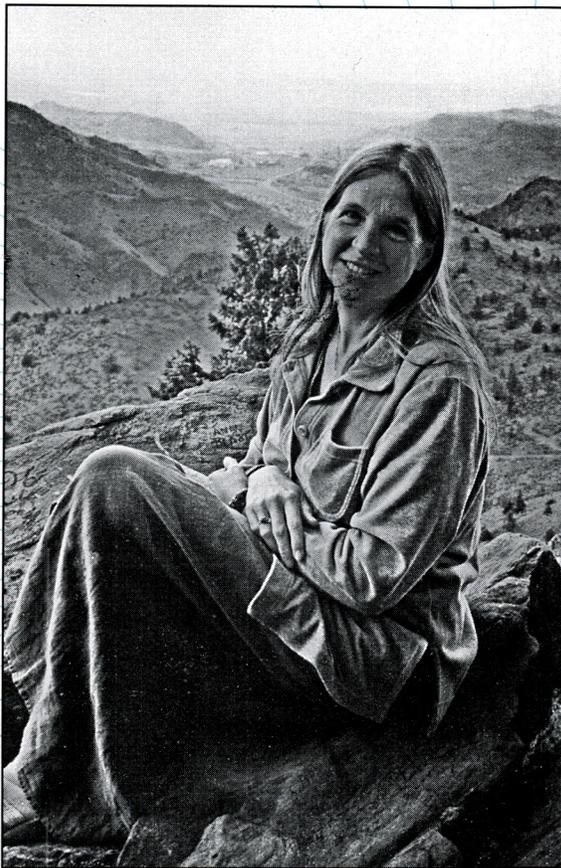


PASS IT ON!

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

ISSUE #57

Fall 2007



***Sarah Pirtle,
the 2007
Magic Penny
Award
Recipient***

Inside...

- Drums & Body Percussion ■ Building a Fan Base ■
- Shaking Percussion in Early Childhood ■ How to Land Event Gigs ■ Eight Great Songs! ■
- We Care New Orleans ■ Believing in Our Work ■

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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With deep appreciation, we acknowledge

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

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



PASS IT ON!

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Anniversary Best Wishes
from *PIO!* Interviewees
Sprinkled throughout this issue!

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Guest Editorial

How to Keep Believing in Our Work

by Kari Thomas Kovick

"Sometimes it is the artist's task to find out how much music you can still make with what you have left."

This was reportedly said by a famous violinist whose string broke mid-piece during a concert performance. He chose to continue playing on the remaining strings, modulating and reconstructing the piece as he went along, to the amazement of his revering audience. The story, which was circulating on the CMN online community last month, was later found to be a fabrication, thanks to www.snopes.com. What follows is an e-mail response I made about its impact on me.

Well, true or not, it helped strengthen me yesterday. I did feel a little foolish today for being so moved by a hoax, but isn't that par for the course? So much of what I've been experiencing lately seems illusory.

I've been feeling quite empty after putting out a lot this spring and not yet feeling the return for all my efforts. I have created two CDs, one a fundraiser for two young boys in our community who were diagnosed with brain cancer last fall. (See New Sounds listing on page 30.) For this project, I went all over town recording the children I teach singing songs of love and encouragement for the families of these sick boys (songs that I have picked up from CMN gatherings over the years). I had no idea how much work this would be! The editing, the mixing, the mastering, designing the cover—all to be done before school let out. The grand finale came last week at a CD release family concert I threw at our town's small but famous Country Store.

After all my work, I expected every family in the county to come out and buy a CD. Instead, there was a strong turnout of kids running wild, what felt like a handful of parents politely watching from the wings, and me standing in the middle of it all wondering if anyone could hear me! I felt embarrassed not to be in control of this event I was hosting, which was supposed to be a beautiful culmination of all my efforts to bring us together for a good cause. I came away feeling less than filled and wondering why in the world did I do it? I know the answer is that I had to. I did it for me. But still...

To top that off, five days later I participated in a martial arts conference where I sparred for the first time. After the first round (out of three) I felt so tired and empty that I didn't think I could go on. I chose to stay in, but with very little energy to be assertive, let alone fancy and aggressive, about all I could do was defend myself and hope not to get clobbered. The experience that stayed with me was of being pummeled and defenseless. For the second time in one week, I went home and cried deeply and uncontrollably from that well deep within that felt so hurt and so drained. Why do I do these things???

Of course, since these events, my pain has been modified by some reality checks from the outside. Many people have told me how much they enjoyed the concert, even described it as "beautiful." Many have said how much it meant to their kids. I have sold enough CDs to cover the costs of the project. My martial arts instructor (while treating me for my jammed finger, swollen and badly bruised) reassured

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Together in the Heart of Community

An interview with Sarah Pirtle

conducted by Sally Rogers

I first met Sarah Pirtle many years ago through the People's Music Network. Her dedication to the welfare of children and empowering them through music has been her life's mission. Sarah is a pioneer in creating meaningful music about social issues and social skills. In the 1990s, Educators for Social Responsibility asked her to write down her teaching methods, resulting in a 300-page book and accompanying CD called *Linking Up: Using Music, Movement and Language Arts to Promote Caring, Cooperation and Communication*. She's recorded over a hundred original songs through seven recordings; the first one was called *Two Hands Hold the Earth*. She's received eight national awards for her children's music. She is the author of four peace education books including *An Outbreak of Peace*, which received the Olive Branch Award for outstanding book of the year on world peace.

* * * * *

PIO!: So, Sarah, it's the twentieth anniversary of CMN, and you are our founder. We want to know about you and how music became so important in your life.

SP: The civil rights movement had a big impact on me when I was growing up. I began learning and singing freedom songs when I was twelve. I felt that I was there in a chorus of people with a common purpose. I could feel how singing bonds people and brings us to a larger place. The passion of that movement became woven into my life. I could see as a young person how songs changed lives.

In the 1970s when I started bringing songs into my classroom in Cleveland, I discovered very immediately how singing bonds us, whether I was singing a song with

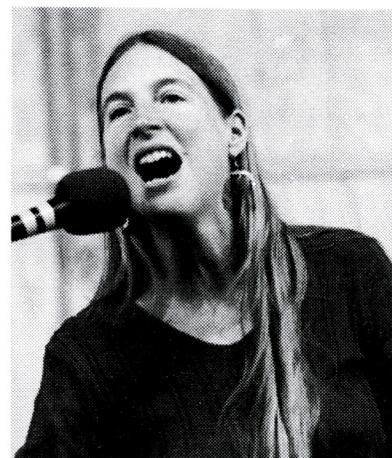
a lot of humor, or a simple repeating song. Songs were a direct way to share love. Every child could experience at the same time that I cared about them when I was singing. They saw me looking at each one of them, and we could feel our hearts connecting. One way that I described this in the book *Linking Up* was to say that just like some people help protect endangered animals or plants, songs help preserve endangered human values and abilities such as cooperation and respect for diversity.

PIO!: Where did you first get a sense of the power of singing?

SP: At Rowe Camp in the Berkshire Mountains, in western Massachusetts. I was in junior high. After three weeks at Rowe Camp the first summer, I came home a different person. I had never connected with the values in my hometown in New Jersey because things were oriented toward money and social standing and that didn't fit. At Rowe Camp I met people who made sense to me. Their lives were connected to the generations before them, and I heard that in the music. I learned Leadbelly songs and Phil Ochs songs and Pete Seeger songs. I like the term "generativity." It means you're connected to the generations before you, and you care about the generations to come. Through the civil rights songs I could feel in my bones what it means to be part of a living chain.

PIO!: How does this relate to CMN?

SP: I think we contribute to generativity. We care about the songs that came before, the people who sang them. When we pass on songs from the civil rights movement to young people today, for instance, we want all generations to know about



Singing at the conference round robin in Dickson, Tennessee, 1997

that important time period in our history and we want them to know how to reach for their hearts toward something larger. Songs can help make us human, can declare that we care about the greater whole. And it's not just the songs from the past that matter. Many songwriters today are pouring those same values into the contemporary songs that are being written. A simple song that's fun can convey that same glee of being together that people generations ago found in the play party games or the songs from the Georgia Sea Islands.

In 1982 I started to go to the newly formed People's Music Network [biannual gathering of singers for peace and social justice]. That's where I met Ruth Pelham. She was a "way show-er." Her commitment to children through her Music Mobile and her songs that she sang at PMN like "Look to the People," and "I Cried," and "The Turning of the World" gave many of us an expanded perspective of what children's music could be about. I also remember the moment when I was sitting at a children's song swap, and it was Stuart Stotts' turn. He sang his song "World Citizen." The song touched me so deeply: I thought, "How did you ever find words to express this important sensibility? Now that the words are here, we can convey this to young

people through your song. Look what a song can do!"

I'm really aware that kids today have less of a chance to be outside and less of a chance to play with each other and invent games. When I was growing up, the important times in our neighborhood were when we were building clubhouses together or playing elaborate games of pretend and imagination. We were learning in those moments how to cooperate. What I found as a classroom teacher in the '70s was that interactive music gave that same opportunity...

PIO!: ...for play.

SP: Yes, for shared play. That's the place where kids construct social learning. For instance, I made up a zipper song framework for the first grade class where I'd go around the circle and give every child a chance to say something they liked at that moment, and then we'd sing it so we were affirming what they said. I must've written this in '74. The chorus was very simple. We just sang, "Jump, jump, jump, jump, jump." During the time they were jumping I encouraged them to hold hands with someone and look at each other. I got really interested in how songs could create a pattern for positive social interaction.

I'm always on the lookout for something from us adults that we want to pass on to the kids. I got to meet Charles Walker, one of the founders of Peace Brigades International* when I was the peace education coordinator at Traprock Peace Center [in Deerfield, Massachusetts]. I asked him what was the main idea he wanted to convey to young people about resolving conflicts, and he said he wanted them to realize their options. He boiled it down to one key phrase: "There's always something you can do." That phrase became the seed for the first conflict resolution song I wrote.

*a nongovernmental organization that protects human rights and promotes nonviolent transformation of conflicts

This takes us back to having a sense of generations passing along wisdom. Creative conflict resolution is what villages for hundreds and thousands of years have been about, what people have always tried to work on. Music has been at the heart of social bonding in village life. I think of interactive heart-centered music as a central thread, one of the basic human tools for building values.

PIO!: Well said.

SP: So I taught myself guitar when I was twelve, and I would spend every afternoon with Pete Seeger's *Folksinger's Guitar Guide*. I also subscribed to *Sing Out!* magazine. I had the sense that a song could bring me to a different culture or a different time period. I had this tremendous experience of the power of song at a really young age, and I wanted the rest of my life to spring from that. I organized a hootenanny at our library with friends when I was fourteen. Folk music, both learning songs from other traditions and also writing in the folk medium, was very important to me. After going to Oberlin College where I was an English major, I went into classroom teaching. In my first year of teaching in 1972 I wanted to create something for the kids in my class as a gift, so I thought I'd make it a song.

PIO!: Were these music classes?

SP: No, I was teaching in a Montes-

sori school. I wrote my first song, "There Once Was Woman Who Gobbled Swiss Cheese," for middle school students. I was thinking about the traditional song "There Was an Old Woman Who Swallowed a Fly," which I always found a little creepy. I did a sort of rewrite with a different tune in a folk style.

Later, I was a classroom teacher at the Independent School in East Cleveland, and I began to use music twice a day. Before lunch we'd do cooperative music and movement in a combination I called "discovery time," putting together what I'd learned in training to be a dance therapist and taking dance classes. And then right at the end of the day we'd circle up and do song after song. We'd sing, "If You Miss Me from the Back of the Bus," and a ballad from the English folk group The Young Tradition called "The Hungry Child." They liked funny songs, and they also liked deep complicated songs, and that was really interesting.

I began a whole decade of writing songs, but I never dreamed that they would travel. Like when I wrote "My Roots Go Down," which is the song that's probably been sung the most, I didn't share it for three years because I didn't realize that other people might want to sing it, too. It was a song that expressed an intimate connection to the earth. I wrote it walking outside in winter under a full moon. Music lives so close to the bone from inside me that at first I felt shy about sharing it.

I began to swap songs with people at conferences. One of the life-changing moments for me was getting a phone call from Jill Person from A Gentle Wind [an independent children's recording company] when I was working at Traprock. There I was creating a complicated series of thirty-five enormous flip chart posters on facts about the

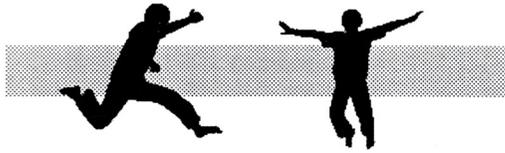


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TRUE TO MYSELF

words & music by Sarah Pirtle
© 2002 Discovery Center Music, BMI



Not fast $\text{♩} = 100$

verse



1. Danc - ing through the dark - ness. — I am — danc - ing — where my feet



go. I am reach - ing. — I'll reach for - ev - er. — I'm danc - ing all I know.



— True to my - self. True to my - self. — 2. Danc - ing through the



shad - ows. I am — danc - ing — my li - on's roar. I am reach - ing. — I am leap -



- ing. — Danc - ing up to that door. — True to my - self. True to my -



self. — Don't tell me I got to be — like some - bod - y else.



