewell: Doug Quimby

by Phil Hoose

We are saddened to learn of the death of Doug Quimby, a longtime and good friend of CMN. Many of us first met Doug in 1995 when, with his wife and performing partner Frankie, he joined us at CMN's annual gathering in Freedom, New Hampshire. A gentle, immensely talented and unpretentious man, he instantly made many friends that weekend.

Doug and Frankie Quimby joined the the Georgia Sea Island Singers in 1969, first singing with Bessie Jones and others and then gradually representing the historic group on their own. Working twelve months a year, often doing four to six shows a day, the Quimbys faithfully preserved a record of the deepest roots of African-American heritage. They performed games and songs and rhymes such as "Shoo, Turkey," "Hambone," and "Pay Me My Money Down," material originated by slaves on islands off the coast of Georgia and South Carolina more than 200 years ago.

Doug Quimby was a sharecropper's son from Bacontown, Georgia. An elegant man with salt-and-pepper hair, he wore a neatly-trimmed mustache. Though his voice was remarkably powerful, in person he conveyed the softness and security of a man who had worked hard for a long time. Doug met Frankie while performing with a gospel quartet on St. Simon's Island in 1968. They were married three years later. At the time of the Freedom CMN gathering, Doug and Frankie Quimby had ten children, thirty-eight grandchildren, and even a few great-grandchildren. Doug will be missed by an even larger family of dear friends and fans. 



Mobilizing the Power of Our Audiences

Caring Kids Program

by Patricia Shih

When I think about my desire to do good in the world by effective action, I am reminded of Sally Rogers' song "What Can One Little Person Do?" How many of us may get discouraged: we think, "I'm only one person; how much of a difference can I make?" Well, lucky for us performing artists, we have access to *hundreds of thousands* of people through our audiences. That's a *lot* of people power! If only we could harness that energy.

I make my living performing educational music in schools, libraries, parks, festivals—anywhere people gather—and sometimes I have wondered about the actual effect that my music can make. Like many of us who work in kid/family music, I usually see large groups of kids and their teachers or parents once: for the forty-five to sixty minutes that my show lasts. Even though the children actively participate in every song by singing and moving to "music with a message," it has felt to me that just singing with them was not quite enough to make a big enough impact. For years I was searching for another way to teach the issues in my songs to greater effect. Around the summer of 2004, my thoughts began to gel and I started to formulate a partnership program that I now call "Caring Kids."

I thought that if I asked the myriads I have contact with to become more proactive, one person's efforts could be magnified thousands of times. This is not a new concept: I was inspired by Harry Chapin and others who often ask their audiences to bring a can of food or donate something else as part of admission to their concerts. It has occurred to me that if this idea works with their audiences, wouldn't it be terrific if I and other artists did something similar? Think of the numbers

multiplying exponentially! Think of the actions that would result by mobilizing the millions of people we all reach! Wouldn't it be incredible if someday *every* artist asked their audience to do some small good thing in the world whenever they came to a concert? But how to put this into practice?

Educators and parents know that children learn best by *doing*. Rather than just hearing about an issue being sung about and/or discussed in school, what if the kids and their families and teachers themselves did something related to that issue? Now whenever a presenter calls to book me, I invite them to participate in Caring Kids. I start by using those magic words "free" and "easy" and that other great seller "voluntary." No one *has* to participate—not the presenter, not the audience. I explain that the program teaches young people about "community service." Those four points grab their attention right away, and then I launch into my pitch. I have tried to design it so that the concept can be explained in about three minutes, and there is a template they can follow to make it super easy to set up. No one is overburdened by having to do a whole lot, because in a partnership everyone works together. It works using the "stone soup" model—if everyone gives a little bit, a lot of good gets done.

HOW CARING KIDS WORKS

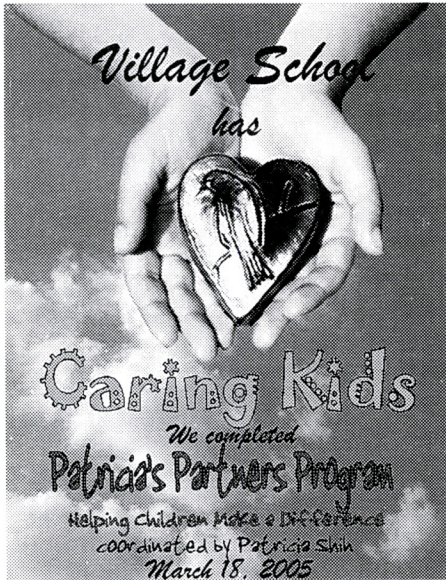
Here is my act as an example. Artists can tailor it to meet their own situations.

I have sixteen different shows that I offer young audiences, each with its own theme; e.g., character, the environment, multiculturalism, kindness, literacy and the love of learning, women in history. Once the school, library, or other venue

chooses the theme/show, they then pick a nonprofit organization that will benefit from an action that the audience will do. I suggest that the nonprofit be one that relates to the theme (though often it does not) and be in their own community, if possible. Although some venues pick national or regional nonprofits, I stress that the children will see immediate and tangible results of their actions if it's kept local. In any event, I call these nonprofits "community partners." Examples are Make A Wish Foundation, Habitat for Humanity, Sierra Club, local animal shelters, soup kitchens, and cancer charities. I started inviting and then compiling a list of nonprofits in my area, which is Long Island, New York. The list continues to grow. I now have regional, state, national, and international nonprofit organizations in my directory.

After they pick their community partner, the organization comes up with a simple action that kids can do. If they picked someone from my directory, the community partner has already suggested some actions the kids can do. Actions range from collecting cans of food, coins, mittens, books, pet products, or other items to planting flowers, cleaning up a park or beach, or reading to younger kids or seniors. The list is endless: whatever their imaginations can come up with. Again, ideally, both the action and the community partner will be closely tied to the theme of the show so that the action drives home the lesson that the theme is teaching. Two examples: for the kindness show, collecting nonperishable food for the local food pantry or homeless shelter; for the literacy show, collecting new and gently used books for the children's hospital. I ask the organization to set a timeline. I prefer

that the action either begins or ends on the day of my concert so that the theme is underscored again, and so I can give them kudos and a special award immediately before or after my last song. I have made up a color award that I personalize with the name of the organization. It's printed on heavy-weight glossy photo paper and looks like this:



It looks beautiful when framed and mounted in a prominent place where the kids can show it proudly to their parents. I also give them a huge gold winners' ribbon to hang with it.

The presenter should set a realistic goal, one that the children can meet or exceed fairly easily. I don't want them to get discouraged or demoralized if they don't meet a goal that was set too high. Setting some kind of attainable goal teaches another important lesson.


If the organization has chosen a community partner that is not already part of my directory, I approach the CP about joining Caring Kids. This means that they will be given the opportunity to be picked in the future by yet another venue, to benefit from yet another action. If they agree, I ask them to fill out a form to state briefly what their mission is and come up with one to four actions that young people could

do to help them with that mission. Lastly, I ask them for one to four actions that they can direct back to the children. Could they send a speaker to make a presentation or literature about their organization's work to further educate about the theme? Could they give the kids an award from the organization or some other recognition or token of appreciation? Could they bring bins to hold the items collected and then pick up the collection? The community partner should be just what the term implies: not just a passive recipient but a full partner working with the school to help make a better world. It is important to get the name of a contact for the CP—one who will be there for the long haul and who knows what the CP program is all about. It's possible that it could be the start of a beautiful long-term relationship between the organization and the nonprofit community partner.

EVALUATION

From October 2004 to October 2006, thirty venues have participated in my program. Among the results I know about are: over 750 pounds of food; 100 hats and gloves; 100 pajamas; 740 books; numerous school supplies including computers; over 500 items of pet supplies and food; and over \$15,900 for various charities, including Hurricane Katrina victims. Among the community partners chosen were homeless shelters, Long Island Cares (food collection and distribution center), the Salvation Army, a children's hospital, an inner city school with a disadvantaged population, an animal shelter, and Habitat for Humanity. Over 11,000 elementary school children with their teachers and families have participated.

It is my hope that other artists will replicate Caring Kids around the country and eventually around the world. Multiplied by the artists in CMN alone, just imagine what could be done.

Singer/songwriter Patricia Shih is a twenty-year veteran of children's music and a longtime member of CMN. TV personality, author, recording and touring artist, Patricia has recorded five CDs: three for children and two for adults. She has recently established a music business consulting practice. 

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

And Then There Were None

by Ruth E. Buell

It is a beautiful summer day and I am performing at the exciting Summer Family Festival. There is much going on. Too much. *Much* too much! On my right is a trampoline with a long line of yelling children waiting their turn. On my left there is a face-painting table. Close in back of me is a little bandstand with five teenagers playing their own rock and roll compositions. They are amplified. *Very* amplified. About thirty feet in front of me are several food booths. Many people, tall and short and noisy, are buying food. And then there is me. I. Uncle Ruthie. In front of me, on the grass, are six children. I am singing a song to them. There is no mike.

"Put your hand on the shoulder of the person next to you...." A little boy from a good home starts to do as ordered, but suddenly the person next to him is gone. I continue singing, and this child follows the first.

"Say 'How do you do!'" No one echoes me. The remaining four children are looking around for something more meaningful to do. Three leave. I sing to the remaining child. "Put your hand...." and then I realize that this will not be possible. Before I can apologize, this child is in the trampoline line. There is too much happening at this wonderful outdoor festival. I put my guitar on its stand and join the food line.

You people who perform only for adults do not know how easy life is for you. You have no idea! Sometimes I do adult concerts. I love to sing to adults. They *sit* so nicely! Often, at rehearsals or social gatherings, my fellow children's performers and I tell horror stories about gigs gone wrong. They are very frightening and very funny. But they are only funny in the later

telling: while they are happening they are nightmares. Want to hear some? Well, you will, anyway!

I am at Saks Fifth Avenue on a Saturday morning, helping out my pals JP Nightingale by subbing for them at their steady gig here at Saks. I ask the person in charge where the stage is. With a maniacal laugh she points to an empty space in front of a rack of little dresses. A small group of mommies, strollers, and crying babies gathers, and I begin to sing. "Hello. How do! I give my hand to you. So take my hand and sh...." There is someone in back of me as I sing. A lady is rattling the hangers, and then she comes right up to my face.

"...shake my hand and...."

"Do you have this dress in a size one?"

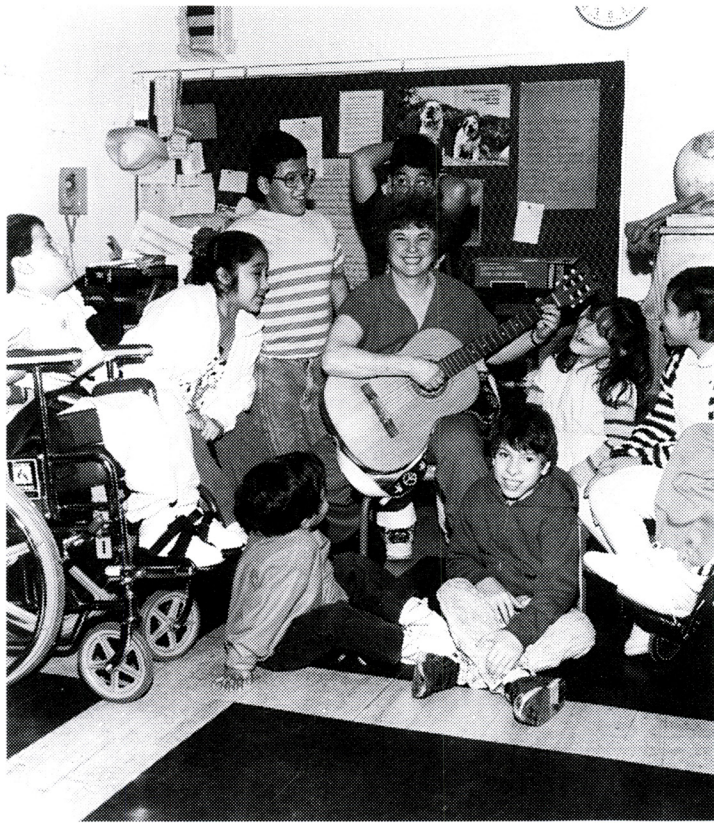
I stop and tell her that if she will just let me finish my song, I will personally buy her a complete wardrobe.

It gets worse. We are doing our Hanukkah At Home show at a prestigious Valley temple—Marcia Berman, Dan Crow, JP Nightingale, Fred Sokolow, and I. A stellar cast if I say so myself! What they have neglected to tell us is that in addition to our performance in the big social hall, there is occurring also the yearly Hanukkah Bazaar and Potato Latke Orgy. Our show begins. The sound system is at max. So is the audience. We cannot hear one another. Screaming children are running at top speed about the hall followed by their screaming parents. Some people, unable to find a table, are putting their plates and cups on the edge of the stage and eating their latkes literally under our noses. The latkes smell wonderful. There is so much saliva in my throat that I cannot sing. But

this is not really a problem: no one is listening. In silent agreement we shorten the show, pack up our instruments and props and silently steal away.