Don't tell me I got to put — my dreams on the shelf. I am



danc - ing — with the sun - rise, I dance in the rain. — I am mov - ing through the moun - tains with



the hur - ri - cane. — True to my - self. True to my - self. —

True to Myself

➤ continued from previous page

Sarah wrote this song to help all young people know that they are unique and important, and that their presence matters. She wanted to talk about dancing through difficulties, propelled by an inner guiding integrity. Sarah uses this song in schools in several different ways. First, she uses the song to promote discussions about what it means to be true to yourself and what to do when it is difficult. Second, she uses it as a framework for songwriting, inviting students to think of examples of challenges they face, and also to think of aspects of nature that help give them courage. Third, for Sarah, the song expresses what it feels like to be a part of the Universe that is in transformation. We step out into the fertile darkness, into the unknown, staying true to our nature and trusting.



Verse

1. Dancing through the darkness. I am dancing where my feet go.
I am reaching. I'll reach forever. I'm dancing all I know.
True to myself. True to myself.

2. Dancing through the shadows. I am dancing my lion's roar.
I am reaching. I am leaping. Dancing up to that door.
True to myself. True to myself.

Bridge

Don't tell me I got to be like somebody else.
Don't tell me I got to put my dreams on the shelf.
I am dancing with the sunrise, I dance in the rain.
I am moving through the mountains with the hurricane.
True to myself. True to myself.

3. Dancing through the moonbeams. I am dancing up to that door.
And I reach it. I push it open to the world I've dreamed before.
True to myself. True to myself. True to myself.

Bridge

4. Dancing with the stardust. I am dancing our planet's roar.
I am leaping across the canyon. I'm knowing how to soar.
True to myself. True to myself. True to myself. True to myself.



Thank you CMN for your twenty years of support of quality music for children that respects them, inspires their creativity, and encourages them to value diversity, peace, and compassion. I am deeply grateful to all of those who have participated and volunteered so much time, skill, and energy to carry out this very important work.

Patty Zeitlin

Interview: Sarah Pirtle

➤ continued from page 3

nuclear arms race, when Jill called and said, "Did you write 'The Woman Who Gobbled Swiss Cheese?'" What a contrast! She said, could we record it and do you have any others? So I sent her twenty of these songs that I had been developing, and since then we've done four recordings together.

I guess I carry this sense that a person's growth depends upon support of others. There's a reciprocal co-arising like an acorn needing sun and rain and the right conditions. Something happens inside you as an individual, but you also need to be socially supported. That's what I thought about with CMN—for us to create a community with the right conditions to help each other to sprout and flower.

I could never have shared the songs I'd written without Jill's encouragement. Her whole feeling about the value of children's music had a big impact—her commitment to music that was respectful of children got indelibly printed. I feel that that influenced the start of the Children's Music Network—to be meeting Ruth Pelham, and Stuart and Jill and Joanne Hammil and Phil Hoose and many others. We all felt like kin. It was an explosive feeling to meet other people who cared so much about children and knew music was a potent way to connect and give them new messages about life they weren't finding in the mass culture. We understood what made each other tick.

So one time in Hartford, the Friday night of the People's Music Network gathering, I was talking to Bob Reid, and we were saying let's get some of us together who came to the children's songs swap workshops and feel so similar. What if we took all the great traditions of the People's Music Network like having round robins and formed a

continued on page 38 ➤



Classic Reprint

This article was originally printed in Pass It On! #10, Winter 1992, when PIO! still billed itself as "The Newsletter of the Children's Music Network (CMN)." Written fifteen years ago, Patty's article raises issues that are important and compelling today.

Spin, Spider, Spin

by Patty Zeitlin

Once, while driving during rush hour on the I-5 freeway in Seattle, a spider dropped down suddenly and swung right in front of my nose. I gulped, but kept going, without losing control. Finally, it settled on the dashboard, rode along peaceably, then disappeared somewhere.

At that moment, I realized how glad I was to have overcome my childhood fear of spiders. If I hadn't, I might have turned the wheel suddenly, or applied the brakes, endangering my own life and the lives of others.

Fear is useful when it helps us survive, but most of the fear we teach children can actually cause harm, if not to us, then to others, or to the many beneficial creatures with whom we share the roadways on this earth. I'm not suggesting we write songs that gloss over or deny some hard realities, but that we do avoid adding or reinforcing unnecessary fear. Irrational fear causes extra stress and reduced confidence.

These days, more than ever, young people need greater courage and confidence to cope with a frightening world that comes to them not just on TV news and in cartoons and films, but also in real life experience. In 1989, when a White House committee sent out a request for children to write about their primary concerns, of 2,000 letters received, most were about the fear of being kidnapped or being left at home, alone. Nowadays, many also

fear ecological disaster, and worry about it more than most adults realize.

What can we, as songwriters or performers, do to help them cope? I think one thing we can do is pay close attention to what we are telling children in the songs we write or present, and be willing to learn how they are actually receiving those messages. Although our songs might not change the world overnight, they can affect attitudes and even influence behavior. We have, in our hands, a powerful medium. Advertisers know this, and pay marketing firms millions to find out exactly how to use music to get people to buy products. (Children, by the way, are the most receptive, and repeat jingles over and over ad infinitum.)

While I don't believe in manipulating anyone that way, it does confirm something I've experienced: the fact that children are deeply affected by songs and, on the positive side, can make very good use of what is in them. The following story stands out in my mind. Once, a parent reported her three-year-old son had been visiting relatives when the child fell and began to cry. "Big boys don't cry," his uncle said. "Yes they do," he retorted, "David said so," and went on crying. "David" turned out to be Dave Zeitlin (my former husband) who sang a song I wrote on an album he and I and Marcia Berman did called "Everybody Cries, Sometimes." There are many wonderful stories about how songs written by or for children helped them handle strong feelings in healthy ways. Unfortunately, there are still many songs that introduce new fears or

reinforce old ones; this is especially true for children under five.

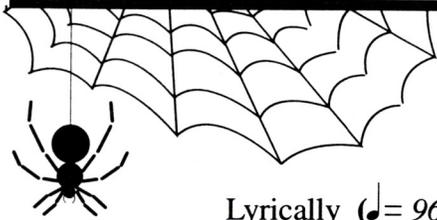
During these Baby Boom years, large numbers of preschoolers are attending big concerts. And, while it's true, as people claim, that older children like being scared, and enjoy songs about vampires and man-eating crocs, these may scare younger ones who can't yet separate reality from fantasy. They lack previous experiences that would help them understand it's all pretend. Instead, it's received by them as real information about the real world.

I've even begun questioning the use of some of these songs for older ones. Songs about vampires reinforce the false idea that bats are vicious. Actually bats are harmless to humans. Some species are endangered because frightened people have bombed their caves. Bats are essential insect eaters and also pollinate plants necessary for the survival of rain forests in some areas. I think this sort of thing is worthy of consideration when we write or select songs.

This past year, I looked at about 100 song collections done by my student teachers. Most were songs they picked up from other teachers or remembered from childhood. And nearly every one (poems, too) about animals emphasized the idea that they bite and/or eat people up. Some do, no doubt, but is that the primary thing about this world of fascinating creatures we hope children will recall? Even if we had in mind teaching them to be cautious, that is not the best way.

Some songs that warn the very young of real dangers can produce an overdose of fear, especially if dire consequences are used. Long ago, adults did use songs like that because nothing much was known about child psychology. Strangely enough, though other songs in those days cautioned them to be "brave," which meant not feeling

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SPIN SPIDER, SPIN

words & music by Patty Zeitlin
© 1974 Bulldog Ballades, ASCAP

Lyricaly (♩ = 96)



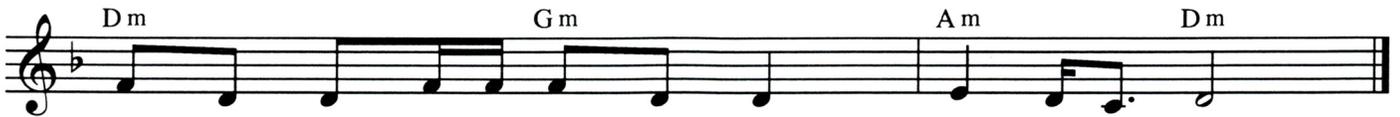
1. When I went out this morn - ing, spin, spi - der spin,



just as the day was dawn - ing, spin, spi - der spin, I



saw a ti - ny spi - der, his pret - ty web be - gin, I

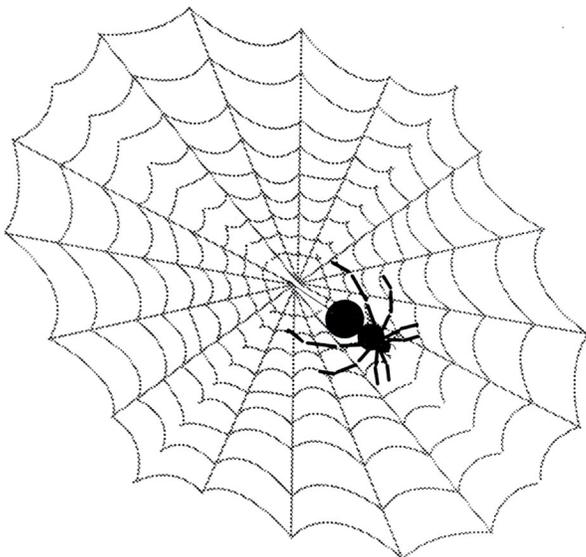


saw him swing from a sil - ver string, spin, spi - der spin.

Verse 1

When I went out this morning, spin, spider spin,
Just as the day was dawning, spin, spider spin,
I saw a tiny spider, his pretty web begin,
I saw him swing from a silver string, spin, spider spin.

Chorus (same melody as verse)
La la la la, la la, spin, spider spin,
La la la la, la la, spin, spider spin,
La la la la la, la la la,
La la la la, la la,
La la la la, la la la la la,
Spin, spider spin.



Verse 2

When I came home this evening, spin, spider spin,
Just as the sun was leaving, spin, spider spin,
I saw the tiny spider, his pretty web all done,
I saw him swing from a silver string, before the setting sun.

Chorus

Verse 3

He's not the kind that bites you, spin, spider spin,
He's the kind that just delights you, spin, spider spin,
He's a tiny, harmless spider, the kind that catches flies.
So let him swing from a silver string, a pleasure to the eyes.



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

Classic Reprint

➔ continued from page 6

afraid or expressing fear at all.

With increased knowledge, it became clear that children could learn best about safety when taught by patient, loving, non-fearful adults who helped them develop reasonable caution, step by step. It was also discovered that children develop courage best when their feelings of fear were accepted and expressed to adults who could listen without judgment and gradually give needed support and encouragement to help a child face and handle fears. Here is one song I wrote to assist in this process:

I'm afraid. (I'm afraid) I'm afraid (I'm afraid)

I've a funny, floppy feeling inside.

Sometimes I want to run and hide,

When I'm afraid, When I'm afraid.

Tell me, do you ever feel afraid?

I'm glad to know that I am not alone.

So you understand (Yes, I'll take your hand)

When you're afraid, it's so good to have a friend!

People who work with abused children have sometimes used this song to help children learn it's all right to share their feelings with a caring adult. Once, an adult told me (in embarrassed whispers) she was scared of the dark, and used it to reassure herself before going sleep.

Since most of us did not grow up with the kind of loving support we needed, we have many irrational fears we wish we could be rid of

and don't want to pass on to our children. And we don't have to. Through this powerful medium of music, there's an opportunity for healing to take place, for young and old, as well.

I used to be terrified of spiders, but didn't want to pass that on to the children I taught. I wanted them to learn that spiders are interesting and beneficial, although one or two kinds might bite, and should not be handled. To overcome my fear, I gazed at pictures of spiders and experienced fully the fear and disgust I felt. Then I watched actual spiders with some interest, and read about their habits. I read *Charlotte's Web*, and, at last, even managed to hold a daddy longlegs in my hand without fear. Finally, I wrote a song—"Spin, Spider, Spin"—with the following words:

*He's a tiny, harmless spider,
The kind that catches flies,
So let him swing, on a silver string,
A pleasure to the eyes.*

Little did I know that, years later, this whole process might save not only a few of that harmless species but, most likely, my own life and the lives of other fellow humans who unknowingly shared 1-5 with me and a small, benign friend.

Today, in 2007, Patty Zeitlin lives in Seattle, Washington, where she teaches nonviolent communication. She also does workshops for teachers and concerts for children with Andy Blyth. She has recently had stories published in the Chicken Soup for the Soul series of books, and is presently working on a fantasy-fiction novel for preteens.



We Care New Orleans

by Johnette Downing

It started with a post by Massachusetts CMN member Kitt Cox to the CMN online community about the child care crisis in post-Katrina New Orleans. In his e-mail, he quoted an *Education Week* article which presented stark statistics on families and children in New Orleans. Included in the distressing facts was information about families trying to move back to New Orleans to rebuild their homes and lives, and how they were faced with the problem of finding enough child care centers open to care for their children. As of June 2007, almost two years after Hurricane Katrina, only thirty percent of the pre-Katrina child care centers had reopened in Orleans Parish. Nearly fifty percent of the population has returned to the area, resulting in a critical shortage of child care centers. This shortage is hampering the economic recovery of the region.

Kitt's posting about this crisis prompted much discussion, concern, and compassion in response. Knowing that I'm a New Orleans native, CMNers sent me many e-mails asking how they could help. The answer was obvious: music! Music is the lifeblood of our culture in New Orleans and is the way in which we are healing. What better way for a network of musicians and music educators to help a community with a rich musical heritage than to give them the gift of music?

I suggested we start small and adopt one center, and we would send them our CDs, cassettes, books, videos, musical instruments, educational toys, and other child care-related items. Many people sent gift cards, and one CMNer sent a generous anonymous monetary donation.

continued on next page ➔



I'm overwhelmed and thrilled to lend my feelings and remarks related to the 20th anniversary of the Children's Music Network. It is truly a beautiful happening—that it has survived this long. It tells us that creative children's music is here to stay and with the developing new children's performers, teachers, and audiences around children's music, there is a bright future. To insure this future, we must simply "pass it on." It is akin to having 20 magic pennies all at once.

With sincerity and conviction, Ella Jenkins

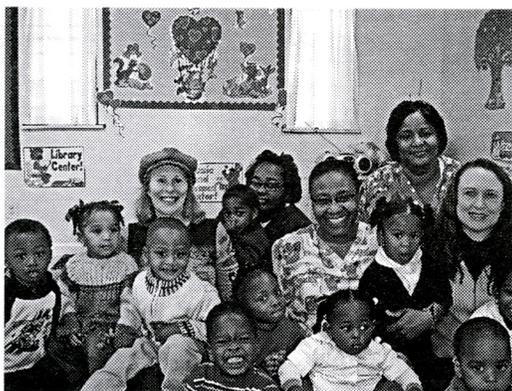


We Care New Orleans

➔continued from previous page

After a short visit to New Orleans and seeing the devastation, Dave Kinnoin sent a shipment of around fourteen large boxes that filled my living room and had my postal carrier clutching his aching back for a day or two! CMN board member Pam Donkin came to New Orleans in January 2007, and we performed together for two of the centers (see photos). The smiles on the children's faces reveal much more than words can express.

The group quickly grew to twenty-one members, and I set up a Yahoo group to get us organized and to keep the lines of communication open. Donations were sent directly to the centers. The boxes were marked "We Care New Orleans" and they included notes from the send-



We Care New Orleans members Pam Donkin (left) and Johnette Downing (right) join Royal Castle Child Care Development Center director Pearlle Harris (center), other staff members, and preschool children after their music session last January.



Children enjoying scarf activities with Johnette and Pam at the Wilcox Academy

ers to let the children know that people from all over North America, from all walks of life, cared about them. We have now adopted five child care centers. Our fifth center, Abeona House, heard about the great work we are doing and contacted us via our Yahoo group. Abeona House is the first new child care center to open in New Orleans since Hurricane Katrina, and everything from the grass on the playground (donated by Starbucks) to the baby beds (donated by parents) has been donated.

If you are interested in joining We Care New Orleans, just go to <http://groups.yahoo.com/group/wecareneworleans/> and click on "Join this Group;" or contact me at johnette@johnettedowning.com. If you wish to donate to our centers, send the items directly to the addresses below. Please mark your boxes "We Care New Orleans" and include a note about yourself and why you want to help.

It is true that a small group of like-minded individuals can change the world. Adopting five child care centers and sending them boxes of music may seem small to some, but to child care givers and children who have lost everything, every small gesture of kindness is the world and music is the healer.

A special thanks to Kitt Cox for getting this started and to the twenty-one members of We Care New Orleans for keeping it going! Your kindness and generosity are inspiring.

Johnette Downing is an author, singer, songwriter, musician, and Haiku poet. Writing and performing music for children has been a passion of hers since 1988, and she hopes to share her Louisiana musical heritage with children all over the globe for many years to come. 

We Care New Orleans Child Care Centers

Gilda Duplessis
Gilda's Infant & Toddler Center
7921 Lady Gray
New Orleans, LA 70127
504/242-2175
gpaleigh@yahoo.com

Barbara Sanders
Sanders Smart Start
1917 Almonaster Avenue
New Orleans, LA 70117
504/945-0886

Pearlie Harris
Royal Castle Child Care
Development Center
3800 Eagle Street
New Orleans, LA 70118
504/377-1769

Rochelle Wilcox
Wilcox Academy
1504 North Broad Street
New Orleans, LA 70119
504/715-5743
Wilcoxacademyoflearning@yahoo.com

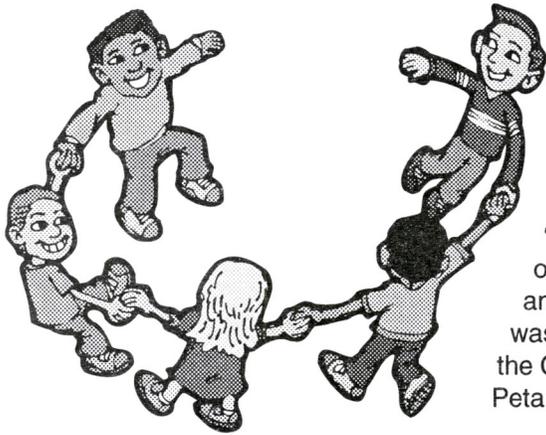
Emmy O'Dwyer
Abeona House
8630 Oak Street
New Orleans, LA 70118
504/866-6337
www.abeonahouse.org



We Care New Orleans members span the continent! Here is a sample of where we're from:

California (4), Colorado (1), Illinois (1), Louisiana (3), Maine (1), New Hampshire (1), New York (3), North Carolina (2), Nova Scotia (1).



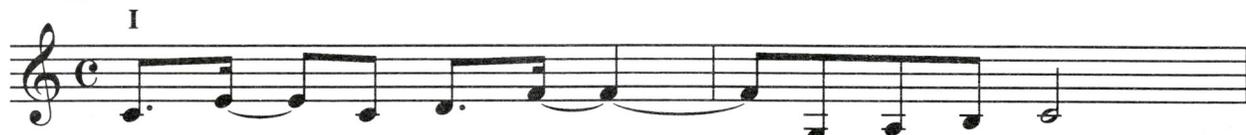


OPEN THE CIRCLE

words & music by Frank Hernandez & Ted Warmbrand
 © 2006 Frank Hernandez & Ted Warmbrand

“Open the Circle” was written by Frank and Ted last year for the tenth summer of Arts For All, an arts camp in Tuscon, Arizona, that Frank runs. Frank writes, “We wanted to write a signature fun song that all campers could sing at our opening circle. Opening Circle is a time when all campers come together to sing and hear announcements. “Open the Circle” became an instantaneous hit and was recorded by campers as a round. A Spanish version is in the works. “Open the Circle” was also used as an opener at last fall’s CMN National Conference in Petaluma, California.

4-part round
 Calypso feel $\text{♩} = 96$



O - pen___ the cir - cle, _____ the time has come.



O - pen___ the cir - cle _____ to ev - ery - one.

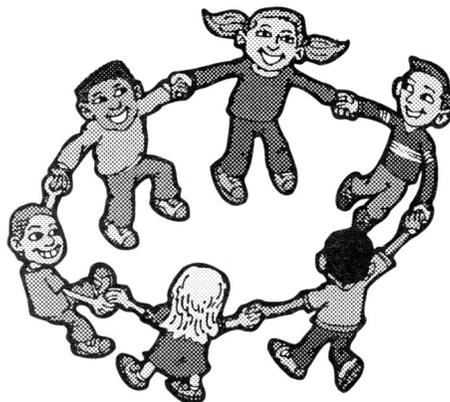


It's my cir - cle _____ with - out a doubt.



We'll keep it o - pen 'til no - bo - dy's left out. _____

Open the circle, the time has come.
 Open the circle to everyone.
 It's my circle without a doubt.
 We'll keep it open 'til nobody's left out.



Flambeaux

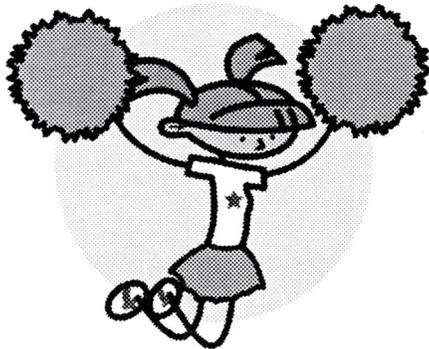
Shared ideas for professional development to help brighten the inner light we share with children.



Building a Fan Base

by Johnette Downing

A key, yet often overlooked, element to boost your career as a musician is to build a fan base. Nothing pleases a performer more than to have hordes of fans show up for a performance at their venue. You are more likely to have repeat bookings when you bring your own audience or at least contribute to the size of the audience. Building a fan base may be easier than you think, because all it takes is a little time, energy, and enthusiasm to keep it going and growing. Here are some ways in which you can begin building a larger fan base.



E-MAIL LIST AND DATABASE

Prepare an e-mail list sign-up sheet and place it in a visible location at your performances. Make the sheet attractive with your logo, Web site address, and e-mail address on it. I have a music note border, my logo, and lines for people to add their names and e-mail addresses on my sign-up sheet. You could also add spaces for mailing address information if you want the list to serve a dual purpose.

Before and/or after your performance, inform the audience that you have an e-mail/mail list and encourage them to sign up. When

you get home from your performance, type the addresses into a database that you create for this purpose. You can also add an e-mail list sign-up box on your Web site with corresponding database software. The names entered into the box are automatically added into your database. The software usually includes the capability of creating and sending newsletters to the addresses in the database. Consult a Web site designer about the various types of e-mail list software available for Web sites.

NEWSLETTERS

With your new list of e-mail addresses, begin sending a monthly e-mail newsletter to your fans. The newsletter should include an introductory paragraph welcoming them and thanking them for joining the newsletter list, as well as a list of your upcoming performances, the latest information about CD releases, awards, and other notable news, and any other information you wish to share. You may wish to include behind the scenes information as a sort of "insiders scoop" about you and your music career. Remember, the people who signed up for your newsletter want and are expecting to hear about you. Be careful not to abuse the list by sending too many e-mails. One newsletter per month works well and sometimes a brief "hot news" e-mail if something special comes up unexpectedly that you want them to know about before the next month.

FAN CLUBS

Create a fan club for your young fans. Send your fans autographed photos, giveaways, and family-friendly information about you.

Create a fun fan club packet that you mail out and create a fan club e-mail newsletter to keep them informed about upcoming events and news. You could host a free or discounted fan club appreciation concert whereby they get an up close and personal "meet and greet" with you. It is a way of saying, "Thanks for the support" and getting to know them face to face.

SPECIAL OFFERS

Give discounts on concert tickets and special offers on your products to your e-mail list and fan club list members. I offer my CDs and books at lower prices at my live performances as a special offer for coming to my performances. I also offer holiday sales and members-only specials to list members. You may wish to send discount coupons for your CDs and merchandise to your fans in the mail. People love bargains, so be creative with it.

ACKNOWLEDGEMENT

Acknowledging your fans at concerts is a great way to show you appreciate them. I usually say, "I want to thank the members of my fan club for coming out today." You may consider inviting fan club members on stage to help you in a special way during a song in your show or inviting fan club members to arrive early or stay after a show for a meet and greet. Acknowledgement and saying "thanks" goes a long way in building meaningful, long-lasting relationships with your fans.

INTERNET SOCIAL NETWORKING

Social networking via the Internet has exploded in popularity and offers musicians a way of connecting with fans and attracting new fans on an international level. A blog, or Web log, is a way of engaging in dialog with your fans about the daily ins and outs of your career. A blog is like an online diary whereby fans can interact with other fans

continued on next page ➤

and you by writing and posting commentary. This online diary makes you more accessible to your fans and allows you the forum to "talk" with them and share news and information with them in a personal way.

MySpace is a social networking Web site offering an interactive, user-submitted community of friends. MySpace includes a musician category whereby musicians maintain their own pages containing personal profiles, blogs, photos, music, and videos. (Check out the new CMN MySpace page at www.myspace.com/thechildrensmusicnetwork.)

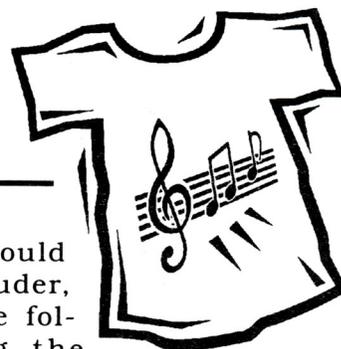
These are just a few ways in which you can build and expand a fan base. The more fans you have, the more bookings you receive, and the more lives you can enrich with your music. Be good to your fans and they will be good to you.

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

Music with Older Kids

Reaching with Rhythm!

by Joanie Calem



Drum, drum, drum! That's what my upper elementary kids want to do in music. Leave them alone in the music room and they will have pulled out all of the drums, all of the mallets, and they will be drumming around the room, not necessarily on the drums! And, sadly, not necessarily in rhythm.

When I began a job as general music teacher at a new school this year, I knew that I was inheriting a school that had a great background in singing, but had done nothing with instruments other than using a few tambourines occasionally. The school owned one alto xylophone, purchased by a previous music teacher who had lasted two months, so the children had never actually played the instrument. These kids could sing, but they didn't really know how to listen to each other to create a group rhythm. I found that some of them were naturally rhythmic, some not. Hmmmmmm.