I receive a phone call from a woman who lives in the exclusive Trusdale Estates. "My son has decided to have you perform at his fifth birthday party next month," she declares. "I'm sorry," I say politely, "I really don't do birthday parties. Just concerts and workshops." "How much do you charge?" she continues. I ask her if we have a bad connection. She says no, and repeats her question, "How much do you charge?" I realize that we have already established what I am and are just haggling over the price. The going rate for kid's parties at this time is about fifty dollars. I decide to end this conversation and tell her that the fee will be eight hundred dollars. "That will be fine," she answers; which is why, a month later, I am ringing the bell of an estate with a swimming pool, tennis court, and a genuine butler. "The entertainer is here," he declares, and I enter a room filled with children, adults, and cigarette smoke. Next to the door is a table piled five feet high with gifts. The children are waiting, and they are actually very sweet and responsive. I only have to ask the adults to be quiet three times. At the end of the performance a bejeweled lady comes right up to me and the children and drops a check (no envelope) onto my lap. "Here's your money," she says. I go home with a massive migraine, take an Empirin/Codeine Number Three and proceed to write my greatest children's song, "The Very Best People." The last verse goes:

Oh, the very best people are
sitting in the circle,
Sitting in the circle, blowing
kisses to the crowd
And sipping champagne, with
their noses in the air,
Going "Hoo Hoo Hoo!" tapping
their feet and
Clapping their hands!



Ruth Buell in an earlier decade with students at the Perez Center in Los Angeles

I never really blame the children. Their inappropriate behaviors are the fault of their parents, who simply do not insist on good concert manners—probably because many of these parents also have no concert manners. Like my friend Dot, who dragged her current flame to one of my shows where—seated in the front row—he proceeded to read a very large book throughout the show, never once looking up. (I believe that was the exact moment I began to reconsider my position on capital punishment.) Then there was the Avalon School music teacher whose classes were usually held on the stage, unless there was a performance or special event. She communicated her unhappiness by walking back and forth behind me during the show, until I intoned, in my best Wizard of Oz voice, “Pay no attention to that little woman on the stage behind me!” Even with no children present, grownups can be clueless where manners are involved. Once, as I sang one of my

thoughtful, serious adult songs at a Rotary breakfast, a man in the front row yelled, “Hey, sing something *funny* for God’s sake!” I told him to see me after my performance and I would sing him something very, very funny. Then I went right on with my serious song, but he never showed up, probably because I spoke to him in my Teacher Voice (which is also useful when singing for kids).


Excuse my oxymoron, but my favorite nightmare occurred during a Chinese moon festival performance. During my whole time on the big outdoor stage, the Chinese Opera Orchestra members were tuning their instruments, because, I suppose, they were next on the program and wanted things to move along briskly. In my loudest voice I was telling my generic story “The Day It Rained Mooncakes,” in which at one point I actually throw mooncakes (Chinese confections) out into the audience. In the front

row were several ancient Chinese gentlemen whose faces told me they were not understanding a word of my story, until I began to toss the cakes, at which point they all yelled, “Throw more mooncakes!” I actually laughed, finished the tale, waved to the Chinese Opera Orchestra and went across the street to a favorite restaurant and consumed many mooncakes myself.

There are so many more horror stories: mine and those of my fellow members of the Children’s Music Network. Lately, we’ve been sharing these disaster tales in our e-mail discussion group, and we have also been talking about prevention. I’ll share our collective ideas with any of you who are deranged enough to perform for children.

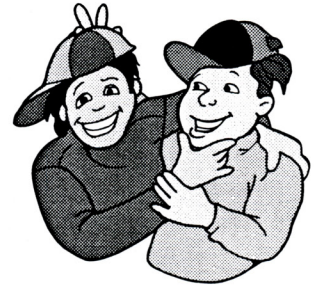
First, insist that children sit *with their parents*. This is essential for both behavioral and participation purposes. Second, be sure that there is a special staff adult who can function as both bouncer and diplomat. Third, don’t be afraid to speak up yourself, at the beginning of the program or during it. If a child is about to bite through your microphone cord, or is crying nonstop, or if some adults are talking among themselves, ask them to help you, remind them that children love real adult participation and you do, too.

In another article I will tell you about some of the really wonderful things that make performing for children worthwhile. But even the disasters have a positive side. They make great stories to tell at parties and in newspaper articles.

Ruth E. Buell (aka Uncle Ruthie) presently teaches music at the Blind Children’s Center in Los Angeles. She does concerts for both children and adults, and workshops for teachers and parents. She has recorded three albums of her own songs for adults and children, she writes a column for the music newspaper *Folkworks*, and she is the producer of the family program *Halfway Down The Stairs* on radio station KPFK FM in Los Angeles. 

THE PERSON NEXT TO YOU

words & music by Ruth Buell ("Uncle Ruthie")
© 1981 Ruth Buell



Tom Pease introduced this song at the 2006 summer gathering of the Midwest and Great Lakes regions in Chicago. Uncle Ruthie agreed to have it submitted to *PIO!* and says that this song is a good way to make everyone feel included, especially if you use both hands. Try to figure out new and silly ways to say, "How do you do!"

Playful ♩ = 100

D A7

1. Put your hands on the shoul-der of the per-son next to you, Put your

hands on the shoul-der of the per-son next to you, Put your hands on the shoul-der of the

per-son next to you, Say, "How do you do?" (how do you do?) "How do you

do!" (how do you do!) "How-ja do?" (how do you do?) "How do you do?" (how do you do!)

1. Put your hands on the shoulder of the person next to you, (3x)
Say, "How do you do?" (how do you do?)
"How do you do!" (how do you do!)
"How-ja do?" (how do you do?)
"How do you do?" (how do you do!)
2. Put your hands on the head of the person next to you, (3x)
Say, "How do you do?" (how do you do?), etc.
3. Put your hands on the knee of the person next to you, (3x)
Say, "How do you do?" (how do you do?), etc.
4. Put your hand on the cheek of the person next to you.
Why don't you leave it there about a week on the person next to you?
Put your hand on the cheek of the person next to you,
Say, "How do you do?" (how do you do?), etc.
5. Put your hand in the hand of the person next to you, (2x)
Put your hand right in the hand of the person next to you,
Say "How do you do?" (how do you do?)
"How do you do?" (how do you do?)
"How do you do?" (how do you do?)

All together now—How do you do!

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Marketing Matters

Getting the Gig, Part II—Libraries

by Billy Grisack ("Mr. Billy")



One of the things I love most about being a professional children's entertainer is the sheer variety of potential venues. Prior to working with kids, I spent the first half of my life playing guitar (and other instruments) in pop and rock bands where the conventional opinion (shared by most working musicians) was that the only place to perform for pay was a bar, the occasional party, or if you were lucky, maybe a county fair. Not much else. However, as a children's performer, there are so many possibilities. Since making the transition from rocker to kids' singer I have found myself appearing at school assemblies, birthday parties, pre-schools, zoos, supermarkets, book stores, family nights, day cares, community events, fairs, festivals, malls, holiday parties, fine arts auditoriums, hotels, water parks, YMCAs/YWCAs, church picnics, moms/dads groups, adoption organizations, event walks/runs, grand openings, radio/TV programs, banks/credit unions, kids/parents expos, a bunch of other events I can't remember, and—today's topic—libraries.

Before I sat down to share my thoughts about getting library bookings, I sent out a survey to all the members in the CMN e-mail discussion group (same as I did for the school story last time). This time I received so many replies that it took several days to sift through all the information. Dave Orleans even sent me a Word file he had accumulated with over fifty of that group's messages having to do with library bookings! I hope you enjoy the story and find at least one piece of information you can use, right away, to make library booking time more rewarding.

WHY LIBRARIES?

I love libraries for many reasons:

1. They fill the void in your schedule left by schools during summer vacation.
2. They are usually easy to book. Libraries expect to have performances during the year—usually in the summer, holidays, Read Across America Week, Turn Off the TV Week, National Library Week, etc.—and they generally have some kind of money budgeted for performers and activities.
3. You know whom to talk to, unlike schools where you might have to deal with a principal, the PTA, a reading specialist, a guidance counselor, or enrichment personnel. At a library it's usually the children's librarian or director who does the hiring of performers.
4. Libraries do their own in-house promotion (posters, mailers, booklets, etc.) and there are usually people there to see you.
5. Appearing in libraries (even for free) leads to paid shows at schools, day cares, and other events. Bring lots of promotional materials.
6. Your CD sales increase. In Wisconsin, I have been asked not to sell my CDs on only one occasion. After reading many of the responses to my survey, I was shocked to find out that libraries in many regions frown on merchandise sales of any kind. However, promo materials that include your Web address and performance schedules can all lead to increased sales. And don't forget to offer your CDs directly to the library where you are per-

forming. For a bigger bang for your buck, consider offering a deep discount when the library purchases extra copies for their branch locations. (This really helps increase sales.)

SUMMER (WINTER?) READING PROGRAMS

In most parts of the U.S.A. (sorry, I don't know much about Canada and other parts of the world), libraries run "summer reading programs" designed to get kids into the library while school is out. There is almost always a "summer reading theme," and, surprisingly, there is actually a National Summer Reading Theme set in place each year by the Collaborative Summer Library Program. As far as I can tell there are now about forty-one states that use the national theme. To see if your state is one of them, you can check out a list of all participating states at www.cslpreads.org. Most of our members who filled out my survey believe, as I do, that it is best to find songs that match your area's theme. To be honest, I think that creating a totally new program each year has been the secret to my summer reading success. (I usually perform at about one hundred libraries every summer.) In 2007, the National Summer Reading Theme will be "Get a Clue at Your Library" (mysteries, guessing games, suspense, etc.). And, for you early birds, the 2008 national theme will be "Catch the Reading Bug" (bugs and insects, of course). Some libraries offer "winter reading programs" as well, but from my experience, they seem to shy away from hiring paid performers on a regular basis in the winter months. There may be other times of the year when libraries would consider booking paid performers, especially if you can find a way to tie in your

performance to some holiday or other special event like Earth Day or Dr. Seuss's birthday. In her survey response, Anna Stange said that she thinks that if she actually worked at booking, there are enough libraries with year-round youth services funding that she could perform at a library almost every week of the year.

READY, SET, BOOK!

If you are already performing for kids (a must) and have great songs (ideally, that go with the library theme), you still need the right promotional materials before you can set sail on the library booking voyage. Just about everyone agrees that you need a Web site, a business card, and some type of flyer/brochure with your photo on it. I find that librarians are very social: they communicate with each other, so word of mouth, repeat business, and referrals come into play. If at all possible, try to do library showcases; I booked twenty-two shows in one afternoon at one library system showcase.

Speaking of library systems, some

systems will pay for one performer to visit some or all of the libraries in their system each year. In Wisconsin, for instance, each county has branch libraries, and different counties can belong to a system. All of the systems are part of the state government. We have a government agency called the DPI (Department of Public Instruction). They keep a list of all the performers they deem fit to perform at Wisconsin libraries and schools. Some states set the rate you can charge. Others, like MELSA in Minnesota, might ask you to audition (every year) to get (and stay) on the list. System Web sites can be a great resource to get bookings since they usually list each participating library's contact info somewhere on the site. Try to get listed on as many directories and Web sites as possible. I have even been booked by people who found out about me on my CD Baby page.

There are still a lot of performers who like to send postcards or printed materials. I try to use e-mail as much as possible. Don't forget that your CDs can be a great

promotional tool. Monty Harper even wrote and recorded an entire CD (*Paws, Claws, Scales and Tales*) based on last year's summer theme, and Steve Blunt from New Hampshire found a fun and successful strategy: he will often compose and record a special song for the New Hampshire library theme. "It makes a great impression on my roster application," he said. The recording is made available for free on his Web site, and librarians are invited to download it, burn it, and basically use it however they wish. He says, "They are aware of copyright issues and really appreciate having permission to play and use recorded children's music."

No matter what marketing technique you choose, it's best to know who else is working the libraries in your area, what they offer, and what they charge. Library pricing is all over the map. Some musicians do them for free; this is great way to get started. (I still do free shows in the winter when library budgets are tight and I am making my money at schools. They really appreciate the break, and return the favor in the summer.) The average range around the country seems to be \$200 to \$500.

WHAT TIME IS THE RIGHT TIME?