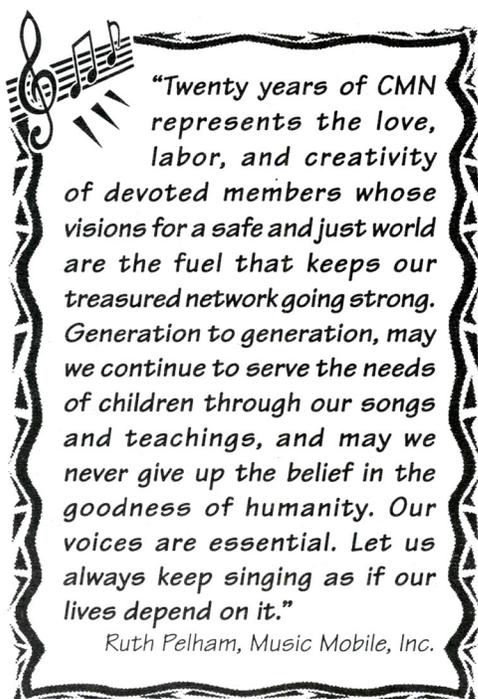
I have a number of friends who run drum circles in town, and I started hanging out with the circle drummers this year. Some of the things that I learned are very easy to use in classrooms; and, although I haven't personally done so yet, I have seen others use them in assemblies. I adapted a few techniques from the pros that I was watching, and we've been having a blast with them at school ever since.

Here is how I used drum circle techniques with my students. First, I established myself as the "conductor" and said, "Watch me and play what you see." I started wiggling my hands frantically down near the floor, indicating (without words) to play quietly, but at any speed they wanted. Then, as I raised my hands higher off the floor, they saw that

they could get louder, volume following the height of my hands. I let them have a chance to get "crazy-loud," but they always came back down when my hands came back down. (Of course there were/are always the ones who didn't notice me at all because they were too busy going crazy-loud, but their classmates were sure to fill them in, not always kindly.) Then, to stop totally, I threw my hands out in a pseudo umpire "you're out!" move.

This first lesson established basic ground rule signals for playing with volume. Next, we started to play with rhythm. I said, "Watch my feet." I gave a big preparatory, full-body cue that I was going to jump, and they played as I landed, setting up a rhythm of whole notes at first, followed by half note jumps, big, heavy quarter note steps, and ending with light eighth note steps. Once this was going well, I split the circle into two groups; with my drum, I established a four-beat rhythm for half the group, and had the other half follow my feet in the manner listed above to get some polyrhythms going. It was great fun, and a great workout for me!

This basic idea also works well with Boomwhackers, of which I am a huge fan, not for their musicality (little to none), but because the kids really love to play with them. (See my Music with Older Kids column on Boomwhackers in *PIO!* #54.) With Boomwhackers, I remove the Fs and Bs (Fries and Burgers in Orff-speak) to create a pentatonic scale, and then let the kids choose which they want. I hold the Boomwhacker that I want to set up the base rhythm



(for instance big red, which is C), and whoever has that follows my feet with my big whole note jumps. I indicate that they should maintain that rhythm, and then bring in the next color, and establish a rhythm for it.

In a more advanced mode, I have been teaching polyrhythms to my older students based on the body percussion work of Keith Terry. I had the tremendous privilege to attend a workshop he gave this winter. Keith was originally a jazz drummer; and somewhere along the way, about twenty-something years ago, he discovered that he could have a lot of fun with rhythms even when his drums weren't available. He has become a well-known expert on polyrhythms and cultural body percussion patterns of people from all over the world. One of the many things that he taught in this two-hour workshop was a simple way to create polyrhythms with many people in a group.

He sets up a "3" rhythm initially: clap, right chest slap, left chest slap. Then comes "5": clap, right chest slap, left chest slap, right thigh slap, left thigh slap. Next comes "7": clap, right chest slap, left chest slap, right thigh slap, left thigh slap, right rear slap, left rear

slap. And lastly is "9": clap, right chest slap, left chest slap, right thigh slap, left thigh slap, right rear slap, left rear slap, right foot stomp, left foot stomp. Once each of these rhythms is solid in this way, you do the same patterns, but starting everything (other than the claps of course) on the left side. Once that is going well in unison, get half the group doing a "3" then a "5" rhythm, and the other half doing a "5" then a "3" rhythm. The ones, of course, are no longer always together, and set up a beautiful pattern. Other combinations can then be played with. It was tremendous fun in the workshop with a bunch of adults, and my third-, fourth-, and fifth-grade classes have been having a good time with it. Another friend has been teaching it to older people in retirement homes.

Keith's Web site is listed below, and, for those of you who live in the San Francisco Bay area, he holds a percussive gathering for body musicians on the second Wednesday of each month at the First Congregational Church on Harrison Street in Oakland. He is also scheduled to present at the national Orff conference this November in San Jose, California.

Years ago (early 1990s), I read an interview with Paul Simon around the time his CD *The Rhythm of the Saints* came out. He was talking of his feeling that tides were turning in the music world—turning away from melody and towards rhythm. He talked about the reasons that rap and hip-hop were (at the time) the new things on the street. That thought has stayed with me as a performer, seeing how all ages respond to a strong rhythmic beat in a song, seemingly making meaningful lyrics redundant. And while I am very much a melody person, I have found in my teaching that it is much easier reaching the kids with a good backbeat going.

These are among the many helpful resources that I have found for drum circle ideas:

The Art and Heart of Drum Circles (book), by Christine Stevens, www.ubdrumcircles.com

Together in Rhythm (book), by Kalani, www.kalanimusic.com

Body Music (DVD), with Keith Terry, www.crosspulse.com

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. 

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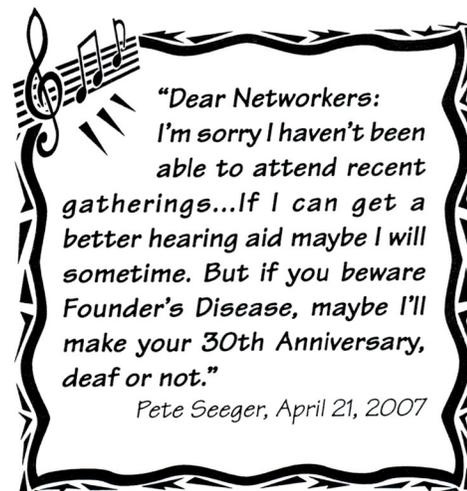
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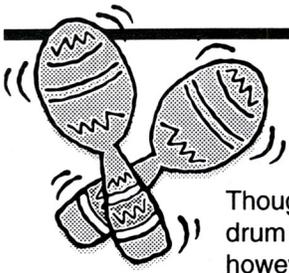
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"Dear Networkers:
I'm sorry I haven't been able to attend recent gatherings...If I can get a better hearing aid maybe I will sometime. But if you beware Founder's Disease, maybe I'll make your 30th Anniversary, deaf or not."

Pete Seeger, April 21, 2007

PAID ADVERTISEMENT



SHAKE THOSE MARACAS

words & music by Rochelle Potak

© 2007 Rochelle Potak

Though best suited for maracas and/or egg shakers, you can “bang and click your rhythm sticks,” “beat your drum and ring your bells,” and so on. Much of the movement accompanying the song is self-explanatory; however, a little more detail that you may want to use is included with the lyrics on the next page.

Calypso feel ♩ = 120



1. Shake, shake, shake ___ those ma - ra - cas, shake them up and down.
 2. Shake, shake, shake ___ those ma - ra - cas, shake them high and low.



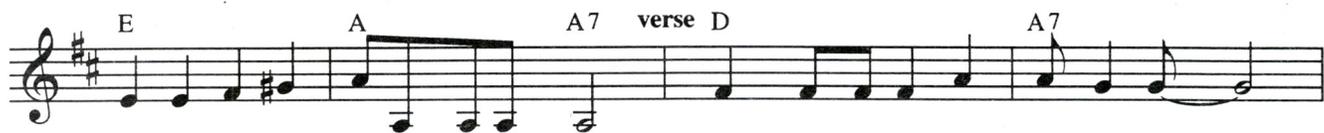
Shake, shake, shake ___ those ma - ra - cas, shake them all o - ver the town.
 Shake, shake, shake ___ those ma - ra - cas,



shake ___ them fast ___ and slow. Shake them soft and shake them loud, ___



by your-self or in a crowd. ___ Your feet move slow - ly, then they ___ run. ___



Is - n't mak - ing mu - sic ___ fun! ___ 3. Shake those ma - ra - cas east then west. ___



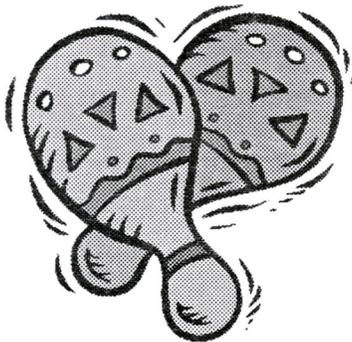
How do you like to shake them best? ___ Shake them a - gain, ___



way out there; ___ danc - ing and sing - ing ev - 'ry - where! ___

Shake Those Maracas

➔continued from previous page



Verse 1

Shake, shake, shake those maracas,
shake them up and down.

Shake, shake, shake those maracas,
shake them all over the town.
(do circle-type rotations)

Verse 2

Shake, shake, shake those maracas,
shake them high and low.

Shake, shake, shake those maracas,
shake them fast and slow.

Bridge

Shake them soft and shake them loud,
by yourself or in a crowd.

Your feet move slowly, then they run.
(slow walk in place accelerating to
running in place)

Isn't making music fun!
(sing in a strong voice with shakers
high in the air)

Verse 3

Shake those maracas east then west.
How do you like to shake them best?

Shake them again, way out there;
(arms straight out and parallel to
the ground)
dancing and singing ev'rywhere!

Music in Bloom

Time to Get Shaking!

by Marie E. Hopper



What is one of the first toys given to a baby? A rattle! How cool to know that we like to give our new arrivals a musical instrument to manipulate. But the rattle idea doesn't need to end at babyhood. One of the more popular instruments that I use in my classes is a shaky egg. So let's explore what has worked for me with my groups of children.

My typical class size ranges from six to sixteen children between the ages of two and five years old. I have a collection of eggs in six colors numerous enough to allow each child to have two eggs—one for each hand—with enough left over for guests, teachers, or parents. At the beginning of a session (which usually lasts eight weeks), I will dramatically pull out one egg at a time and ask, "What color?" Depending upon their age and the quality of their early education opportunities, they may or may not know the answer. Over a period of weeks, eventually everyone knows the colors—in English. Time to move on to other languages,

beginning with whatever language is present in the homes of the children. For my classes this past year it has been predominantly Spanish and Hindi.

I allow the kids to pick whichever two colors they like, because I believe in respecting the choices that children make and I am concerned at the lack of choice often given to children. When possible, I encourage them to tell me in words. With toddlers and twos, I will hold the six colors in my hands and ask them to pick two, naming the colors verbally as they do so. Once we all have two eggs, it's time to shake.

One of our favorite songs is an adaptation of the traditional folk song "Looby Loo." We march in a circle while singing: "Here we go looby loo. Here we go looby li. Here we go looby loo. All on a Saturday night. Stop!" We all freeze and sing the next portion: "We shake our eggs down low. We shake our eggs

continued on next page ➔



photo by Marie E. Hopper

Children from the Primrose School of New Irving Park, North Carolina, "Shaking Down the Sugar"

Music in Bloom

➔continued from previous page

up high. We shake, shake, shake, and shake our eggs and reach them to the sky." It's important to give children under the age of five enough time to a) hear the words, b) understand the words, and c) respond to the words. So we pause for an extra measure between each of the above lines. Then it's back to the chorus and marching in a circle. I like to use other verses that continue to demonstrate opposites physically. (Other suggested verses are in the sidebar. Feel free to create your own.)

Another preschool hit is an adaptation of "La Cucaracha." Using the traditional melody, the words become: "Hot tamales. Hot tamales. See them cooking in the pot. Hot tamales. Hot tamales. Come and eat them while they're hot." You easily can imagine how much fun it is to shake to this song! We sing it loudly, then again quietly. Once we have repeated it three or four times, we end with a "cha cha cha!" I invite the group to echo my "cha cha chas" verbally and in motion. I "cha" my eggs gently on the floor, on my knees, on my head, in front and in back, high and low, loudly and quietly; again, we are working on opposites as well as our musical skills.

My classes love to sing the "Shakin' Down the Sugar" by Laurie Berkner (found on her *Victor Vito* recording; www.laurieberkner.com). We sing the chorus and then make our own verses, again focusing on opposites such as high and low, loud and quiet, fast and slow. I think the children especially like this one because it's not your typical major-key song at eighty beats a minute. It's slower and in a minor modality.

Using an instrument that is easy to hold, fun to play, and pleasant to hear is a wonderful experience for young children. When they are al-

Shaky Egg verses, to the tune of "Looby Loo"

We shake our eggs up high.
We shake our eggs down low.
We shake, shake, shake, and
shake our eggs
And shake them on our toes.

We shake our eggs in front.
We shake our eggs in back.
We shake, shake, shake, and
shake our eggs
And shake the eggs named
Jack.

We shake our eggs in back.
We shake our eggs in front.
We shake, shake, shake, and
shake our eggs
And shake them eggs with a
grunt.

We shake our eggs real fast.
We shake our eggs real slow.
We shake, shake, shake, and
shake our eggs
And shake them slow and low.

We shake our eggs real slow.
We shake our eggs real fast.
We shake, shake, shake, and
shake our eggs
And shake them to the last.

lowed to pick their own colors, then the community music-making can begin without competition or hurt feelings. I know there are plenty of other great songs out there for using the shaky eggs. If you have a top-ten egg song, please share it with the CMN online community. Shake it on down, friends!

Marie is the owner/director of Musicare, a music program for early childhood. She loves learning new songs from all of her talented CMN friends, especially shaking songs. 



In Memoriam

Miriam Sherman

California

June 2007



"Happy 20th Birthday to CMN! Thank you for supporting so many people, for so many years, in making music with so many children! And thank you, perhaps even more, for recognizing how very broad a notion it is, to help children make music!"

Helen Kivnick, CitySongs

The Children's Music Network

17th Annual National Conference

September 28-30, 2007

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The Children's Music Network

Phone & Fax (847) 673-2243 • office@cmnonline.org

Local area contact: Terri Roben (518) 399-2080



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Getting the Gig Part Three—Events

by Mr. Billy (Billy Grisack)



And then there were three... This is it, the third and final installment of my “Getting the Gig” trilogy. I hope you’ve enjoyed (and learned a few useful tips) reading my previous stories about booking performances at schools and libraries (*PIO!* #54 and #55/#56).

There are endless job possibilities for the contemporary children’s musician to perform and earn a living (really!). And it can be a bit overwhelming to decide what type of gigs to book, where to play, how much to charge, how to promote, whom to call, etc. To make my life a little easier I decided to file booking opportunities into three groups. They are:

1. Schools (70% of my bookings, basically fall, winter, & spring)
2. Libraries (20% of my bookings, usually in summer)
3. Events (only 10% of what I do, but there are year-round opportunities)

Just to be clear about how I organize my booking preferences, each of the three main groups consists of many subgroups:

1. **Schools**—Assemblies, residencies, workshops, teacher in-services, classroom visits, preschools, day cares, Head Start, Sunday schools, home school, field trips, family fun nights, and more—about anything that has to do with students or teachers.
2. **Libraries**—Usually summer and (occasionally) winter reading programs.
3. **Events**—Fairs, festivals, kid/parent expos, birthdays, block parties, holiday celebrations, keynote speaker, malls, parades, campgrounds, zoos, museums, business/corporate family events, carnivals, church picnics, Christmas parties, scouts, and more.

As far as events go, the list above only represents offers and opportunities that I have had during my career as a professional children’s entertainer. I’m sure that you can add many more venues to the list. While school and library shows are usually themed and presented more as an educational “program,” what I call events are usually free-form musical concerts (unless it’s a speaking gig): a time where you can pick whatever songs you think will go over with the crowd and have fun with it.

So how do you book these events? The first step is the

same as any other marketing plan (Web site, business cards, brochure/flyer/postcard), but there are other opportunities and methods to land the events. Start with the basics: decide what types of gigs

you want to pursue and make sure that you spell it out in detail on your Web site. Again, for me this is where having three categories really helps. When people come to my site, it’s obvious what I do. When you create your business card and promotional flyer, spell it out; maybe use a slogan to go with your vision that will help buyers know what you do. Here is what I use on my cards and other promotional materials:

Mr. Billy

“Rocking the World of Children’s Education and Entertainment”
Schools—Libraries—Special Events
Call 920-309-1132
www.MisterBilly.com

Did you see that with a few words I have let people know that the show is upbeat and electric, done in a rock ‘n’ roll vein? It also says in a simple way that I deliver educational programming in a unique way, ideal for schools, libraries, and “special” events. Not bad. Add to that a Web address that takes the card and brochure holders to a site that backs up these claims in a way that says, “This artist is *exactly* what I need,” and you are on your way to getting calls and e-mails without needing to pick up the phone and “sell” yourself—something that most people dread. By the way, did you notice that I didn’t put an e-mail address on my card? I did that on purpose—this is another way to get traffic to your Web site. If you don’t post your e-mail address, people will need go to your Web site to get your e-mail. While there, they will be exposed to your Internet sales pitch; more traffic to your Web site is always a good thing!

Let’s take a look at three types of events that I have done and see how to market to them.

Fairs—Not my favorite gig. They are usually outside, they reek of livestock and diesel fuel, and the audiences are not always so great; but the pay is *excellent*. Fairs are run by committees, and the members change all the time. The best way to get these shows is to join the state fair association and, if you can, set up a booth or showcase at the annual convention.

Festivals—Better than fairs, the focus is usually on food and music. There are small fairs and really big ones. In fact the world’s largest music festival, called Summerfest, is right here in Wisconsin, with hundreds of bands for two weeks. Again, these gigs are controlled by committees, but there are a few back doors that I will talk about at the end of this section.

Kid/parent expos—These are some of my favorite

shows: huge crowds, decent pay, and terrific exposure. I book a lot of other shows at these events. Make sure that if you plan to play expos that you have a big PA system (the ones provided are inadequate) and a big personality, as you will be in competition with games, rides, bouncers, face painting, and a zillion other distractions—not to mention all the noise. I love 'em, but these venues are not for everyone.

You can use the Internet to locate fairs, festivals, and expos in your area. Once you know where and when they happen you can figure out how you want to contact them. Again, the best thing to do with the fairs is go to the conventions, which are usually held in the fall or winter. If you are planning to do a mailing, fax, or e-mail blitz, make sure you know what the deadline is for submission. (Do your homework; know the booking timetables. They are the same every year.)

There is a new service, a back door that can help you get you into many of these events. The first is Sonicbids (www.sonicbids.com). This is a service that lets an artist post an EPK (electronic press kit) that includes all your booking info: bio, photo, video, song samples, schedule, stage plot, set list, etc. Now, while you can do all that with a Web site, this service is like a dating service for performers, matching artist with gigs and gigs with artists (for an additional fee that varies from five dollars and up per submission.) There are always tons of festivals and other event-style gigs offered to its members, including radio airplay and songwriting contests and other such opportunities. Once you have set up your EPK, all you do is click a button and it is sent automatically to the right people. KOA Campground recently posted gig opportunities at hundreds of locations through Sonicbids.

Most of the other event opportunities I am offered come as a result of my relationship with libraries. Unlike the school shows, parents accompany their kids, buy CDs, and ask for business cards. Make best friends with your librarians! I once had a librarian recommend my show to a local mall that wanted to do a regular kids day event and it turned into a three-year gig. Get listed with your area's library directory. In Wisconsin we have the DPI (Department of Public Instruction). They post a database of recommended performers, and, as it turns out, museums, carnivals, holiday events, and even the zoos use this list to find kid friendly entertainers. Speaking of zoos, here is an interesting story. I was booked to do several shows for the Brookfield Zoo (the big one in the Chicago area) because the marketing director was checking out CD Baby artists near Illinois. He never went to my Web site, saw a show, or had a referral. He said that if someone took the time to make a good CD and sell it on CD Baby, there was a good chance that they would be a safe bet to book at his events.

Church picnics—I don't know about where you live, but here in Wisconsin church picnics are huge. The contemporary church picnic is like a small festival: bands, games, food—"You name it, they got it." The best way to find and book these shows is to begin this summer for next year. Whenever you see a church picnic sign, make a note and call in September—not to sell, but to ask to whom you should send stuff. Let your promo materials do the selling.

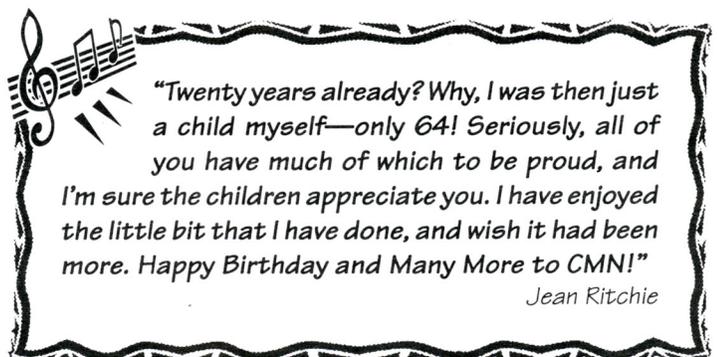
Birthdays (groan, not for me)—I don't actively market birthday parties, but if I did, here is what I would do: try to get listed in any free local directories. You can get an ad in your local kids/family magazine or home shopper paper, but I *hate* spending money for advertising. Posting flyers in places where parents bring their kids is great (clothes stores, toy shops, doctors offices: be creative.) The best way, however, is using word of mouth. If you do one party, try to offer a special discount on other "deals" to get the parents attending this party to have you at their party next time.

But the best way of all to get a gig is to *ask* for it. Here is an excellent idea that many artists should take advantage of. Each time someone buys a CD, automatically hand them a flyer, postcard, or coupon—anything to encourage them to book a show or pass this information on to someone else who might want to book a show. Remember, they have just given you some of their hard earned money; and at least for the moment, they really love you. Can you think of a better time to ask for their help?

Again, I know I am leaving a lot of other venues out, but these are the areas I am most familiar with. Remember, there a lot of wonderful people in our organization that would be happy to share their experiences with you. So I want to urge you to reach out to our network, use the e-mail list, go to the regional gatherings and national conferences, and make friends.

Happy marketing!

Mr. Billy is a full-time children's rock and roll songwriter/performer and recording artist from De Pere, Wisconsin. Drop by sometime and say "hi!" 



News from *PIO!*

by Nancy Silber, editor

Today we are celebrating not only the twentieth anniversary of the founding of CMN as an organization, but also the twentieth anniversary of *Pass It On!* Our impressive forty- to forty-eight-page glossy journal began its life as a modest newsletter, thanks to Sarah Pirtle who created the concept, name, and categories, and became the first editor beginning in 1987. She presented the following uplifting historical milestone in *PIO!* #3:

This issue marks the end of the first year of *Pass It On!* We had our annual meeting in June of the Children's Music Network (Camp Thoreau, People's Music Network Gathering) complete with both a long song swap and a business meeting.

Sarah duly recorded in *PIO!* #4 what would become the core of the mission statement:

In January 1987 children's songwriters and performers met to form a support network with this common vision: "We care about music which is empowering, which promotes affirmation, nonviolence, and cooperation—values which help create a safe and equitable planet."

Andrea and Ron Stone became editors-in-chief in 1991, and expanded and upgraded the whole format. *PIO!* was still called a newsletter, but it now had a cover and approximately twenty-six pages. Issue # 8 had the first of Phil Hoose's marvelous interviews (Tom Paxton), and the first photo appeared in issue #6. Columnists came on board, as did more volunteers to share increasing responsibilities. *Pass It On!* became a journal (officially on the cover: "The Journal of the Children's Music Network (CMN)"), with the glossy cover we use now, with Issue #12 in 1992 and completed the transition to all formally typeset songs by the next year. *PIO!* came out three times a year—fall, winter, spring—until 2004, when due to skyrocketing expenses we began to have two mailings a year and combined Winter and Spring into a double issue. Scott Bierko undertook the difficult and highly appreciated task of creating and editing the two All Songs issues with companion CDs in 2002 and 2003. We entered the electronic age when, after Online Services Coordinator Barb Tilsen and her team developed our glorious CMN Web site, portions of *PIO!* and the newly established *e-PIO!* could now be read on the Internet.

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.

Following in the daunting footsteps of the most recent former editors (Bob Blue and Susan Keniston, 1996–2001), I became editor in 2002. I have tried to maintain the high quality and professional standards that they followed, and I also hope that the heart and soul of CMN and its mission statement have continued to shine through every issue I've edited. Putting out *Pass It On!* involves the labor of many people, and my work has been made pleasurable by all the members who have helped me: columnists, interviewers, editors, report writers, coordinators, photographers, transcribers, contributors of songs/articles/poetry/editorials/letters. Jan Graves, with her magical layout and design, continues to make *PIO!* a delight to read; and Production Editor Caroline Presnell performs her own magic in critical ways too far-reaching and numerous to fit here.

Our twentieth anniversary offers a moment for reflection and an opportunity to think about new directions. It's a good time for me to step down as editor and welcome a new CMN member who will lead the journal into the future. In the meantime, please enjoy this special Twentieth Anniversary Edition, sprinkled throughout with congratulatory messages from some of those we have interviewed in the past. And next spring, I'll be looking forward to receiving my copy of *PIO!* in the mail. 



"I remember a telephone conversation with Sarah Pirtle as I sat on the floor of our rented house in Boston in 1987. Max was bouncing up and down in his crib, making enthusiastic noises. So was Sarah, come to think of it. The world seemed so new; positive things were happening. Finally, someone was paying attention to children's music, embracing an ethereal place where teachers, parents, kids, and performers could band together to celebrate a strong and constructive view of the future. The world as we wanted it to be.

So many years have gone by. Max is now away at college. The world has disappointed us again and again. And yet the kids keep getting born, born afresh to a place where parents and teachers still dream of the possibilities yet to be realized. The hopes are still there; they resonate in the songs. Now, more than ever, those songs need to be heard.

Happy Birthday, CMN. Keep singing, keep teaching. Someday, it will be so."