As with all bookings, there are booking "sweet spots": times when librarians are ready to fill dates. For most of the United States, summer reading programs run from mid-June through early August. July is *red hot*. A note of warning: libraries are starting to book up earlier and earlier. Some are totally booked as early as November and December, while others have to wait until the New Year to see what kind of funding they have. Either way, I speculate that eighty percent of all summer slots are filled by the end of February. Scott Kepnes says that in his area he can continue to get bookings all the way to June.



"Mr. Billy" performing at a library gig

continued on next page ➤

Marketing Matters

➔continued from previous page

I, however, don't like to wait, so I offer libraries an early bird discount, and if at all possible try to get them to commit to a date for next year while I am there. (It doesn't hurt to ask.)

IT'S SHOWTIME

Most library shows run between thirty-five and forty-five minutes. Some go up to an hour, but I don't recommend going that long. The audience size can be anywhere from fifteen to one hundred or more (I do some shows where the average attendance runs between 300 and 600), with ages from birth on up. An interesting detail popped up several times while asking members for input: many of us feel that the average age of our library audiences is getting younger. Scott Kepnes advises, "Be prepared for younger kids than you expect to be in attendance. I will always revise my program on the spot if need be. Librarians have told me they appreciate my flexibility."


Do you need take PA equipment? The answer is yes. You may not always need it, especially if it's a smaller venue or if you are working with toddlers (it can scare them). But you *never, ever*, want to be at the mercy of the house system. I have a pile of horror stories from CMNers about the time they had to use the house system—too many to share here, but you can guess, can't you? In the words of Midwest Rep Carole Peterson, "Even a library that says, 'Yes, we have a sound system,' can't be trusted to have a *good* system that can handle three microphones or to have a competent person to operate it." So if you have the room and transportation, please bring the right gear; and if you have the space, bring back-up equipment just in case.

FINAL WORDS

Here are some of the ideas and suggestions many members had to share:

- Judy Ginsburgh: Leave a copy of your CD as a gift with each library where you perform.
- Steve Blunt: Find out about library organizations in your state and roster/directory opportunities. Put together programs that are smart, appealing, and appropriate for mixed age groups.
- Jackson Gillman: Get very adept at holding the attention of the inevitably wide range of ages.
- Jack Pearson: Find out what libraries need, craft a show around that, then do some diligent marketing. And have other income sources!
- Mara Beckerman: Make sure you go see others who do them to see what it's all about. Get to know the librarians if possible; that always helps.
- Patricia Shih: Work up a reading show. Also, every year, find out what the reading club themes are and tailor a show to that theme. Know who your audience is (age range) and target your songs to them. Stay flexible with your fee schedule—the more flexible you are, the more you will work.
- Sammie Haynes: Be sure to ask the librarian for a written reference; then you can include it with your promo.
- Penelope Torribio: Get on the summer library program list. Offer libraries a discount price.
- Joanie Calem: Make friends with the librarians.
- Monty Harper: Start by volunteering at your local library during the off-season (not summer) and ask them for a reference.
- Margaret Hooton: I like to show homemade books from my classes.
- Carole Peterson: Make sure you have age-appropriate material and be ready for anything. We've run into some odd circumstances: "Oh, we're having a big event in the next room, so you'll have to sing quietly." My favorite is when they start taping a box on the floor around us so that the kids can't approach us! We always say, "No tape. We like kids. It's okay if they touch us."
- Scott Kepnes: If you don't have a CD of your music, just send a postcard for right now.
- Liz Buchanan: Use a sound system or you'll be drowned out. Encourage people in advance to take crying children out of the room, not to engage in their own conversations, and to join in singing and motions.
- Bill Dempsey: The Internet is great for keeping track of who said what. It also saves money spent playing phone tag. I try to use the phone as little as possible in my bookings.
- Anna Stange: Start local.

That's all for now. I hope you found some useful information; I know I did. Check in next time for Part Three, "Special Events."

Billy Grisack (aka Mr. Billy) is a full time children's rock and roll songwriter/performer and recording artist from De Pere, Wisconsin. 



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HERE IN MY HEART

words & music by Paul Goldowitz, Monty Harper, Dave Kinnoin, & Billy Grisack
© 2006

“Here in My Heart” was written during the 2006 CMN National Conference. Paul Goldowitz and Dave Kinnoin began working on this song during a lunch break. They were soon joined by Monty Harper—who added additional words—and “Mr. Billy,” who added new chords and a bass riff. The new zipper song was performed at the conference with all members adding new words and harmonies to each verse. It was a truly moving CMN community experience.

With a funky beat ♩ = 100

Voice

Bass

C A m C/G C A m C/G

Here in my heart there's a place for you.

C A m C/G G C C7/Bb

I'll keep it o - pen the whole day — through. — I'll be your a - mi - go if

F/A Fm/Ab C A m Ab G C

you want me to; Here in my heart there's a place for you.



Here in my heart there's a place for you.
I'll keep it open the whole day through.
I'll be your amigo if you want me to;
Here in my heart there's a place for you.

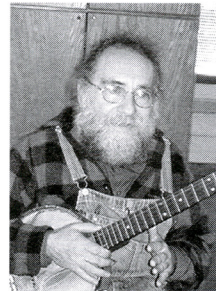
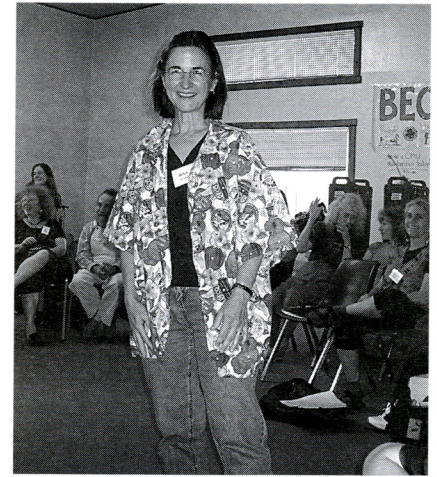


Zipper in:
Here in my home, song, arms, dreams, life, etc.

2006 National Conference



Petaluma, California



photos by Sammie Haynes and Leslie Zak

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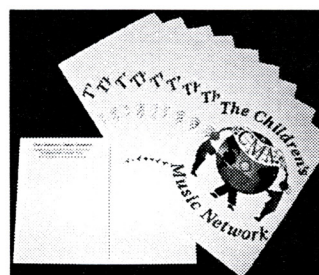
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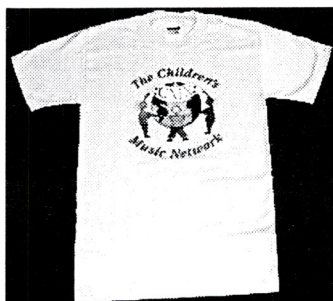


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Music with Older Kids

Assume That the Audience Is Already with You

by Joanie Calem

It's all about how you present a song; it almost doesn't matter what the song is." This was the conclusion echoed by numerous participants at the workshop on "Music for Older Children" that we had way back in June of '06 at the joint gathering for the Midwest and Great Lakes CMN regions. Tom Pease facilitated the workshop, and many of the participants with experience in working with children of upper elementary and middle school ages chimed in with their experiences. We talked about the fact that when a performer stands in front of an audience, confident that we are all on the same side and have all come to enjoy some music together, that confidence and invitation pulls the audience in. Arlo Guthrie is quoted in a recent issue of *Sing Out!* (vol. 49, no. 2 Summer 2005) speaking about Pete Seeger: "I think the first thing I learned from Pete was just to assume that everybody is already with you. And that just makes it so much easier; it's not a combative art."

Given that most kids now listen to some form of hip-hop, where rhythm is the key ingredient, we all agreed that whatever song is presented needs to include a strong rhythm in which the audience can join. Tom uses the song "The Person Next to You" by Uncle Ruthie Buell (see p. 18) as an icebreaker for large assemblies. He spoke about good songs for this age as those that immediately create a sense of community and participation, such as another favorite of his, the African folk song "Tue Tue," for which he teaches the entire audience a clapping pattern. A song that I have recently started using, which is a great example of rhythmic audience participation, is Ruth Pelham's "Hand-clapping Band."

In the workshop, Anna Stange talked about pulling older kids into participation in a simple song by giving them specific tasks that only the "older kids" can do; for instance, in the song "Jennie Jenkins," giving the task of finding rhymes for colors to the "big kids in the back."

One of my sure-fire favorites for groups of older kids (well, truthfully, for all ages) is the old folk song that Bruce O'Brien turned into a seasonal song: the original "Train Is A-comin'" has become "Spring Is A-comin'" (or summer, winter, fall, etc). This is a call-and-response song in which the audience answers, "Oh yeah!" after each phrase. "Oh yeah" has enough of a tinge of attitude that kids of all ages love it. It is a zipper song where the audience then adds different items that are coming with the season we are singing about. Eventually I have the audience add clapping, stomping, clapping your neighbors' hands, etc., during that same "Oh yeah" refrain, and we are all on the same page right away.

Echo songs, call-and-response songs, zipper songs, historical songs, story songs that call for audience participation, nature songs where the audience can make various animal sounds, easy rounds—these are all ways to create a sense of community and participation.

As a solo performer with an acoustic guitar and singing folk music, I used to feel at a bit of a disadvantage. Over the years, I have dealt with this by being very up-front: I often open a concert by asking, "How many of you like rap music? Well, I'd like to show you where rap music came from." I then proceed to play a selection of old forgotten folk songs that are strong on rhythmic participation, sometimes inviting



kids to come join me in doing the mouth rhythms characteristic of many rap performances. At a recent gig at a fall festival at a local ecological center, my audience consisted of preschoolers with their parents and an urban church group of teenagers. During "Turkey in the Straw," the teenage girls were all square dancing with the preschoolers, three teenage boys joined me at the mikes doing all kinds of mouth rhythms that I couldn't imitate without a lot of practice, and the rest of the teenage boys were holding down an incredible clapping pattern. We all had a blast.

And given one of the latest strands in the CMN e-mail discussion group, we all know there will be the times when we just bomb and all of our surefire songs don't cut it. Whether this is more likely to happen with this age group than any other is still open to some research.


After living in Israel for twenty-two years, Joanie Calem is back in the U.S. living with her husband and two children in Columbus, Ohio, where she is a musician, singer/song-writer, and movement teacher. 



photo by Alan Zak

Joanie Calem

Flambeaux

Shared ideas for professional development to help brighten the inner light we share with children



On the Road— How to Plan a Successful Tour

by Johnette Downing



There may come a time in your performing career when the desire or need arises to take your show on the road. Often you receive a call or e-mail asking you to perform in another state or region outside your home base. You want to take the booking, but suddenly you realize that the cost involved in touring outweighs the performance fee. Incorporating all of your travel costs into one booking fee often makes you too expensive for one venue. Booking shows at several locations in a region allows venues to share the travel costs, thus making your fees affordable while ultimately landing you a feasible tour.

Over the years of booking my own tours internationally, I have developed strategies for planning successful tours. Whether you are just starting out or you're already established as a performer, I hope you can adapt this information to suit your personal taste and needs and head out on the road bringing your music to children across the globe.



MAPPING YOUR TARGET MARKET

To figure out your target markets, get out an atlas and put a compass point on your hometown, your base of operation.

Stretch the compass to a two-hour drive time radius and draw a circle. The core of your bookings should come from cities within this two-hour drive time market because they are easily accessible from your base of operation. Your travel expenses are lower in this booking circle, thus giving you more profit.

Next, stretch the compass to a four-hour drive time radius and draw a circle. All of the cities within this outer ring represent your second market, as they require longer drive time, which increases your travel expenses; you could, however, still possibly lodge at home if necessary.

Then stretch the compass to a six- to eight-hour drive time radius and draw a circle. This segment of the circle and the circle beyond an eight-hour drive time are your touring markets, because this distance requires lodging and careful planning to earn a profit. Like the ripple effect of a drop of water, touring begins at home, builds upon the markets before it, gathers momentum, and reaches out to the edges of the earth.

MARKETING AND NETWORKING



Now you know your target touring market, but how do you get bookings in those markets? What types of marketing tools should you use? Having a business card, brochure, and Web site are crucial. Next, get the word out to your touring markets through a marketing campaign. I find that postcard mailers work very well. Postcards are impressive and inexpensive, affording you the luxury of sending them out to large volumes of contacts. E-mail campaigns are another useful marketing tool because they cost nothing but your time. Conduct an Internet search of the children's venues, schools, libraries, and museums in the target market and e-mail them about your upcoming tour in the area. Networking is another useful marketing tool and is key to planning a successful tour, so don't underestimate the power of word-of-mouth networking. Most of my bookings come from such networking with friends, fellow musicians, and CMN members. E-mail fellow CMN members in the target market you wish to tour and ask them to recommend a few venues that you may contact. Offer to recommend venues in your area in exchange for this valuable information. Using these three marketing and networking strategies, I garner the majority of my bookings for regional, national, and international touring.