PJ Swift

PIO! Masthead Listings Throughout the Years

A. Editor

Sara Pirtle (1987–1989)
Pasha Warren (1990)
Andrea & Ron Stone (1990–1995)
Bob Blue (articles editor 1991–1994, executive editor 1995–2000)
Susan Keniston (co-editor 1996–1999, editor 1999–2001)
Scott Bierko (All Songs Winter 2002, All Songs Spring 2003)
Nancy Silber (2002–2007)

B. Interview Editor

Phil Hoose

Other Repeat Interviewers:

Bob Blue
Sally Rogers

C. Songs Editor

Joanne Hammil (#7–#28)
Bonnie Lockhart (#29–#44)
Kim Wallach (#45–#46/#47)
Joanie Calem (#48–)

D. Regional Reports Coordinators

Debbi Friedlander
Katherine Dines
Leslie Zak

E. Columnists

Bob Blue—Curriculi!, Curricula!
Beth Bierko—Connections
Ruth Pelham—Down to the Heart
Johnette Downing—Flambeaux
Hannah Hoose, Spencer & Stephanie Stone (#7–#16),
Jenny Shih (#22–#25)—Kids Chorus
Mr. Billy (Billy Grisack)—Marketing Matters
Marie E. Hopper—Music in Bloom
Joanie Calem—Music with Older Kids
Jamie Deming (#6–#18), Jeff Brown (#19/#20),
PJ Swift (#21–)—Radio/Media Waves
Lisa Garrison—The Rose & the Apple Tree (also: historian)

F. New Sounds

Sandy Byer (1987–2001)
Nancy Silber (2001)
Joanie Calem (2002–)

G. Advisor

Pete Seeger

H. Production

Caroline Presnell—Production Editor
Jan Graves—Layout & Design

Almost from the beginning and all along, many others did behind-the-scenes tasks to produce the publication but their names appeared only briefly on the masthead or not at all. This has truly been a collective project.

Time to Connect and Reconnect!

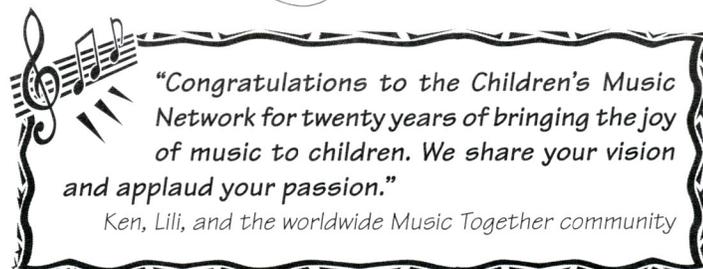
A Report on the 2007 CMN National Conference and Twentieth Anniversary Celebration

by Terri Roben

What were you doing twenty years ago? Making music with children and wondering how many others might be doing this, too? Were you teaching, wishing there were more resources for finding songs and dances to use with students in your school? Or were you a librarian, looking for people available to do library programs? Perhaps you were a child enjoying the music of Ella Jenkins, Pete Seeger, Malvina Reynolds, Woody Guthrie, or some local musicians you heard at home, or in a library, school, or church program. Maybe you were a college student, trying to figure out how to combine being a musician with your career in early childhood education. Or were you a young parent with a baby or toddler, newly discovering the world of children's music?

During the weekend of September 28–30, 2007, in Albany, New York, we will be celebrating the twentieth anniversary of the Children's Music Network and honoring the individuals who conceived of it, gave birth to it, nurtured and guided it for these two decades. There will be memorable stories to tell, and unique and priceless moments to store forever in our hearts. Sarah Pirtle will receive the Magic Penny Award and share some of her learned lessons and insights from a lifetime of making music with children. Keynote speakers Kim and Reggie Harris, accomplished musician/educators, will offer a wealth of experience from their careers as touring performers in schools and concert halls. There will be exciting workshops, song swapping, round robins, and breakout sessions. And, of course, new songs to learn, new friends to meet, new ideas to grow, reconnections to make, and lots of love and energy with which to renew our spirits. So plan to be there—you don't want to miss this!

For information about the conference, please check our Web site, www.cmnonline.org, or call the CMN office at 847/673-2243. 

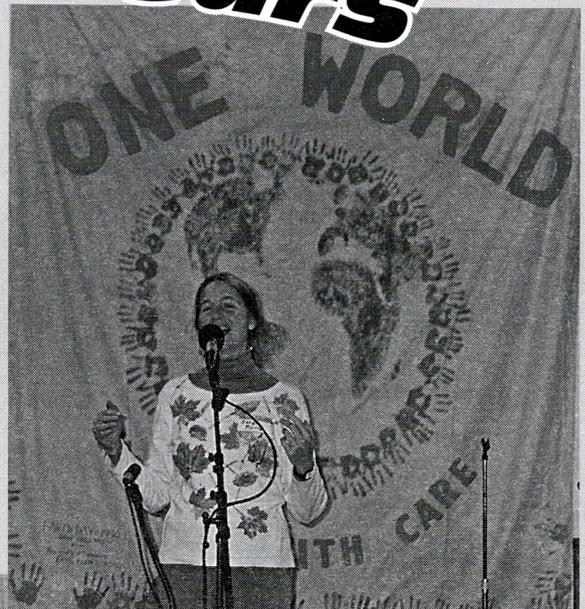


CMN over the Years

The first
 CMN National
 Gathering, 1991
 Litchfield, Connecticut



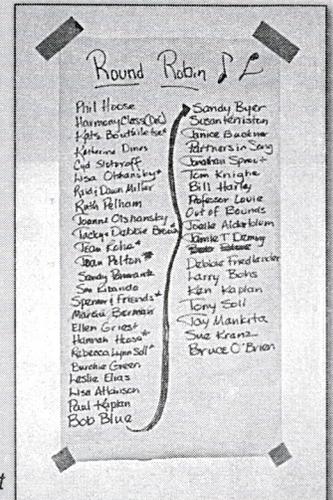
Back, left to right: Phil Hoose, Ron Stone, Andrea Stone, Bob Blue; front, left to right: Hannah Hoose, Stephanie Stone, Spencer Stone
 photos by Marcia Berman



Sarah Pirtle



Left to right: Sandy Byer, Sarah Pirtle, Joanne Olshansky Hammil, Debbi Friedlander, Ruth Pelham



The '91 round robin list

Do you remember . . .



Attendees at the 1999 National Gathering in Petaluma, California, help Sally Rogers finish the CMN quilt.
 photo by Ingrid Noyes

The start of the CMN quilt at the 1997 National Gathering



photo by Allen Zak

PASS IT ON!

A NEWSLETTER OF THE CHILDREN'S MUSIC NETWORK ISSUE ONE: SEPTEMBER 1987

LIKE A ROPE TEAM

When my friend Andrea Ayvazian climbed up Mt. McKinley, the whole safety of the climb depended upon rope teams. If one member of the team fell down a glacier (as happened daily), the rest would hit the snow, anchor themselves with their pick axes, and stabilize the rope so the fallen team member could get back up.

Rope teams have become for me a symbol of interdependence. This is the image that comes to mind as our network takes its first steps. As we meet the glacial chains of financial woes, cancelled shows, writer's block, times of depression, there are others who care and understand. Most of all what I get from the rope teams is the strength of cooperation. We're linked together. Whether or not we will meet each other face to face, we will meet through our music and our work. We can know that there's a whole group of others out there who know why we work so hard and why it matters so much to us.

Competition is the dominant image in our culture. But the underlying spirit of the music we celebrate is cooperation.

We want to sidestep the "win/lose" model. That one says, "If you're good, that hurts and diminishes me." Ain't it so!

What we're putting forward is "win/win." We're saying we want each other to be the best we can, to fly and flourish. In reality this strengthens all of us.

So we're out there like a rope team, being allies in each other's work and each other's growth.

WINTER GATHERING: PEOPLES' MUSIC NETWORK/SFS

The People's Music Network meets twice a year, in the winter in a city with rotated locations, and in the summer in early June at Camp Thoreau in Pine Bush, N.Y.

January 20 - 23 is the weekend, and D.C. is the tentative location. For more information, contact PNM Office-Manager, Jane Treat 3403A Mt. Pleasant ST., NW, Wash DC 20010. (202) 797-9261.

There will be workshops and songswaps focusing on children's music, and a meeting of the Children's Music Network.

Sarah thanks Ruth Pelham, Bob Reid, Lydia Adams Davis, Bob Blue, Sarah Daykin, Phil House, Marsha Lee Cutting, and David Roth who helped get the network going.

WELCOME!

This newsletter is here to link together people from all over the U.S. who write, perform, teach, produce and advocate children's music.

It was born at the 1987 People's Music Network Gatherings. (See below for when the next one is). The group who met together described our common interest —

We are concerned with music which is for and by and with young people. We care about music which is empowering, which promotes affirmation, nonviolence, and cooperation, values which help create a safe and equitable planet.

Sandy Pliskin said at the June gathering, "We're interested in songs about young people's lives. Songs that take kids seriously."

WHAT TO EXPECT IN THE NEWSLETTERS

The portion of the newsletter called "Thumbnail Sketches" provides a way to learn more about other people in the network.

The FOCUS section is a forum for concrete useful ideas; here it's about support.

Another goal is to share news — resources, new recordings, workshops and gatherings, radio programs to send music for airplay.

We won't be selecting songs to print or writing reviews, but we will reprint reviews that you send in, and we'll describe new songs as well as how to get the lead sheets.

Join in. Mail something for the next issue which will be mailed out in January.

DEADLINE FOR ISSUE 2: DECEMBER 1

Send to: Children's Music Network Sarah Pirtle, Editor 54 Thayer Rd., Greenfield, Ma. 01301 Phone: (413) 774-5385 (7:30 AM - 11 PM)

What to send: thumbnail sketches, a description or review of your new recording or song, networking info., announcements, something for FOCUS on community building through music, requests you'd like printed.

SUBSCRIPTIONS are \$1 issue/ \$3 a year. *Please & subscribe!*



The first Magic Penny Award, given posthumously to Malvina Reynolds, is presented by Marcia Berman (right) to Malvina's daughter, Nancy Schimmel, at the 1999 National Conference. photo by Andy Morse

Cover/page 1 of Pass It On! #1, September 1987

CMN Over the Years

The first region to be formalized, Southeast, hosts the 1997 National Gathering in Dickson, Tennessee, the first national to be held in a non-coast region. Left to right: Mary Lafleur, Rachel Sumner, Katherine Dines, Joyce Johnson Rouse, Bruce O'Brien, Monty Harper.

photo by Allen Zak



The New York Metro Region committee receiving appreciations in the closing circle of the 1998 National Gathering in Manhattan. Left to right: Ruth Tepper, Barbara Wright, Nancy Hershatter, Nancy Silber, Scott Bierko, Lisa Garrison, Patricia Shih

photo by Allen Zak



continued on next page ➡

CMN Over the Years

continued from previous page

Southern California Region gathering April 1998 in Long Beach
photo by Dave Kinnoin



Utah Phillips, keynote speaker, and Faith Petric at the all-California gathering hosted by the Northern California region in May 2000
photo by Susan Keniston



At the Great Lakes Region family concert November 2003 in Columbus, Ohio
photo by Allen Zak



The Canada Region contingent at the 2002 National Conference in Freedom, New Hampshire; left to right: Liz Benjamin, Kathy Reid-Naiman, Sandy Byer
photo by Janice Buckner



Pacific Northwest Region Co-rep Bonnie Messinger and her son, Michael Mullinax, in the 2001 National Conference round robin in Petaluma, California
photo by Ed Bisiar

A "hopelessly Midwestern" crew (with a friend) opens the 2005 National Conference in Delavan, Wisconsin.
 Left to right: Bob Gronko, Becky Lydon, Susan Hartzheim, David Heitler-Klevans, Alvin McGovern
 photo by Ingrid Noyes



New England Region members present "Family Song Swap" at the spring 2006 New England Folk Festival in Natick, Massachusetts.
 photo by Amy Conley

CMN Over the Years

Mid-Atlantic Region gathering March 2003 in Media, Pennsylvania
 photo by Jenny Heitler-Klevans



compiled by Caroline Presnell



Announcements



CMN Gift Memberships are always available

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

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



The CMN office telephone number has changed.

The new number is
847/673-2243.

All other contact information stays the same.



ATTENTION: KIDS!

We want your contributions.

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

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 February, will go to current members only.

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

The most recent ones are also posted in the Board Members Tool Kit on the CMN Web site.

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.

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.





YOM HULEDET (BIRTHDAY)

Israeli folk song

Children's birthdays in Israel are celebrated with lots of singing and happy dancing. Because these dances are so loved, teenagers often break into the dances on their friends' birthdays, despite the fact that they are technically for younger children and not super-cool. This is one of the many songs that are commonly sung and danced.

Fast and happy



Yom hu - le - det yom hu - le - det, ha - sim-cha la - ye - la - dim. ye - la - dim.
Hap - py birth - day hap - py birth - day, chil - dren sing and chil - dren play. chil - dren play.



Ba - rag - la - im tach tach tach, u - va - ya - da - im hach hach hach.
With our feet we tap tap tap and with our hands we clap clap clap.



La la la, la la la,... (etc.)
La la la, la la la,... (etc.)

Yom huledet yom huledet, hasimcha layeladim.
 Baragla'im tach tach tach, uvayadaim hach hach hach.
 La la la, la la la,....(etc.)

Pronunciation

Yom = yome (long o)

Hu-le-det = who-le (short e as in let) – det (rhymes with let)

Ha-sim-cha = ha (rhymes with la) – sim (long e, like seem) – cha (the infamous Hebrew guttural H, as in Chanukah, not an English “ch”)

La-ye-la-dim = la (as in la!) – ye (short e) – la (same short a) – dim (long e, rhymes with seem)

Ba-rag-la-im = ba (as in la) – rag (like the beginning of the Indian word raga) – la (really lie) – im (long e, rhymes with seem)

Tach tach tach (same guttural H sound)

u-va-ya-da-im = oo (as in food) – va (rhymes with la) – ya (rhymes with la) – da (rhymes with lie) – im (long e, rhymes with seem)

hach hach hach (same guttural H sound)

Translation

Happy birthday, happy birthday, children sing and children play.

With our feet we tap tap tap and with our hands we clap clap clap.

Dance Directions

Measures 1–4: Children hold hands and dance around in a circle, clockwise, stepping lightly with every two beats (2 times).

Measures 6–9: Follow lyrics of the song.

Measure 10: Join hands again and all dance into the center, raising hands from bottom to top.

Measure 11: Come back out, bringing hands back down.

Measure 12: Dance to the center again, bringing hands back up.

Measure 13: Sing, clap, and stomp feet (*one-two-three!*).

Repeat measures 10–13 in reverse.

News from the CMN Board

by Caroline Presnell, CMN National Coordinator

Ordinarily a board member writes for this spot, but our president, Frank Hernandez, asked me to do it this time, to tell about some of the important changes I see happening within the board and to say something about what they mean for us as an organization. In this twentieth anniversary year, one of the most important things to know is that CMN has almost completed a transition that many organizations and businesses don't survive: the national and regional leadership in CMN is now well along in the process of passing into the hands of people a generation younger than the founder generation. That is quite an achievement to celebrate! Pete Seeger periodically (and in this issue) warns us not to let "founders disease" infect us. I think our board is successfully—if not always smoothly—dodging its worst effects.

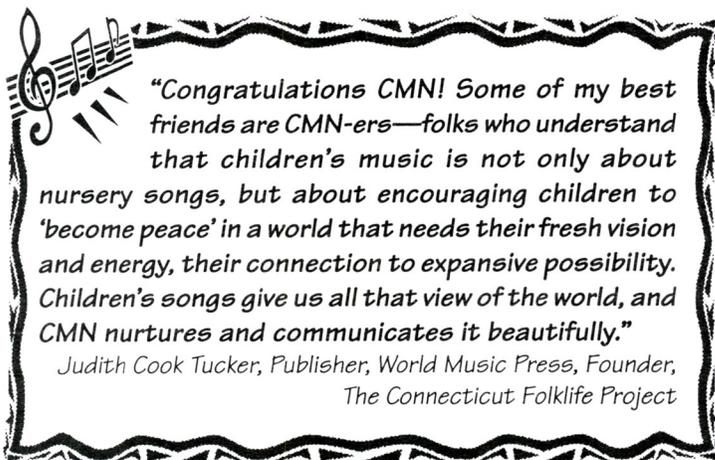
Now, the transition doesn't mean that all of the folks who conceived and developed CMN into what it is are gone. On the contrary, about a fifth of our current members joined during the organization's first five years. When I was going through lists of former regional representatives, board members, *Pass It On!* staff, and other leaders back over the years in preparation for our anniversary celebration, it struck me as remarkable what a large percentage of them is still current and actively engaged, including a few still on the board. People are not that loyal to an organization unless it has value and meaning for them.

The generational melding has had its uncomfortable moments and some that evoked laughter. Conversations and decisions around technology can bring both, as they do in the rest of contemporary society. Here we are, a network whose earliest all-paper internal and external publications and communications were typed on typewriters or on computers booted from floppies; and whose *PIO!*, reproduced for distribution at a local copy center, contained hand-notated music; now enjoy-

ing a professionally designed and printed *PIO!* with lead sheets produced with Finale music software. We have hugely expanded opportunities for low-cost networking via e-mail. Our publications now encompass a searchable online members directory that can be kept current and a Web site with member, rep, and board tool kits of resource documents that can also be updated any time, as well as a searchable *PIO!* songs database (no more paper), with MIDI's for many of the songs. The very latest addition is a CMN MySpace site. The board has always been looking for, and listening to members' suggestions for, and learning new ways to make CMN and its communication vehicles more effective and useful; the addition of directors from a generation that grew up with electronic technology is giving that work a fresh input of energy and know-how.

Even the way the board does its work is changing. Because we all have e-mail nowadays, much work takes place via a board e-mail group. Our long distance telephone bills have plummeted from 1980s levels even with today's ever-rising rates. Last year the board set up procedures for making official decisions via e-mail and amended the bylaws to make those decisions as legally valid as the ones made in person. Over the years, sometimes two or three board members unable to attend a meeting would participate by speaker phone for maybe half an hour. Last winter's regular two-day board meeting took place entirely by conference call (free to most using cell phones) supported by Skype texting, and a few participants had video cams. The use of this technology enabled the full participation of some who would have been unable to give the time to travel to another state for the weekend. Not everyone is equally comfortable with and enthusiastic about its use, and all of us are aware of the built-in potential for miscommunication on faceless and sometimes too impetuous e-mail, but we're learning as we go.

From earliest days, winter and spring board meetings were held at someone's home in the Northeast because that's where the largest number of directors lived within driving distance of each other. Over time, the distribution of directors has scattered (another thing to celebrate) so that even though more of them are still concentrated in the Northeast than any other area, there is an increasing number who have to fly to in-person meetings no matter where they are held. Does it continue to make sense for individuals to pay that much airfare or for CMN to spend for even a modest subsidy? Should representatives of an organization that talks about environmental preservation contribute to air pollution by using planes if they don't have to? Should leaders be expected to make that big a time commitment? Those questions were addressed recently by the adoption of a plan to keep only the fall meeting, held in conjunction with the national conference, in-person. For the other two, everyone will be connected remotely by electronic means.



Yet, relationships are at the heart of CMN. Giving up face-to-face meetings means losing important opportunities to bond at meals, on walks, by sharing personal stories and sometime silliness in the evenings, and the myriad little conversations during meeting breaks. Firm connections and acquaintance among board members enable their joint work, promote interactive creative thinking, and strengthen the whole organization. How do you, or can you, build strong relationships when you see and hug each other and sing together only once a year at the national conference, and would CMN itself feel and be different? How can we make good use of technology to enable easier and fuller sharing and connecting within our board and network rather than interfere with it?

These questions are even more visible and crucial in this context of generational change that sometimes brings communication challenges. The board has discovered that one's perception of who "the elders" are probably depends on which generation you belong to. Do you laugh or sigh about that? Communication occasionally stumbles when a newer board member encounters a policy or practice or assumption well established but unwritten. We've come to realize that the underlying reason is that CMN came out of an era, and many people who experienced that era shared world views and values. Some things were so fundamental they didn't need to be spelled out or even written—"everybody" knew them and operated out of them. But along came a younger set of people who didn't share that experience. So part of the board's work is to interpret earlier thinking, and to get more of the structure and policy down in writing, and to examine the earlier thinking to determine if it is still our shared view—whether it still serves, or needs to be modified or abandoned to move us into the future. For example, from its beginning, as part of its attempt to model the values it promotes, CMN's stated decision making method has been consensus, which aims to preserve relationships, rather than strict voting, which may be more "efficient" in getting through an agenda. Recently the board reaffirmed the use of consensus, though first some newer members needed to learn more about it; they hadn't experienced its common use among organizations focused on social justice as they came into adulthood as had most earlier, older, board members.

Sorting out these and other transitional issues is part of the current conversation on the board as we move into our third decade. If adaptability is the key to survival, we're well equipped to be around a long time—long enough to welcome yet another generation onto the board. 



2008

Announcing the 2008 National Conference

CMN is coming of age—it's our twenty-first birthday in 2008! The National Conference will be hosted by the Midwest Region on the shores of beautiful Lake Michigan. Mark your calendar, PDA, or iPhone for September 19–21, 2008, to head for Illinois State Beach Resort and Conference Center, located in Zion. It's just 45 minutes north of Chicago, with easy access to both O'Hare and Milwaukee airports. A nature lover's dream location, it offers hiking trails, a beautiful beach for swimming or campfires, a prairie, a state park for campers, and great hotel accommodations including a large indoor pool. See you there!



**The Children's
Music Network**

The CMN Logo: Wear It, Carry It, Play It, Mail It

Shop the CMN Store

Items showing the CMN logo are usually sold at national gatherings or may be purchased by contacting CMN member Ellen Greist at vger42@aol.com or 203/248-4727

Check the CMN Web site for color photos of each item:
www.cmnonline.org

Minimum order \$6
Shipping and handling:
\$3 for orders up to \$50, \$5 for orders over \$50

<p>T-SHIRT Adult sizes M, L, XL \$15 Adult size XXL \$17 Kids' sizes XS, S, M, L, XL \$10</p> <p>TOTE BAG \$12</p> <p>POSTCARDS Single, \$.50 Pack of 10, \$4 Pack of 20, \$6</p>	<p>IRON-ON TRANSFERS Large, \$2 Small, \$1 Page (2 lge., 4 sm.), \$6</p> <p>KAZOOS Single, \$1 10–49, \$.80 ea. 50 or more, \$.70 ea.</p>
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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.

JOHNETTE DOWNING

Fins and Grins

Dive into fun with songs from the sea! Learn about seahorses, sting-rays, penguins, hermit crabs, and sharks—creatures from the ocean to the bayou. Johnette's latest work is dedicated to the 4,000 animals at the New Orleans Audubon Aquarium of the Americas that perished after Hurricane Katrina, and to their caretakers who miss them dearly. This CD has fourteen original songs and two adapted traditional songs, all with Louisiana influences: jazz, Dixieland jazz, Cajun, Caribbean and Delta blues. It is geared for pre-K through third grade. Johnette plays guitar, mandolin, and percussion, and is joined by numerous friends playing trumpet, Cajun accordion, tuba, various guitars, and violin.

CDs are \$15 (plus s+h) and are available from <http://johnnettedowning.com/store.html>.

DENISE MITKUS, DAVE MCCULLOUGH, AND LISA WILDMAN

Peanut Butter Jellyfish

Is there anything kids love more than peanut butter and jelly? There is now! The three musicians of Peanut Butter Jellyfish use their experience as parents and educators to choose songs that are soothing lullabies and fun kids' favorites, and that promote tolerance and caring for the earth and its creatures. Denise, Dave, and Lisa share



the instrumentals (strings, flute, keyboard, and numerous percussion instruments) and vocals on each of the fifteen tracks. This is a collection of folk and traditional songs of family-friendly music for children of all ages. The CD includes seven traditional songs, six covers, and two originals.

CDs are \$15 from www.cdbaby.com or \$10 at live performances.

BILL HARLEY

I Wanna Play

In his twenty-sixth recording to date, children's singer/storyteller/social activist Bill Harley shakes, rattles, rolls, strums, howls, sways, and serenades kids and families with his characteristic silliness and poignancy. This recording contains twelve new songs, including a concert favorite, "Barbie's Head Is Missing," and the song that Bill wrote for the Association for Library Service to Children, "At Your Library." The songs all have a "world music" feel, and Bill is backed up by the Rhode Island Children's Chorus and some of New England's finest musicians, including blues guitarist Duke Robillard.

CDs are \$15 and are available from www.billharley.com (Round River Records).

MIMI BRODSKY CHENFELD

Celebrating Young Children and Their Teachers

In Mimi's newest book, she urges us to keep our lights alive by reflecting on the magic of our students and the importance of our calling. Drawing on her fifty years in the early childhood field, Mimi pours forth uplifting reminiscences. She celebrates play, imagination, and the creativity of children and teachers alike. "Young children remind us that the world is new and belongs to them. They own the moon, the sun, the stars, the songs."

Celebrating Young Children and Their Teachers is \$14.95 and is available from www.redleafpress.org.

JANET SIRETT

Creepy, Crawly, Slimy Things

This is Janet's first CD, and it is full of the songs that Janet loves to sing with kids, with lyrics to trigger a child's imagination. These songs are about fun, silly, or "gross" things that encourage kids to join in with actions, screaming, or whatever fits. The CD, which is aimed at ages eight and under, has thirteen original songs and one traditional, and combines rock, country, blues, and jazz styles. Janet is joined by her brother, Paul Chandler, who plays guitar, harmonica, and drums with her.

CDs are \$12 and are available from www.cdbaby.com, or from Janet's Web site: www.janetsirett.com.

MIKE ANDERSON

Mirrors

Mike's fifth CD presents nineteen tracks of mostly traditional mountain dulcimer songs (there are two originals and five covers amongst the nineteen), and is a great CD for folk dancing. Mike says, "This CD is for everyone. I am happy the kids are hearing the old songs."

CDs are \$14 (plus s+h) and are available from www.dulcimerguy.com and from www.cdbaby.com.

PAM DONKIN

A Hop, Skip, and a Jump: Activity Songs for the Very Young

Released in January of 2007, this is Pam's first solo offering. (Pam was half of the duo Magical Music Express.) With a blend of music and creative movement, the playful images inspired by these easy sing-along songs encourage giggling and wiggling, twirling and clapping. The CD is geared for one- to five-year-olds, and also advances language, math, science, listening, and movement skills. The CD can

also be accessed by computer so listeners can see printable lyrics, an activity guide for teachers and parents, two additional songs, and a video.

CDs are \$14.95 and are available at www.pamdonkin.com, www.gentlewind.com, www.cdbaby.com, and iTunes.

PATRICIA SHIH

The Power of One

Patricia Shih's third CD for kids and families was released in April 2007, and is aimed at older kids ages nine to twelve. It has twelve songs, including ten written by Patricia, one by Jan Nigro of Vitamin L, and one by Gary Lapow. Song styles range from rock, pop, folk, world, and gospel-tinged a capella, to rap, jazz, and spoken word. Topics appeal to this older group as they speak to their growing awareness of the wider world around them. They include self-esteem, recycling, human rights, perseverance, diversity, literacy, and much more. Special guest stars include Dick Kniss (bass player for Peter, Paul, and Mary and John Denver), Tom Griffith and Martha Trachtenburg, and a chorus of wonderful children.