ESTABLISHING ANCHOR GIGS

Your networking and marketing efforts have paid off and now you have landed one gig in one of your target touring markets. This first gig is called an "anchor gig." An important element in profitable touring is to build a tour around the anchor gig by figuring out the target market within a one- to eight-hour drive from the anchor gig. Use your marketing tools and networking skills to land two more bookings in the area. When approaching prospective clients by e-mail, phone, or mail, I find it is best to say, "I will be on tour in your area from this date to this date and would like to add your venue to my tour schedule." Provide the name of your anchor gig in your correspondence to let the prospective client know you are legitimate and actually have a gig in the area. One method I use with great success is to ask the anchor gig client to recommend two other venues or contacts in the area. I also suggest to the anchor gig client that if they book two other shows for me in the region, the three venues can share the travel costs, thus reducing the fee for each venue. This is known as "block booking."

Block bookings are mutually beneficial for you and your clients: not only can the travel costs be shared among the clients, thus reducing their fee, but it also provides you with a reduction in travel time, cost, and energy.

Book your lodging in a central location within your block booking region, allowing you to take advantage of weekly rates at hotels and stock the hotel refrigerator with food for a week, which eliminates the need to eat three meals a day in restaurants. Here is a penny-wise tip about lodging: libraries, museums, arts centers, and other public venues receive a government rate for lodging. Ask your client to make the lodging arrangements for you at their government rate and save hundreds of dollars. Many venues have ongoing relationships with hotels and are happy to arrange lodging for you at their discounted rate, if asked.



GETTING IN GEAR

You have your tour confirmed, and now it is time to pack the car with your music gear. Make your gig bag as compact and efficient as possible without sacrificing professionalism. Consider the music equipment you will need, and cannot live without, for a one-week to a monthlong tour on the road. Bring extension cords, electrical outlet adapters (for older buildings with two-prong outlets), and duct tape (a quick fix-all for most anything). I am the Plan B Queen and have a tendency to pack two of everything, but I have to make sacrifices to allow for space. Select a lightweight portable sound system. I have used Fender Passport, Macke, Behringer, and Peavey, and have heard that Yamaha just came out with a great one.



WHAT TO PACK?

To figure out what to pack in your suitcase for a tour, consider items you think you will need to make life on the road comfortable and efficient for a week to a month. Once you have your list, reduce the list by a quarter and just take what is really necessary. You will probably be staying in several different types of lodging in several different cities; therefore, you will be loading and unloading several times per week. For clothing, think lightweight, wrinkle free, comfortable, and professional. Stay with one or two color schemes (black and blue work best for me). Consider meals, illness, and emergencies on the road. Pack a mess kit, Swiss army knife, pillow, blanket, road emergency kit, road maps, GPS, laptop computer, cell phone, your CDs to sell, booking calendar, and other basic necessities. Not only will you be performing on the road, you will have to carry your office with you to be accessible to clients for bookings and to keep in contact with family and friends. I bring a few office supplies such as paper, stapler, padded envelopes, and tape. Basically you will be a mini home, office, and studio on wheels.

For each gig along the road, I use the same principles to map out a tour to and from my home base. For example, my home base is New Orleans, and I annually

get booked in North Carolina (thirteen-hour drive). Therefore, for a North Carolina tour, I try to book one or two shows in Atlanta (eight-hour drive), a week of block bookings in North Carolina, one or two shows in Virginia (two- to three-hour drive), another show or two in Georgia, and then I drive home. This plan gives me gigs to and from my anchor gigs in places I need to stop to spend the night anyway.

The strategies outlined in this article were basically for driving tours. I use the same concepts when booking tours that require air travel; I just reduce the amount of luggage and music gear. I hope these strategies are useful in helping you plan a successful, efficient, and profitable tour, because reaching children in other regions is a joyful and rewarding experience. Happy touring!

Johnette Downing is a singer, songwriter, children's musician, haiku poet, author, and member of the CMN Board of Directors. She continues to live in New Orleans.



Music in Bloom

Movement Stories: Add Imagination to Your Classroom Activities!

by Marie E. Hopper

Young children and movement—they go together like peanut butter and jelly. Movement is an integral part of early childhood learning and absolutely essential to healthy growth and development. While most of us are familiar with traditional gross motor activities and the songs and music to accompany them, I would like to share with you a variation on the theme: “movement stories.”

A movement story is simply a scene that you and the children act out in minute details. It uses plenty of imagination, lots of repetition, and creative sounds and rhythms to make the scene come to life. Children love to pretend-play and rehearse “real-life” experiences. Using a movement story, we can take children on “trips” into our community and around the world, all on a minimal

continued on next page ➤

Music in Bloom

➔continued from previous page

budget, and no permission slips required.

The best way to understand a movement story is to experience one. So let's go on a trip to the African continent! Putting it down in words on the printed page makes it sound a bit clunky; but act it out with some young ones and watch it come to life.

SAFARI MOVEMENT STORY

Today, we're going on a safari. What might we need on this trip? *(Allow the children to share their ideas. I personally like to allow everyone to talk at once, generating lots of excitement. Plenty of direct eye contact, nods, and "how interesting" asides help everyone to feel that they have been heard.)*

Well, we better get dressed for this safari. We need to put on our safari pants. *(Pull up imaginary pants and make sure to zip them up with a zzzzzzip.)* Safari boots. Tie them up tight! How about a safari vest? *(For each new piece of clothing, accompany it by pantomiming how you would actually put it on.)* Remember your hat and sunglasses. All set?

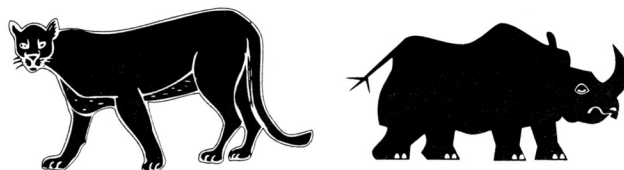
To get there, we need to take a ride in our jeep. Open the door [*cre-e-e-e-a-k*] and climb in. Close the door [*slam!*] and lock it [*snap!*]. Better put on our seatbelts—the ride could get bumpy [*swoooooosh click*]. Start the engine [*make car-getting-started noises*]. Here we go!

At this point, you can do one of two things: you can move around your space, driving your jeep with appropriate sounds, preferably in a rhythmic manner, or you can insert a song to sing while driving. (I like to use "Driving in My Car" by Peter and Ellen Allard* with a lyric adaptation: "I'm driving in my jeep, in my jeep, hear the horn go beep. I'm driving in my jeep, beep, beep, beep.")

[*Errrrrrrrrk!*] We're here! Unbuckle your seatbelt [*swoosh*]. Unlock the door [*click*]. Open the door and climb on out [*creeeeeak thump*]. Time to start hiking and looking for animals.

Again, you can insert a song at this point or simply do some rhythmic walking: walk (*rest*) walk (*rest*) walk, walk, walk—look! Repeat for several measures worth. And use your binoculars.

Oh, look over there! An elephant! Let's walk like an elephant. *(Begin to let the children point out animals that they "see." Move like those animals, using a rhythmic chant when possible. But even free form movement works very well. When things start to either run down or get too chaotic, it's time to move on.)*



I'm getting hungry. Let's have our picnic. Did everyone remember their lunch? Here's a good place to spread out our blanket. *(Make motions of setting up a picnic blanket.)* Have a seat and get out your lunch sack. Hmmm, looks like I have a peanut butter sandwich. What do you have? *(Allow plenty of time for answers and conversations about picnic lunches.)* Ouch! *(Rub the top of your head and look up with a puzzled expression on your face.)* Oh my goodness! A monkey just dropped a nut on my head! That rascal! We better share some of our bananas with the monkeys. *(Hand out bananas over your head and make lots of monkey sounds.)*

Well, it's time to go home. Clean up all of our trash. *(Make all the motions associated with cleaning up and picking up trash. Crinkle noises are good.)* Let's hike quickly back to the jeep. *(Jog, jog, jog, jog, jog...)* Climb in, lock up, buckle up, home we go! *(Again, taking the time to make all the needed sounds and motions to act each step out fully.)*

We're back home. Let's put our gear away and sing a song about our trip. *(Any song that describes safari animals works well at this point. I especially like "Down in the Jungle" and "Safari.")* (The end)

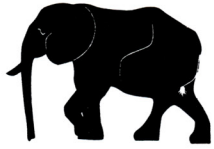
A few suggestions: a variety of animals works best. I try to include something that flies, runs, crawls, slithers, roars, or hides. Allow plenty of time for the children to give their input and to allow the story to unfold in whatever direction the children take it. It's amazing to watch how much extra detail the children will add to your basic story framework.

You can create a movement story for almost any scenario. My classes and I have gone to the fire station, the grocery store (dancing the "Fruit Rhumba" in the produce section), the forest, and the beach, to name just a few.

Adding a movement story to your class plans will help children develop more active imaginations. These stories can add body rhythms to help children become more coordinated and more physically aware. Using everyday sounds can help our young ones become better listeners and make them more aware of the daily sounds in their everyday lives. So get out those travel brochures and get moving!

Marie E. Hopper is the founder, owner, and director of Musicare, a preschool music program. 

* www.peterandellen.com/Driving_In_My_Car.pdf



DOWN IN THE JUNGLE



author unknown

Spoken in a jazzy rhythm accompanied by a patsch* - clap - patsch - clap ostinato

Fairly slow tempo

patsch *clap* *patsch* *clap* *patsch* *clap* *patsch* *clap*

Down in the jun - gle with the beat in your feet, _____

patsch *clap* *patsch* *clap* *patsch* *clap* *patsch* *clap*

Think of an an - i - mal that you'd like to meet, _____ that

patsch *clap* *patsch* *clap* *patsch* *clap* *patsch* *clap* *patsch* *clap* *patsch* *clap*

you'd like to meet. _____ An el - e - phant, an el - e - phant, that would be fun. _____

*patsch: tap knees with both hands

Mimic motion and sound of elephant from a seated position using four measures of four beats for a repeating one-measure pattern.

Zipper in other animals and make their motion and sound.



FRUIT RHUMBA

words & rhythm by Frank Albert

♩ = 80

Ba - na - na, ba - na - na. Ba - na - na, ba - na - na.

Ap - ple, Ap - ple, Ap - ple, Ap - ple.

Ki - wi, ki - wi, ki - wi, ki - wi, ki - wi, ki - wi, ki - wi, ki - wi, Orange!

Marie Hopper uses the following motions:
 for bananas: march, pretending to hold a band leader's baton
 for apples: hands high for "ap", bring hand down and slap knees for "ple"
 for kiwis: circle hips and hands in front of body (like a hula dance)
 for oranges: hands on cheeks as though surprised

Zipper in other fruits and their rhythms, finding other motions.
 For older children, try layering the various fruit names and rhythms.

What We Learned at the National Conference

A Report

by Erin Lee Kelly and Marci Appelbaum

Our shared experiences as members of CMN really do make us feel like part of an extended family. Only people who make music with children understand the triumphs and trials of our daily life with kids. The Annual National Conference is a chance to learn, teach, and laugh over our crazy careers in this unique field of work. We spent this year's conference meeting new friends and colleagues, reconnecting with old ones, and learning some lessons that we think are worth passing on.

For us, the conference started on the airplane to San Francisco where we ran into a fellow CMNer:

Us: We know you! You're Joanie!

Julie: Julie.

Us: You play harmonica!

Julie: I sing.

Us: And you're from Palo Alto!

Julie: New England.

Lesson: It's amazing what you can learn if you just pay attention.

GETTING TO THE RANCH

We're new members of the Board of Directors, so early Friday morning we met up with two other board members to drive together to Walker Creek Ranch where the conference was being held. None of us knew how to find the ranch, but three of us knew exactly how to find the nearest Starbucks. After coffee, we set off with no directions and a GPS system with no juice. However, one of us had a map, the other one knew where it had been packed, a third member knew how to actually read the darn thing, and a fourth member had no directions and no map reading skills, but a bag of Oreo cookies.

Lesson: We have fun and get things done when we cooperate!

THE WELCOMING MEETING

Our president, Frank Hernandez, a wonderful musician, producer, and educator, who happens to be blind, introduced incoming and outgoing board members to everyone. Erin Lee and Johnette Downing were still outside and missed their introductions. Oops.

Lessons: Believe it or not, artsy folk functions actually do start on time, and waving at a blind man is not the best way to get his attention.

THE ROUND ROBIN (NIGHT ONE)

Two nights of it, both admirably run and timed—by Tom Pease—to make sure that there were enough hours in

the day for over sixty performances. Night One started with Dave Kinnoin, who introduced us to the music of a founding member of CMN, Bob Blue, obviously a gifted and insightful songwriter. We wish we could have met and learned from Bob before his death this year from MS. Although all of the adults performed splendidly, five-year-old Evalyn Harper showed us that the secret of good singing is a strong preparatory breath.

Lesson: The audience will actually breathe with you if you just show them how.

THE CONTRA DANCE MIXER

This late-night social was sort of a blend of line dancing and square dancing expertly called by Erik Hoffman, an Oakland-based CMNer who's best known for his rare skill of being able to call a dance and play fiddle at the same time.

Lesson: At least thirty of you can quit your day jobs and get work in the road tour of Oklahoma! Y'all easily spent an hour recreating the Act II opening. Yippee!

WORKSHOP A

Too many fabulous options like Johnette Downing's "On the Road—A Lesson for the Touring Musician," Jenny Heitler-Klevans' "Drumming Circle," and an exploration of Hawaiian music by Kaliko Beamer-Trapp. We finally decided on Jackson Gillman's "High Performance Coaching," and he fixed our problem song. We will make you all listen to it at next year's round robin (even though it is over five minutes long and will make Mr. Pease's head and stopwatch spin) and you will all shudder in awe at Mr. Gillman's directorial prowess. He taught techniques that would benefit performers, directors, choreographers, and teachers alike. Thanks Jackson!

Lesson: You don't have to be a performer to benefit from a performance workshop.

WORKSHOP B

Erin Lee opted for Mr. Billy's "Success from A to A" workshop. He said if we get one piece of information that we can use in marketing, the workshop is a success. We got three. If we wanted to, we could go home now.

Marci, looking to sharpen (or perhaps the correct word is "soften"?) her feedback-giving skills, went to Monty Harper's "The Art of Critique" workshop. We learned an easy-to-implement process to critique the work of others without them storming out of the room and never speaking to you again. Then we used our newfound knowledge to critique each other's work carefully. And guess what? No one stormed out and we're all still on speaking terms. Yay Monty!

Lesson: Marketing and critiquing aren't big, scary monsters if you learn how to do them in healthy, positive ways.

THE COMMUNITY MEETING

This was a wonderful time to learn all the different ways that CMN and its members have impacted our lives and our work with children.

Lesson: When we take time to get to know each other, a room of 100-plus can suddenly become much smaller.

NAP TIME

Erin Lee says: This was great! Some of us don't have the constitution to go eighteen hours in a row, no matter how much fun we're having. This was my favorite new feature. I think we should always, every year, have nap time.

WORKSHOP C

Marci didn't take a nap, and now she's sorry. She thinks she can take one during this period, but she forgot that her singing partner has now swung into full "reporter mode" and has used her position to infiltrate Kitt Cox's insightful workshop for Men in Early Education *right outside her window*, and if we all holler loud enough, Marci on the second floor is in a very convenient location to grab the camera, open the window, precariously hang outside on the ledge, and take lots of photos of Erin Lee and the menfolk with cows, goats, sheep, turkeys....

Lesson: Always nap when you have the opportunity. It may not come again.

ROUND ROBIN (NIGHT TWO)

Night Two was kicked off with panache by seven-year-old Loren Gillogly, followed by fifty-one other talented grownups. Fabulous backup dancing by the aforementioned Evalyn Harper and the triple-threat-talent Naomi Sneiderman, aged eleven.

Lesson: If five- to eleven-year-olds can dance like that to the music we make, we are doing something right.

POST-ROUND ROBIN LATE-NIGHT JAMMING

A plugged-in, unplugged new wave retro mixing of funk, folk, rock, and rockabilly. People harmonized to tunes from the Everly Brothers to Woody Guthrie to Springsteen to Jill Sobule.

Lesson: No matter how many songs we know, there are always so many more to learn. Our search engines are now humming; are yours?

MAGIC PENNY AWARD

Nona Beamer was the recipient of this year's Magic Penny Award. (See the report on p. 34.) Nona couldn't attend personally, yet the video of Nona speaking directly to the CMN membership as she thanked us and

wished she could be with us was so very moving that we all got at least a sense of what a lovely lady she is. Kaliko Beamer-Trapp accepted the award for Nona and shared not only her songs, but his own stories of how special she is.

Lesson: One person absolutely can make a difference!

WORKSHOP D

The musical games workshop led by Bonnie Lockhart was going full swing and involved actual physical activity from people much more awake and alert than we were. We toddled over to Nancy Schimmel's workshop on environmental music and listened quietly to the pretty songs about nitrogen fixing bacteria.

Lesson: We shouldn't try to skip and hop holding both a partner and a cup of coffee on four hours of sleep.

THE CLOSING CIRCLE

This was a wonderful time for everyone to share their experiences of the weekend and as members of CMN. It was also a great opportunity to say thank you to conference chairs Ingrid Noyes and Joanne (JT) Tuller. More big thanks went to members Linda and Dennis Ronberg from the Linden Tree Children's Records and Books store in Los Altos, California. The Ronbergs did an amazing job of organizing the sales room with their own items and the wealth of CMN members' products within, staffing it themselves throughout the weekend.

Anna Stange showed great fundraising skill by auctioning off the shirt on Bruce O'Brien's back, and *someone paid \$100 for it!! Seriously!!* Elise Witt almost took out the winner because she wanted it that desperately.

People sang songs that they had written *over the weekend!* Seriously! Apparently not everybody needed that naptime.

Lesson: No matter how much we pack into the weekend, the weekend is never long enough.

LEAVING THE CONFERENCE

Ten miles, six cows, and two wrong turns down the mountain and we realized we'd forgotten something. Oh man, we forgot to get that map...

Erin Lee Kelly and Marci Appelbaum are both registered Music Together teachers teaching a developmental music program for very young children and their grown-ups. They also co-teach a theater program for elementary school students for whom much of their music was originally created. They are currently writing, recording, and performing in New York City for little kids, big kids, and their grown-ups.



photo by Ingrid Noyes

Erin Lee and Marci performing during a CMN national conference round robin





He Inoa No Nona— In Honor of Aunty Nona

A Report on the 2006 Magic Penny Award Presentation

by Leslie Zak

Perhaps it was the papaya softness of the hour; the 2006 Magic Penny Award presentation, always a highlight of our annual national conference, was on Sunday morning. Perhaps it was the azure of the perfect autumn sky, recently freshened by the first rain of the California season. Maybe it was the stunning and deeply moving Magic Penny Award trophy itself: a sculpture of a garlanded Hawai'ian woman joyously welcoming the children climbing into her lap, a small boy offering her the iconic copper coin. Created by Arizona ceramicist Harriet Morton of Arts for All in Tucson, it was carried with the greatest care, intact, from Arizona to Walker Creek Ranch in Petaluma by CMN President Frank Hernandez.

Surely, these were but a few of a confluence of charismatic factors which created a palpable ambience during the 2006 CMN Magic Penny Award given to Hawai'i's Nona Beamer. Sally Rogers and Ingrid Noyes organized the tribute program, and we all agreed that for the more than one hundred attendees it was an especially warm and inclusive experience.

Above all, the choice of Nona Kapuailohia Desha Beamer—"Aunty Nona," an extraordinary woman who has heroically dedicated her life to Hawai'ian cultural education—was at the heart of this especially magical Magic Penny mood. No one could be more deserving, or better embody the loving and powerful spirit of *aloha*, of music, and of "passing it on" from one generation to another than this octogenarian. Singing to and with children is the very heart of Aunty Nona's work. This is the legendary


storyteller, songwriter, *kumu hula*, chanter, classroom teacher, cultural expert, and proudly passionate Hawai'ian who traces her ancestors back for more than 500 years, the originator of "Hawai'iana," a word she coined in 1948 to mean "the study of the very best in Hawai'ian culture." This is a woman whose warm and embracing persona is supported by the bone and muscle of unstoppable determination and steadfast mission. In a unique global career of more than sixty years, Nona Beamer has conducted countless workshops, published numerous Hawai'iana books and recordings, raised her children in her family's centuries-old musical traditions, and inspired the establishment of the Hula Preservation Society, a nonprofit organization dedicated to honoring the lives and art of beloved elder hula masters. Aunty Nona also taught for nearly forty years at Kamehameha Schools, where—triumphing over serious institutional and official resistance—she was instrumental in reclaiming, preserving, and integrating indigenous Hawai'ian culture into the curriculum, where it thrives to this day.

And, without doubt, the morning's atmosphere was deliciously flavored by the in-person presence and the very essence of Kaliko Beamer-Trapp as he represented Nona, his adoptive mother, who was unable to attend. British-born Kaliko, who also presented an excellent workshop in Hawai'ian music and hula on the previous day, is a master teacher of Oceanic and Polynesian languages (and the ukulele). He led the CMNers in his mother's songs, including one of Hawai'i's most beloved and well-known, "Pūpū Hinuhinu" (Shiny Seashells; see

PIO! #54 for a lead sheet), gently rocked by our minimalist clicking of cowrie shells, and "Kahuli Aku" (on page 36 of this issue).

As Kaliko brought a special spirit to the event, so did Ingrid Noyes, sharing her personal notes and down-to-earth observations from her island visit with Aunty Nona. Ingrid and Kaliko also dueted delightfully on some rollicking Beamer family tunes, including "Big Tin Roof" in pidgin—a dialect, Kaliko explained, which is a Polynesian/English patois. I had the honor of presenting one of Nona's enchanting Hawai'ian legends, "Naupaka," filled with the silky rhythms of Pacific breezes, ocean waves, and the Hawai'ian language, the text of which was generously provided by Kathy Kapua, Aunty Nona's "sister and caregiver."

In addition to Kaliko, Aunty Nona sent a history-filled, charming, and very touching video message to CMN, featuring interviews with two more sons, Keola and Kaponu, both highly regarded and Grammy-nominated musicians in Hawai'i. Through this means, as well as her music and the graceful ambassadorship of Kaliko Beamer-Trapp, we could feel Aunty Nona's spirit filling the room, and more than one CMNer would have wanted, like the children in the Magic Penny sculpture, to climb into her lap for a song.

Leslie Zak, longtime CMN member and Great Lakes Region Co-rep, is a singer, actor, writer, and arts educator based in Columbus, Ohio. She has contributed several articles to PIO! and compiles the journal's Regional Reports. 



Kaliko Beamer-Trapp presents Hawai'ian music

photo by Sammie Haynes

Guest Editorial

►continued from page 1

All Together: Music, Movement, and Drama," seemed tailor-made for me. Since being in Mara's workshop, my three theater classes have enjoyed Mara's version of the Zimbabwean song "Sorida," and one class performed a storysong that she shared with us entitled "Saving Los Politos." So thanks, Mara!

In another CMN connection, my theater class of four-year-olds performed a storysong called "Thorna Rosa," which Amy Conley has shared with CMN members. Amy couldn't come to the gathering, but she helped me in a pinch last summer when I needed some "magic songs" for a last-minute summer camp job. And in still another connection, CMN member Sandy Pliskin recently hooked me up with a new preschool music job.

The gathering offered songs aplenty for the preschool set. The song cir-


cle led by Marie Hopper and Carole Peterson turned up many delightful ideas. Barb Tilsen engaged us all with a "Poof" of a colorful scarf on a new song in which children are turned into various animals, then back again. I can't wait to have a CD of that one! Liz Hannan, also at her first gathering, showed us some terrific fingerplay technique on the wishy-washy ladies down in the valley. And who knew there could be so many songs about alligators? The workshop was valuable to me in helping refine my technique and vary my alligator offerings.

Johnette Downing's session about going on tour got me thinking about expanding horizons. Mr. Billy and others chimed in with advice on setting rates, marketing, and purchasing lightweight sound equipment. Johnette also made the key point that it's okay for kids' musicians to wear black. This was a relief, since I have never been the type to put on pink polka dots or

wear balloons on my head.

The great thing about the gathering is you keep learning outside of the workshops. Just hanging around, I found out about improving my Web site and marketing music classes to preschools. I also learned about Petaluma's labyrinthine Grandmother Oak while hiking and singing nature songs with Jackson Gillman and others.

Finally, I simply took a dose of great energy from the event. It gave me a greater sense of professionalism to find so many talented people who do what I do. I left with a new bounce in my step and enhanced confidence in my performances. So thanks, everyone, for bringing me in!

Liz Buchanan is a singer, writer, and songwriter living in Arlington, Massachusetts. She also teaches music and drama to children of all ages, and is at work on an original musical play intended for family audiences. 

CMN Internet Services— Helping Build Community

Have you checked the CMN WEB SITE lately?

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

NEW

In the members section, we've started posting **MIDI files** for the songs in *Pass It On!* to help you choose them for use and learn them.

NEW

Johnette Downing has created the new **Music Mania** page filled with fun music games, puzzles, and how-to activities just for kids.

Don't have Internet access at home?

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



**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.**

KĀHULI AKU

music by Nona Beamer
words traditional



In the beautiful forests of Hawai'i, there live tiny shell creatures called kāhuli. They were named kāhuli because of the curious way they turn from side to side when they walk. They live on the cool branches of the hau trees and on the leaves of the ti plant. They are beautiful little shells of delicate pink, yellow, and green.

(Excerpted from *The Promise of the Tree Shells* by Nona Beamer)

Slow

G D7 G D7 G

Ka - hu-li a - ku ka - hu-li mai ka - hu-li lei 'u-la lei 'a-ko-le - a

G7 C G D7 G D7 G

ko-le - a ko-le - a ki - 'i i ka wai wai 'a-ko-le - a wai 'a-ko-lea Ah—

D7 G D7 G

Ah—



Notes:

kāhuli: Fanciful name of the Hawai'ian tree shell *Pūpū Kani Oe* (*Achatinella*), belonging to a general class of land shells

'ākōlea: A native fern with beautiful, large, lacy fronds

kōlea: Pacific golden plover, a migrating bird which comes to Hawai'i about the end of August and leaves early in May for Siberia and Alaska

The last two measures are meant to imitate the sound of the tree shell.

Kāhuli aku
kāhuli mai
kāhuli lei 'ula
lei 'ākōlea
kōlea, kōlea
ki'i i ka wai
wai 'ākōlea
wai 'ākōlea
Ah.... Ah....

Turn little tree shell
Turn back again
here is a red lei
lei of 'ākōlea fern
plover bird, plover bird
go down to the stream
sip the sweet nectar
from the flower.
Ah.... Ah....



2006 CMN Silent Auction Contributors

The silent auction fundraiser held at the 2006 Annual National Conference in October was a resounding success. We are grateful for the generous support given by these contributors. Please check out their Web sites, support them, and tell others about them

BUSINESSES

Discount School Supply (toddler rhythm band set)
www.discountschoolsupply.com

Sanford Corporation
(tub of Rubbermaid art supplies)
www.sanfordcorp.com

Scholastic Books (teacher activity books)
www.scholastic.com

Sunice Sportswear (leather jacket gift certificate)
www.sunice.com

World Folk Music Co.
(CDs/books sets; CD/recorder set)
www.worldfolkmusiccompany.com

INDIVIDUALS

Marci Applebaum (basket of Aveeno products)

Mara Beckerman (5-string banjo)

Sandy Byer (Laotian scarf)

Joanie Calem (music-related books)

Mimi Chenfield (book)

Carl Foote (Web design services)

Lisa Garrison (insider's tour of Lower Manhattan)

Jackson Gillman (high performance coaching)

Judy Caplan Ginsburgh
(basket of music CDs, toys, & props)

Sammie Haynes (CDs)

David and Jenny Heitler-Klevans (music books)

Dave Kinnoin (homemade cookies)

Cormac McCarthy (CDs)

Carole Peterson (bag of music CDs & props)


Betsy Rose (CDs, cassettes)

Susan Salidor (CDs, instruments, & props)

Mara Sapon-Shevin (handmade pillows)

Anna Stange (piano instruction books & music books; basket of organic home-canned goods)

Julie Thompson (CD)


Leslie Zak (T-shirts; handmade tiles) 

CMN 2007

National Conference and Twentieth Anniversary Celebration

Mark your calendars and memorize these dates: September 28-30, 2007. The Children's Music Network will celebrate our twentieth anniversary at our annual gathering, this time in Albany, New York. *Twenty years!!!* That's twenty years of choruses, twenty years of networking, twenty years of reminding each other that we are not alone. For twenty years now we've been there for each other, giving each other songs and techniques and contact numbers and shoulders to cry on and lovely choruses and zipper songs and games that will work in my classroom and songs about history and family and love. Twenty years of rock-solid friendship.

We will present a wise leader in our field who will receive our Magic Penny Award, fast becoming the most coveted award in children's music because anyone who receives it has made a difference, not just to music, but to children. Just look at the names of previous winners: Ruth Crawford Seeger, Nora Guthrie for her dad Woody Guthrie, Bob Blue, Nancy Schimmel for her mom Malvina Reynolds, Marcia Berman, Hawaiian legend Nona Beamer, Suni Paz, and Ella Jenkins. As we go to press, arrangements are not quite final, so we can't yet release the name. We'll keep you posted.

The 2007 conference will feature over sixteen hours of creative and practical workshops, discussion panels, and master classes on the subjects that are unique to people who work with young people and music, in formats that range from lectures to song swaps, with soul-nourishing break-out discussion groups. If you use music to work with children—or want to—this is the one “must attend” conference of the year for you. Check www.cmnonline.org for the full list of workshops as they develop. Whether you are a performer, or an educator, or a non-musician parent, whether you work with teenagers or the youngest of toddlers, CMN's annual conference is for you. And to think that we've been going now for *twenty years!!!* Get your ya-yas, or da-das, or ma-mas, or wah-wahs out, and celebrate with us! 



ATTENTION: KIDS!

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


News from PIO!

Twentieth Anniversary Is Coming!

by Nancy Silber, editor

This issue of *PIO!*—#55/#56, Winter 2007—seems to be one of the larger ones, and is rich and replete with ideas, thoughts, and generous advice from numerous CMN contributors. Every category (features, columns, reports, departments, songs, photos) is well represented by members from across the country. As with every issue of *PIO!* we are impressed with the talent and grateful for the gift of writings and creations from so many CMNers.

The next issue (#57, Fall 2007) will be unique for another reason: we will be celebrating the twentieth anniversary of *Pass It On!* Plans are in the works to make this a singular and special issue, one of celebration and joy. Please think how you could be a part of the festivities. You could contribute something connected to the twentieth anniversary theme, or you could simply choose to send in something completely unrelated that you think CMN readers would enjoy.

We also are eager to hear your ideas on how we can celebrate *PIO!*'s anniversary. Please send me an e-mail (nsms2@aol.com) if you have any inspirations or thoughts that you think would be helpful to us. *PIO!* is a journal put together with the hard work and support of many people. *Now let's celebrate!* 

CORRECTIONS

In Sandy Greenberg's song "When I Get Mad" in *PIO!* #54, the chord over the rests after the words "you get madder" should be Cm(Am), not the E(C#) that is listed. This accommodates the children echoing those words. For the same reason, the chords G(E) and Cm(Am) should appear over the rests after the word "louder" in the fourth measure. Lastly, the bridge begins with the words "If you," which are two eighth notes on the note A below middle C.

Joanie Calem's song "Hey Everybody," also in *PIO!* #54, was originally written in the key of C and inadvertently transposed to the key of F. Boomwhackers are in the key of C Major, and the colors listed in the song correspond to the pitches in C Major. To use the lyrics as listed, the song needs to be sung in C Major—i.e., purple is an A (not a D as was notated); red is a C (not an F); dark green is a G (not a C); yellow is an E (not an A). If the song is sung in the key of F major, the corresponding Boomwhacker colors to match the pitches and rhythms listed would be "or-ange light green, or-ange light green" and "red red purple, red red purple."

Omission: Alvin McGovern transcribed the interview with Helen Kivnick in *PIO!* #54, "Singing Is Belonging: Citysongs Kids."

Letter To The Editor

Dear *PIO!* (a letter written in August 2006),

This November my term on the CMN Board of Directors will expire and I have decided not to run for re-election. The main reason is that very little of my work now involves music with children. I've been a board member from CMN's beginning. It's been an honor and a blast to try to help CMN blossom.

In leaving the board (though not CMN) I'd like to offer a couple of thoughts about our wonderful network:

- I think we've done our best when we've stuck most closely to the original vision of CMN as a network whose main function is to link together those who use music to empower children. The support we give each other is our principal product. It doesn't seem likely to me that we'll develop into a national powerhouse with thousands of members and a staff big enough raise the money to keep a staffed enterprise afloat. To me, the brightest future lies in strengthening regions and chapters.
- We should invest heavily in elaborating and spreading our Web site. It's a wonderful tool for any network, and ours is particularly good. Putting *Pass It On!* online is a great thing to do.
- I think the national CMN Board will work best through strong committees, linking to representatives of regional boards. It's very expensive for the national board to meet physically more than once a year. We should try to do that, since face-to-face contact is very enriching, but embrace teleconferencing for other meetings.
- We serve our mission admirably when we present and document the history of children's music. No one else is doing it, and we're good at it. The Magic Penny is a very good start, and we should do even more. By honoring those who have built the foundation on which we work, we assert that children's music is of real and vital importance.

Again, it's been wonderful to serve on CMN's board. I encourage others to consider board membership, locally and nationally. It's a help to CMN, and it's a lot of fun.

Phil Hoose
Portland, Maine



SPRING IS A-COMING

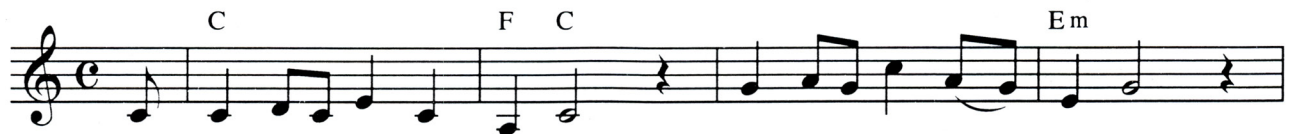
traditional



Bruce O'Brien introduced this new version of the traditional song "Train Is A-comin'" at a Midwest regional gathering back in 2003. It can be used for just about anything, and it is a surefire way to get the audience singing with you when you ask them to join you on "Oh, yeah!" After a few rounds of your own ideas, open it up to the audience for other suggestions, and ask them to clap, as well as sing, on "Oh, yeah."



Moderato



The spring is a-com - ing, oh yeah; Spring is a-com - ing, — oh, yeah.

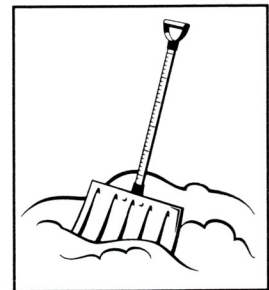
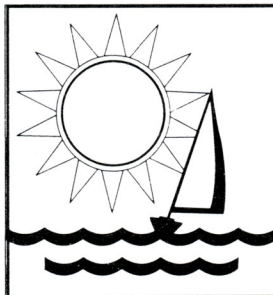


Spring is a-com - ing, spring is a-com - ing, spring is a-com - ing, oh, yeah!

The spring is a-coming, oh yeah;
Spring is a-coming, oh, yeah.
Spring is a-coming, spring is a-coming,
Spring is a-coming, oh, yeah!

Zipper in:
Snow is a-melting...
Days are getting warmer...
Birds are flying north...

And, of course, at the appropriate time:
Fall is a-coming...
Winter is a-coming...
Summer is a-coming...



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

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 Web site (www.cmnonline.org).

GREAT LAKES

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We're singing in the new year while we plan a series of song swaps, times and places TBA soon. We're pleased to report that in response to an increasing number of inquiries, we have sent more satisfied folks to the CMN Web site—what a great resource! CMN members Joanie Calem, Mark Wilder, and Leslie Zak presented a CMN family concert on February 4, 2007, in Columbus, Ohio. And we're all gearing up for the conjoined regional conference with Midwest in May. In a late-summer election, Leslie and Joanie were re-elected for another two-year term as regional co-representatives.

MID-ATLANTIC

Jenny Heitler-Klevans
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In late January, several CMN members were involved in organizing a children's concert as part of the Thirtieth Anniversary Winter Gathering of the People's Music Network in Philadelphia. The Mid-Atlantic Region will hold a song writing critique workshop in conjunction with the Philadelphia Area

Songwriters Association (PASA) on Friday, February 23, 7:30 to 10:00 P.M. at the home of David and Jenny Heitler-Klevans. People will share songs that they've written for children and get feedback from other songwriters. Observers are welcome. Mid-Atlantic Region members are also planning a spring open mic and sing-along at Pebble Hill Church in Doylestown, Pennsylvania, date TBA.

CANADA

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There is no news to report from this region.

MIDWEST

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We kicked off the new post-CMN national conference year with a song swap on November 5, 2006, graciously hosted by Kathleen Weinberg in her Northbrook, Illinois home. Sixteen singers and dancers shared two rounds of excellent songs, followed by a wonderful dinner. A mini-meeting was held to discuss future regional activities and form a committee for organizing the 2008 National Conference. Carole Peterson and Kathleen Weinberg will co-chair. To build on our region's energy, another song swap is scheduled for February 25, 2007, at the Merit School of Music Center on Chicago's South Side, with our regional conference coming up on May 19. Watch the CMN Web site for more details.



NEW ENGLAND

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A song swap co-hosted by CMN and Rivier College is planned for Saturday, February 24, at the college's Early Childhood Center in Nashua, New Hampshire, 10:00 A.M. to 12:30 P.M. It's free and open to the public.

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

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

NEW YORK METRO

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and
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Here's a chance to *canta en español* and learn some new songs: our region's Fiesta of Spanish Songs Song Swap at the Little Dreamers of NYC Preschool on 53rd Street in New York on Sunday, February 25, noon to 3:30. If you haven't already received a flyer, contact one of the reps for details.

Several members from our region went out west to the CMN National Conference in Petaluma last October. We came back energized with new ideas, including starting a monthly newsletter to keep in touch with each others' activities. Contact Steve Zelin (see above) if you have news about what you're doing and/or how you are using CMN ideas in your work with children.

We had a region gathering in October, "Singing and Schleppling," which featured Beth and Scott Bierko sharing their ideas about connecting with their audiences. Lots of issues were discussed, from keeping a database of customers to having a life while juggling many musical activities.

We're looking forward to our almost-annual Metro gathering at Nancy Silber's (Long Island) in the spring.

SOUTHERN CALIFORNIA

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Our members returned from Petaluma with great reports, and it has

been exciting and inspiring to hear all the news! We are in the process of getting some song swaps and gatherings going here in Southern California. Announcements will be shared very soon. We are also looking forward to a folk festival in Claremont, California, in May, where we hope to make CMN's presence known in performances and workshops. Please contact Linda Kay Johnson by phone or e-mail if you are interested and would like to share ideas. She is eager to hear from you.

NORTHERN CALIFORNIA

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Energy is stirring for a song swap/workshop. Region members: stay tuned. Better yet, get in touch with Lisa Atkinson to help get things rolling.

PACIFIC NORTHWEST

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On Saturday, September 9, the region members gathered at the home of Dave Orleans in Portland, Oregon, for a barbecue and potluck capped off by a song swap. About a dozen members and friends of CMN convened outdoors for a backyard


campfire sing under a beautiful starry sky. Plenty of food and great music made for a memorable evening. We even attracted a few curious neighbors! In a fall regional election, Dave was elected to our leadership team and Greta and Bonnie were re-elected.

It was most gratifying to see five members of the Pacific Northwest Region (almost a third of our region membership) in attendance at the CMN National Conference in Petaluma, California, in October. And there was a regional gathering January 27th, 2007, at the home of co-rep Greta Pedersen.

Since we are such a wide region, we'd like to offer a standing invitation to all CMNers, whether inside or outside the region: If you find yourself performing near or passing through the greater Portland area, don't hesitate to contact one of our three regional reps, who would be glad to help make your visit a pleasant one. It would be a great excuse to hold a gathering!

SOUTHEAST

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There is no news to report from this region. 





ENGLISH IS CUH-RAY-ZEE

adaptation by Josh White with Pete Seeger

This "talking song" was put together by Josh White Jr. after reading the book *Crazy English* by Richard Lederer (© 1998, Pocket Books; used by permission). Pete Seeger added the refrain and slightly shortened the song.

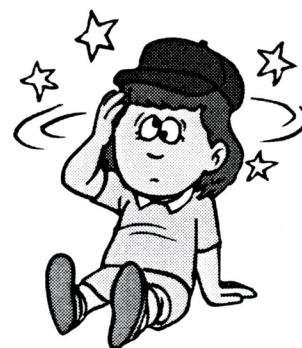
You can tap on a wastebasket or use a rattle for a slow walking rhythm. Pete uses the banjo accompaniment pattern shown, but we've also included a possible guitar accompaniment. No two people will declaim the words in the exact same rhythm, but Pete gives the first two lines of rhythm as a sample of how they might be done. In the lyrics, words in *italics> are phrases Pete uses while leading the song with an audience.*

Refrain

En - glish is cuh - ray - zee! _____

Harmony

cuh - ray - zee! _____



Banjo part

I H I T I I T I H I T etc _____

Guitar part

Rhythm example

En-glish! is the most wide-ly used lan-guage in the his-tory of the plan-et.

One out of ev - ery se-ven hu-man beings can speak or read it. (etc.)

English Is Cuh-ray-zee

➔ continued from previous page

[spoken] English! Is the most widely used language in the history of the planet.

One out of every seven human beings can speak or read it. Half the world's books are in English.

It has the largest vocabulary, perhaps two million words.

But face it,

[sung] English is cuh-ray-zee! (*"Next time sing with me."*)

[spoken] Just a few examples: There's no egg in eggplant, no pine or apple in pineapple.

A writer writes, but do fingers fing? Do grocers gross?

Quicksand works slowly; boxing rings are square.

[sung] English is cuh-ray-zee!



[spoken] If the plural of tooth is teeth, shouldn't the plural of booth be beeth?

It's one goose, two geese. Why not one moose, two meese?

The plural of index is indices. Should it be one Kleenex, two kleenices? *

[sung] English is cuh-ray-zee!

[spoken] In what other language do you drive on a parkway, and park on a driveway?

Recite at a play, and play at a recital? Ship by truck, send cargo by ship?

Have noses that run and feet that smell?

[sung] English is cuh-ray-zee! (*"Add some harmony!"*)

Cuh-ray-zee!

[spoken] You have to marvel at the lunacy of a language in which your house can burn up when it burns down.

You fill out a form when you fill it in. Your alarm clock goes off when it goes on.

And if a vegetarian eats vegetables, what does a humanitarian eat?

[sung] English is cuh-ray-zee!

[spoken] Well, English was made up by people, not computers,

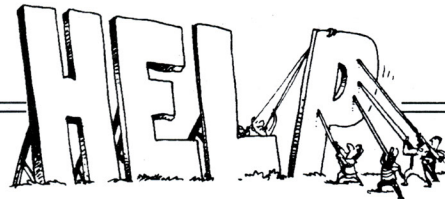
It reflects the creativity of the human race. So that's why when I wind up my watch I start it. When I wind up this song I end it.

[sung] English is cuh-ray-zee!

**Pete says, "In India, nobody knew what a Kleenex was, so I said, 'If males are one sex, are male and female two 'cices' (see-sees)?"*

The 2006 National Conference Round Robin Song List

is now available in the
Members section of the
CMN Web site,
www.cmnonline.org



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!

Walking the Talk

➔continued from page 4

became *Let Your Voice Be Heard* to Alfred and Hal Leonard and they said, "We could publish it as a collection of songs, but we don't really care about any of the rest of it." I said, "But the rest of it is the most important part!" They weren't interested in the recordings of the songs at all. That was what pushed me into saying that I'd do it myself.

I started getting manuscripts from people from different cultures saying, "I have game songs; do you want them?" These were all scholars and ethnomusicologists. So first, Pat Sheehan-Campbell and Phong Nguyen partnered to do *From Rice Paddies and Temple Yards*, which was an overview of Vietnamese music for use in elementary classrooms written by somebody from the culture. It was the first collection of its type. We did this for a whole series of cultures. Luckily Pat Sheehan-Campbell immediately jumped on board with all of this and saw what I was trying to do because she had studied music, particularly of Asia. So we did the same thing with the music of Cambodia, China, and Thailand. Those three came directly from her.

Andrea Schafer, who's Polish, came up to me, again at an Orff conference, and said, "I have a whole collection of Polish songs and games and dances, are you interested?" And I said, "I'm interested if we do all the cultural context." So she had to get in touch with all her relatives and her husband's relatives and we did a wonderful recording with a traditional Polish band in Chicago that she knew.

Brian Burton did *Moving Within the Circle*. This book was the first time that Native American people were involved in a collection of Native American music that was meant for communicating that music and those traditions to children in the mass American culture.

The Apache group signed on with great excitement, and their voices in many cases are on the recording. Over a period of twenty years, Brian, who is part Native American himself, had won their trust and respect, so they were willing to work with him.

Really the hallmark of World Music Press Publications became this cultural integrity: that it's authentic but it's accessible. So it's not ethnomusicology in the sense of that dry academic stuff where often it's on the page but you never hear it. I was trying to help keep this music alive for the next generation of people both from and not from the culture. Many times families were buying these resources as a way of retaining their culture for their next generation of young people. That began to happen a lot. Families who had adopted children from some of these cultures were buying the book sets. Teachers who want to tie into the social studies curriculum now have something authentic to use.

What seems to have happened over the years is that a lot of culturally based community centers which offered after-school programs for kids were using our publications as the foundation for their classes. So it became a way that the culture here was able to communicate their own traditions effectively.

So WMP started in 1985, and it's still going in 2006, but my involvement now is very minimal. I found that it was really draining on me to do what I had to do to make the publishing company successful. My focus was being forced to change from helping to keep the repertoire alive to helping to keep the company going—meeting the bills, being able to pay for the new print run, being able to pay for storage in a warehouse, being able to pay for fulfillment of the orders where somebody calls in and there were people who were packing up the orders. That all cost me something

and it meant that I had to become more of the business person than the editor in chief working with somebody from the culture on developing manuscripts.

PIO!: *And you were both of those things.*

JCT: I was, and I was also the chief marketing person. I would do workshops all over the country and in Canada. By the time I got home I would take to my bed and stay in pajamas for a day. I also had health, personal, and family issues at times. With the set-up and take-down time at conferences and the whole business side of it, even though I was good at it, it became all-consuming and draining. After a while I said, "What am I doing here?"

PIO!: *Did you have employees?*

JCT: I had a couple of part-time employees in a bookkeeping capacity and packing orders in my old house, but really it was me. Gradually I realized that my work had become the business. But what I loved was working with the material. Then I started to find even that was too draining. I'm fifty-nine and I just had that feeling that what I wanted to be doing is interacting with the people from these cultures and helping the new generation value what these immigrants, who came in their diaspora, had brought with them, whether it was Vietnamese or Cambodian immigrants who had survived Pol Pot, or the Lebanese, or now we have this vibrant Brazilian community here in Danbury. Every wave of immigration includes people who came here having been master musicians, carvers, dancers, storytellers, costume makers, chefs, puppeteers. They are all here.

Why wouldn't they keep their traditions here? Well, because they couldn't make a living doing it, unlike in their own traditional culture where often they were supported for being the master artists they were and had apprentices. When they

came here, they really had to figure out how to make a living in the American milieu. For them, often it was working as a chef, going back to school, depending on what country they were from. Often Indian musicians could maintain a part-time profession as a teacher, like Jayanti Seshan, who's the director of the Apsaras Dance Company. But she's a math teacher at a middle school here.

Everybody had to do something to support their families. Gradually the kids would say, "I want to be American." What I found here was that the children of the first and second generation of any culture didn't really have the connection to their cultural heritage unless they went to a cultural school. But not every culture in every community created these cultural schools for them. So I began to worry on their behalf that stuff was going to die out, because I was seeing it in my own family. I don't speak Yiddish. I'm sorry I didn't learn it and that whole repertoire of Yiddish songs. I don't know my own culture, and my mother's dead now, so I can't learn it directly from her. So, in 2004, I decided that rather than spend all my energy on World Music Press, I was inspired to work more with the culture bearers in the community of the greater Danbury area where I live. I wanted to let them know that they were valued for what they had brought here to this country. I felt compelled to document what they had to offer, to preserve it and present it.

So I created the Connecticut Folklife Project with a couple of my friends who understood what I was trying to do, including Rick Asselta, who has worked closely with Jane Goodall [renowned authority on chimpanzees] for many years and with the alternate high school where there a lot of immigrant kids; and Dennis Waring, who's an ethnomusicologist I knew from graduate school, and who's also a member of Sirius Coyote [a performing group which

focuses on music of the Americas]. Through the National Folk Alliance Project of Music and dance we got the 501(c)(3) nonprofit tax-exempt status and started to get grants. What I saw were two initiatives: one was finding who these people are who live in our community, and the other was preserving those traditions. Lynn Williamson at the Institute for Community Research in Hartford had already begun doing this kind of research in her work.

PIO!: I never even heard of that Institute for Community Research.

JCT: ICR. Lynn's a wonderful folklorist, a wonderful resource, and has discovered many, many people in their pocket communities retaining their traditions. She has created a program so that they will be apprenticed with somebody either from their culture or not, but who values what they have to bring. She gets grant money for that and she helps present showcases so that community organizations will find out about them.

My focus, as a musician rather than as a folklorist, was more on helping to breathe life into the artistic expressions of these people and presenting those to the community at large as a way of valuing the ethnicity of the people who are immigrants here. I also wanted to bring the awareness that there's no immigrant "problem" here. There's an immigrant treasure trove that we have in our community. Let's find out what their traditions are, let's appreciate them, let's witness them, let's acknowledge them, let's respect and celebrate them.

So there are two main initiatives Connecticut Folklife has: the first is to locate, document, and preserve master artists from all different traditions. The second is to present them. So far we have hosted a series of events where we have master artists from the presented culture. We had a wonderful tabla player who performed with one of

his teenaged students. The Indian community decorated the concert hall with their artwork and brought in statues, and we had donations of food for a traditional food buffet of snacks and sweets. The audience was able to witness dance and music with the Indian community. It was a wonderful celebration of Indian culture. The Indian community does this a lot for themselves, and the public is welcome. But the majority of people who come to these things for any of the ethnic celebrations tend to be the people from the culture. My goal was to have that be one third of the audience and two thirds be the rest of the community of all the other cultures, not just those who stereotypically might have an interest in other cultures. Lynn Williamson told me they'd tried that kind of thing and what they found was that the people from the culture support us, but the other people are few and far between. I told her I didn't think it would be true in Danbury. I think Danbury is going to be a place where they're going to turn out in force.

PIO!: Have you been right?

JCT: I've been right! Our last concert was the Russian folkloric youth dancers from St. Petersburg, Russia, and probably one-third of the audience was either Russian expats or families who had adopted Russian children and wanted them to know something of their roots and wanted them to speak Russian with the dancers. The rest of the audience was the Indian community, the African-American community, the Philipino, Jewish...

PIO!: Oh really? Now, is that because they're part of your organization, because they know you? Is it through their connection with you?

JCT: It's not so much that they're part of the organization. It's the intensity of my outreach to those

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Walking the Talk

➔ *continued from previous page*

communities. I vowed with the very first concert that we did a couple of years ago that I was going to go into the communities and pull people out and say, "You've got to come to this. You're going to love it and it's going to be interesting and exciting. Please come and network in your community and bring some people."

PIO!: *Even though it's not from their community. So you'd go into the Indian community, and tell them to go to the African concert...*

JCT: Right. And it worked. The newspaper covered it. And I would be quoted saying, "This is a celebration of our diverse community." In the greater Danbury community, fifty-five languages are spoken in our schools. It just seemed like having a series like this that celebrated each of the cultures was an important way to acknowledge them to each other and to the community as a whole.

PIO!: *And about how big is an audience for these concerts?*

JCT: 650.

PIO!: *Wow!*

JCT: And very diverse. And very diverse age-wise, which is also a goal of mine. We had so many children at this last concert. During the intermission, flocks of children went up on the stage and pretended they were the Russian Youth Dancers, who were children themselves.

PIO!: *And did they come because of outreach to schools?*

JCT: I saturated the schools with fliers. I talked to the music teachers and the superintendent of music and art, who's very supportive here. But I also found pockets, like the families who have adopted Russian children, and they spread the word. I went to the Russian Orthodox, the Greek Orthodox, and the Ukrainian churches and they spread the

word. Fourteen families from Holy Trinity Russian Orthodox Church came. I invited a business that does all European arts and crafts, and she created a wonderful display. They thronged to her booth. That was typical.

PIO!: *This is one of the issues that comes up with most white activist types of organizations and in CMN: how do we get people to come to us? And I have said for years, "You can't ask people to come to you, you have to go to them," and this is exactly what you've been doing.*

JCT: Yes. But let me tell you something. There's an important book you ought to read. Donna Walker-Kuhne is my guru in community outreach through the arts. She wrote a book called *Invitation to the Party*, which I have read a million times. It teaches how to issue that "invitation" without being the white or the black person who says, "I want to help you do something here." The issue is not what you're bringing to them: it's what they are going to bring to you. But the invitation to the party has to be issued in a way that they genuinely feel that you want them to give you what they have to offer. In all of our PR, we issue an invitation to our party with the message that we want them there for what they have to offer.

Walker-Kuhne began her outreach to the Native American center across the street from the Public Theater [in New York City] where she worked. She went across the street to introduce herself when she was brought onboard to do audience development. (That's officially what it's called, but it's really building community.) She asked the people at the Native American Institute if they had ever been to programs at the public theater. And they said, "No." She asked, "Why not?" They said, "No one ever asked us. You're the first person who's come across the street. And so we thought it wasn't anything that we were welcomed to." And she said, "What else?" They said,

"We wouldn't have known what to wear. We wouldn't have known how to behave. We wouldn't have known what's appropriate, so we didn't come." And she said, "We want you! Wear what you want to wear; it's informal. We welcome you; our door is open. Please, we need what you have to offer." And she did this with many, many communities, where she would say, "How can we serve you better?" It was a heartfelt statement of wanting to share each other's gifts.

We have applied this thinking to our programs. It means that when the Russian dancers did a dance workshop for dancers in our community, the Indian dance teacher and some of her students came. She vowed that she would be there for me to be part of this Russian thing, specifically so that the Russian students would get something from the Indian dance students of their age and her Indian dance students would learn something from the Russians. She came to the concert bringing a lot of people with her from the Indian community. They came over to me saying, "You are doing something so wonderful!" This was at the Russian concert; this wasn't at the Indian concert. They were there, too, but of course there they were feeling very wonderful that we were celebrating them. They suggested the idea of an Asian Day festival with all the different Indian dancers and taiko drumming [traditional Japanese drumming] and a Chinese dancer. They knew some of these people and promised to convince them to take part. You begin to have this revitalization of that sense that we are all here building the community together and we value each other and we're going to work together and we're going to become tight as a community and we will make an effort to go, even though it's not our culture, and celebrate what's on the stage as an expression of the cultures of our area.

PIO!: *And then you have ownership of the*

bigger American community as opposed to "my Indian community."

JCT: That's right. Our American community embodies all this. Why aren't we saying we need to be there at the Lebanese festival as Indians in our community, not because we're Indian but because we're part of the Danbury community and so are they and we want to show them we care. It's not only the Lebanese community that values the Lebanese dancing, food, and storytelling. We care, too.

PIO!: *So how do you bring this into a school setting and really empower the children from a bunch of different cultures, as well as the children from outside the culture, to feel comfortable with it?*

JCT: I think the clue to everything is context and familiarity. If you're having a multicultural festival, as we do here in almost every school, then you have that sense of having something that is valued by the school system as a whole. If you have a school system where it's mostly one culture (not necessarily all white), how do you introduce the idea of valuing other cultures? I think it's just picking and choosing repertoire that is exciting for anybody to do and introducing it in a cultural context. The teacher is the most important part of the whole thing. Their whole attitude toward the material, their enthusiasm and passion for it, and the amount of knowledge that they bring to the study is key. They must be able to speak in children's terms about cultural context and make it come alive for all the kids. The teacher needs to know how to connect the "new" culture to the familiar one through a game song from the tradition that's the majority population, for example. If you have an African-American classroom, do one of the game songs they already know. Then you show them a map and say, "Kids in another part of the world do game songs, too. Here's one of theirs." If they want to laugh at the way the language sounds at first, that's because it tickles their

ears. You can giggle because it's new and different, but what you really are going to do is be excited by it. And that laughter is maybe a beginning entree of excitement.


I always go back to context, which empowers the teacher to feel that they have the tools to personalize it, to make it come alive for the classroom and then to communicate it to the children. The teacher begins to be the conduit for the life force of that offering to flow to the children. So if you have a teacher who says they're not comfortable with this, and wonders, "Is it appropriate—I'm Jewish, I grew up in the Bronx—is it appropriate for me to do something from Ghana?" Well, a Ghanaian is going to say, "If you do this with a good heart and you have tried to master it by listening to a culture bearer, you are doing good work!" which is why World Music Press has culture bearers pronouncing everything. If you have made that effort to be a serious student of that tradition in some small way, then if somebody from that culture walked in from their culture, they would be delighted. The way they're going to be delighted depends on your attitude, your heart, your trying to be authentic, your acknowledgement that this is something important that you want to share and that you are a student of the culture.

So it might not be perfect, but you don't want students to miss out by not having it at all. Choose your repertoire carefully and limit it to things that won't be harmed. For example you don't want to do something sacred, like a Navajo Blessingway song. The Navajo shaman took his entire life to do it accurately; that's who should be doing it. But a Navajo children's game or a corn grinding song or a social dance song, everybody welcomes you doing that if you do it with the acknowledgment of the respect for the culture and the right mindset. Present the music in context, with passion, accuracy, and authenticity as much as you can, learned

from a culture bearer if you can, or from a resource that involves the culture bearers, if you can. Then, if a student in that classroom from that culture perks up and you see that they would like to volunteer, you could say, "I think maybe my pronunciation isn't perfect, could you help me?" And if they want to they will, and if they don't, they won't, and let it drop. Or you say, "Can I meet with your parents or your grandparents? I'd love to learn how to sing this better so I can share it better with your friends." You could ask yourself, "If somebody from that culture came into my classroom and witnessed this, would they cry tears of delight?" You want to be able to say, "Yes!" And most often they will.

When I went to Ghana, it was the same thing. They didn't care if we were white or black, old or young. But they loved the fact that we were there valuing what they could teach us. That was a valuable lesson for us to come home with. To teach this material, we just had to have a big heart and love what they were teaching us. This holds true even in a classroom where you're trying to bring this material to the students. Having the students feel like this is an open invitation to something exciting, new, and wonderful. This whole world of cultural richness is about to be given to them with the knowledge of the world beyond their own doorstep. That's what's exciting to me.

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 longtime CMN member.

This interview was transcribed by Sammie Haynes. 



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.



FRAN AVNI

Rhythm and Rhyme: Snappy Songs for Little Learners

With rhythm and rhyme, singable tunes, and an ingenious use of interesting words and ideas, Fran Avni has provided a language building curriculum for preschoolers and beginning readers. Fran's newest CD has twenty-five original tracks (twenty-three of which she wrote) using various up-tempo styles: calypso, reggae, country, jazzy, folky—all very danceable. The collection is geared to teach articulation, phonological awareness, and word play, but the lyrics of the songs draw preschoolers to the sounds and sights of our beautiful planet. Fran sings the lead vocals and harmonies, and is joined by many friends, big and small, on a wide range of string instruments, keyboards, congas, flute, and digeridoo. The CD is aimed at four- through eight-year-olds.

CDs are \$15 (plus \$3 s+h) and are available from Fran's Web site: www.franavni.com.

LA FAMILIA PEÑA-GOVEA

Susan Peña's Favorites—Songs in Spanish and English

This CD is a collection of twelve upbeat songs, which were all selected for having consistently proven to be fun and educational for children of all ages and language backgrounds. The songs are full of interactive elements such as clapping, call and response, tongue-twisters, dances, and accompanying hand gestures. Seven of the songs are in Spanish, two in English, and three in both languages. Most are Mexican or American traditional songs, and the musical styles include *cumbia*, *huapango*, *son jarocho*, *vals*, and Appalachian folk. Susan, Miguel, and two friends play guitars and many traditional instruments, and are accompanied vocally by their two daughters Rene and Cecilia.

CDs are \$14 and are available from www.cdbaby.com.

JULIETTE McDONALD

It's a Brand New Day


Juliette McDonald is releasing her long-awaited third children's CD. This one is a wonderful blend of beautiful vocals, enticing lyrics, and inspired acoustic melodies that will bring out the child in all. It is geared for preschoolers, but people of all ages enjoy the songs; and together, parents and children will have fun dancing and singing along with the seventeen original songs. With a wide variety of styles—from bluegrass to folk to calypso to Dixieland—there are close to forty performers on this CD, including nationally renowned musicians Carol McComb, Cary Black, and Keith Little, as well as a special appearance by Red Grammer.

CDs are \$15 (plus s+h) and are available from Juliette's Web site, www.juliettemcdonald.com, from www.cdbaby.com, and from the Linden Tree bookstore in Los Altos, California (phone 800/949-3313).

MR. BILLY

Batteries Not Included

This is Mr. Billy's first all acoustic CD, and the first time that he has worked with other musicians, both as co-writers (CMNers Andy Morse and Monty Harper) and co-performers (CMNer Wiley Rankin). Mr. Billy plays guitars, bass, mandolin, kazoo, keyboards, and percussion, and sings lead vocals. He is joined vocally by his two children (Wil and Taelor Grisack, ages ten and seven, respectively), his wife (Cathi Grisack), and children from two schools. Many other friends help out instrumentally. Two of the fourteen songs are written by the Grisack children. The acoustic pop rock songs are fun and educational; they are geared for ages two through ten.

CDs are \$14.95 and are available at www.cdbaby.com/cd/mrbilly5. 

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 2007 issue:

Except for regional reports, all materials must be submitted by **May 4, 2007**

Deadline for Winter/Spring 2008 issue:

October 15, 2007

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; also send an MP3 file or a recording (a home-grown cassette tape is fine).

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

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

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

Send songs to:

Joanie Calem

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

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

PJ Swift

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

CALL FOR NEW RELEASES!

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

Joanie Calem

New Sounds Editor
4890 Sharon Avenue
Columbus, OH 43214
jcalem@columbus.rr.com

Please include date of release.

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

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Letters to the Editor may be sent to:

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16 Plymouth Road
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nsms2@aol.com

Submission via e-mail is preferred.



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 Typically individual performers, songwriters, teachers, parents, etc.
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