CDs are \$15 (plus s+h) and are available from Patricia's Web site, www.patriciashih.com, at CD Baby, and iTunes.

STEVE BLUNT

Outta School!

Five years after the debut of his first recording *Hang On, Henry!*, Steve Blunt is releasing his second CD—a fun, upbeat mix of originals and standards for kids in the elementary grades (ages four to ten). Some of the songs reflect school-related themes—hence the title—but most are general interest. A number of seasonal novelty songs, written for school assembly programs, might make this CD a good resource for CMN members. The CD features a variety of musical styles, from

dixieland/swing to old-school ska groove. There's also a surprising version of "Fanga Alafea/Liza Jane" and a healthy dose of classic '50s and '60s rock 'n' roll sounds.

CDs are \$15. CDs and MP3 samples are available at www.steveblunt.com.

AMY CONLEY

Grow Your Own Music

The theme of this CD (for ages birth to six) is a young child's world of dancing and playing along with songs about the natural world (animals, ponds, forests), with a focus on music that is accessible to young children and their parents. These songs represent Amy's first ten years of teaching music to preschool children. The songs are accompanied by guitar, banjo, hammered dulcimer, piano, harmonica, penny whistle, and other acoustic instruments. The songs are mostly traditional, with six originals and a cover of Marvin Frye's "I've got Peace Like a River."

CDs are \$15 (inc. s+h). They are available at www.AmyConley.com and www.cdbaby.com.

MONTY HARPER

Get A Clue

From rocked-out collaborations with ScribbleMonster and Mr. Billy (with full-on rock ensembles of electric guitar, drums, bass piano, and fancy backing vocals) to bare bones Dylanesque "live" performances, the songwriting shines on this double EP inspired by two different 2007 summer library themes. The CD has ten tracks, all original, five songs of mystery and five on Oklahoma history. A study guide is included for the Oklahoma songs. The CD is geared for ages four to ten.

CDs are \$15 for one, \$20 for two copies, and are available from Monty Harper Productions, 2419 N. Monroe, Stillwater, OK 74075; at www.ReadingSongs.com, or at www.cdbaby.com.

BILL DEMPSEY

Bill Dempsey—Shanty Man

This is Bill's third CD, filled with "G-rated" sea shanties and songs. For the first five years that Bill lived in California, he worked, oftentimes lived, and sailed on a square-rigged brig. On this CD, Bill brings twenty-one tracks of traditional sea music that he has collected along the way. Most of the songs are sung in a call-and-response pattern that encourages participation, and they are appropriate for third grade and up. Bill primarily sings the songs, but on some tracks is accompanied by concertina, banjo, guitar, tin whistle, harmonica, and fretted dulcimer.

CDs are \$15, and are available from www.cdbaby.com/cd/dempsey, or from Bill Dempsey, 27300 Avenue De La Plata, Laguna Niguel, CA 92677.

DAVID AND JENNY HEITLER-KLEVANS

Family Album

David and Jenny Heitler-Klevans, of Two of a Kind, have created a collection of fifteen songs focused on family life experiences, with content that is simultaneously personal and universal. Most of the songs are written by David and Jenny and several were co-written with their sons Jason and Ari. There are a few by other CMN members such as Bob Blue, Jackson Gillman, and Sandy Greenberg; and one song is an African-style cyclical song inspired by Joanne Hammil. Lots of musicians joined Two of a Kind in the studio for this musically rich, warm-hearted album.

CDs are \$15 (plus \$2.50 s+h) and are available from www.twoofakind.com or by mail: Two of a Kind, 7426 Barclay Rd., Cheltenham, PA 19012.

Two of a Kind Songbook

David and Jenny Heitler-Klevans of Two of a Kind have compiled eighteen years' worth of their original songs, as well as some songs writ-

continued on page 33 ➤



KEEPING TIME

words & music by Lisa Atkinson
© 2007 Lisa Atkinson

The inspiration for this song came after speaking to an Irish musician who asked me if I was “keeping well”—meaning my health. I thought it was a lovely expression and began to think of other things I’d like to “keep.” Rather than “spending time,” I thought “keeping time” was a beautiful idea, and this song came about. *Diparee* is a word created by one of the toddlers I teach that has slipped into our family’s vocabulary. It means difficult. Anyone who’s been to the Caribbean has heard the term *ire*, meaning “it’s all right.”

Calypso feel $\text{♩} = 84$



1. Oh, you’ve got to keep ___ time ___ with the lit-tle ones, the



lit-tle ones; Oh, you’ve got to keep ___ time ___ with the lit-tle ones and



show them ___ that ___ you ___ care. ___ Ee - oh, ee - oh, there ___



is no “dip - a - ree.” ___ Ee oh, ee oh, ev - ’ry - thing’s gon-na be “i - re.” ___



___ 2. Oh, you’ve re.” Dip - a - ree means it might ___ be ___ hard ___ to do.



___ “I - re” ___ means that ___ hap - pi - ness is break - ing through.



Heart to hand ___ I think we would a - gree. ___ We’ve got to



learn to see ___ the world ___ more lov - ing - ly. 3. And you’ve

Keeping Time

➔continued from previous page



Verse 1

Oh, you've got to keep time with the little ones, the little ones;
Oh, you've got to keep time with the little ones, and show them that you care.

Chorus

Ee oh, ee oh, there will be no "diparee." (pronounced dip-a-REE)
Ee oh, ee oh, ev'rything's gonna be "ire." (pronounced eye-REE)

Verse 2

Oh, you've got to keep time with the older ones, the older ones;
Oh, you've got to keep time with the older ones, they have so much to share.

Chorus

Bridge

Diparee means it might be hard to do.
Ire means that happiness is breaking through.
Heart to hand I think we'd all agree.
We've got to see the world more lovingly.

Verse 3

Oh, you've got to keep time with the other ones, the other ones;
Oh, you've got to keep time with the other ones, so you can learn what's fair.

Chorus

Verse 4

Oh, you've got to keep time with the everyones, the everyones;
Oh, you've got to keep time with the everyones, and soon we'll all be there.

Chorus

Love the songs in PIO! but can't read music???

Go to the CMN Web site Member Log-In section,
click on "PIO! Midi files," and listen!



You will hear the tune, chords,
and tempo of every song!

New Sounds

➔continued from page 31

ten by children during their artist residencies, into one easy-to-use songbook. Almost fifty songs are included, mostly in lead sheet form, plus some piano and Orff arrangements. There are a number of part-songs, including rounds and an African-style cyclical song. There is an index in graph format organized by subject matter, style, and age-appropriate level. Some of the songs included are "Love Makes a Family," "The Double Life of Amphibians," "We are a Patchwork Quilt," "Girls Who Rock the World," "That's Not Fair," and "Red, White and Blue."

Songbooks are \$20 (plus \$2.50 s+h), or \$15 (plus \$2.50 s+h) if ordered with a CD, and are available from www.twoofakind.com or by mail: Two of a Kind, 7426 Barclay Rd., Cheltenham, PA 1901.2

KARI THOMAS KOVICK

One Peace At A Time

This CD grew out of a project initiated by Kari to help her community deal with the loss and illness of several of its children. It captures a real community (Floyd, Virginia) singing songs to strengthen other families in need. The CD has thirteen tracks, seven of which are covers of music by other CMN members. The tracks were all recorded with kids in different classroom and studio settings in the community, backed by Kari's adult band Windfall. It is an eclectic blend of styles ranging from bluegrass/traditional to rock and roll to family folk sing-alongs, accompanied by guitar, mandolin, violin, upright bass, blues harp, and children's percussion. There are even some a capella beauties. It is for children ages one to eight and all who love children's music.

CDs are \$15 and can be purchased from www.karimusic.org. The proceeds go to the children's school programs and to www.Samefight.org, a volunteer organization collecting money for children in the community with cancer. 

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've had several highlights so far this year. Two CMN song swaps were held in the Columbus, Ohio, area, with new people joining in for music and movement led by Joanie Calem. One CMNer made a 300-mile round trip to Columbus from Cleveland for the event! For our regional conference, we partnered with the Midwest. See their region's report. In late June several region members presented a concert at the Columbus [Ohio] Community Festival (Comfest) on a totally solar-powered stage. We're looking to have a Harvest Holiday Song Swap in the fall.

CANADA

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There is no news to report from this region.

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We've been a busy region. Despite the challenging weather, our February song swap at the Merit School of Music in Chicago saw lots of new faces and excellent music making. The food was great, too! Our annual Midwest-Great Lakes Regional Conference in May in Mt. Prospect, Illinois, was more of the same. The four excellent workshop topics: "The New Internet," "Multicultural Games/Songs," "Spanish Language Songs," and "Making Your First CD." Looking ahead, we are planning more song swaps and the 2008 National Conference in our region. (See p. 29.)

NEW ENGLAND

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Our regional gathering was held March 26 at the beautiful common house of Pioneer Valley Cohousing Community in Amherst, Massachusetts. About sixty people attended the day's events, which included several workshops and a round robin. Steve Blunt organized a song swap last February at Rivier College's

Early Childhood Center in Nashua, New Hampshire, co-hosted by the college, and Fran Friedman hosted a song swap in Wayland, Massachusetts. We're looking forward to more swaps around the region. We'd especially like to have one at a music or educational college. The regional reps have divided up responsibility for task areas: Amy will concentrate on communications, Sandy on the annual regional gathering, and Jessamyn will promote song swaps and other events.

NEW YORK METRO

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The Metro N.Y.C. chapter kicked off the year with a "Fiesta of Spanish Songs" on February 25 and had a song swap on April 29. Then in July, Northern California Region CMN member Liz Hannan led us in an afternoon "Music for Montessori" workshop. We are looking forward to working with CMN members from all parts of the country to be our guests at future regional gatherings. It's a great excuse to visit the city, and our members would love to meet you.

NORTHERN CALIFORNIA

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Northern California CMNers had a wonderful song swap in March at the

Bing Nursery school on the Stanford University campus. Lisa Atkinson started things off as we focused on songs about women in history and the week of the young child. We had a good crowd. We also enjoyed some good food and glorious, much-needed California sunshine. Bing is a delightful nursery school with lots of light and inspiration. Thanks to Beth Wise who coordinated with Bing for their generous use of the school. We hope to make this an annual event in this fine outdoor setting.

We also enjoyed a CMN presence at the the San Francisco Free Folk Festival (June 16 and 17) held at San Francisco City College. We presented a round robin with our members as well as several concerts throughout the day. It was a great event for participants and attendees alike. Thanks to Laurie Vela for putting it all together.

Also, early this year longtime regional rep Lisa Atkinson was re-elected by e-mail/mail ballot along with a new co-rep, Judy Bayse.

PACIFIC NORTHWEST

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The Pacific Northwest Region has held two song swaps so far this year. Co-rep Greta Pedersen graciously hosted about ten people at



photo by Beth Wise

The Northern California Region spring 2007 workshop in Stanford

her home on January 27. We were excited to meet a brand new CMN member and to see an old CMN friend who has recently moved to our region. Great food and music warmed us on that winter's evening.

We held our spring song swap and planning meeting April 28 at the home of co-rep Bonnie Messinger, with a small turnout. We enjoyed our potluck outside on a surprisingly sunny day for the time of year. Afterwards the talk turned to future regional activities, among them a barbecue and campfire circle "Summers End Fest" at the home of co-rep Dave Orleans, scheduled for September 15.

In addition, we began to investigate the feasibility of coordinating a semiregular afternoon song circle geared to children and families to be co-sponsored with Artichoke Music, a community folk music center in Portland. Our concept is to introduce families, especially kids, to the joys of singing with others, and to encourage them to bring a favorite song to share, teach, or even lead. We hope to

get commitments from a couple of local children's performers to join CMNers in facilitating. We'll let everyone know how it goes.

SOUTHEAST

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Co-reps Marie Hopper and Kari Thomas Kovick hosted a region song swap in June, held in Marie's town of Greensboro, North Carolina. Since then we have been busy building energy in our local communities. (Read about one of Kari's efforts in her guest editorial on page 1.) They both hope to cultivate energy outward from their local vicinities in the next year, and there is rumor of hosting a future national conference in North Carolina.

continued on page 44 ➤



THIS LITTLE PIGGY

words & music by Lisa Hill Biales

© 2003 Lisa Hill Biales

Lisa wrote this song as a result of playing "This Little Piggy" on her sons' toes every night before bed. She and her singing partner, Sarah Goslee Reed, use the song early on in concerts for preschoolers and their parents to get people involved. She invites everyone to sing along and play with their toes. Then everyone joins them in throwing their hands in the air on the "wee wee wee" part.

Fun, country style ♩ = 108

chorus

C F C G

This lit-tle pig-gy went to mar-ket, ___ This lit-tle pig-gy stayed home. ___

C F C G C

This lit - tle pig - gy had roast beef, This lit - tle pig - gy had none. And

F C G

this lit-tle pig-gy went "wee wee wee, wee wee" all the way home. ___ So

C F C G C *Fine*

if you're ev - er sad, if you're ev - er a - lone, ___ You can sing this lit-tle pig-gy song.

verse

F C

1. Moth-er may I hop - scotch ___ in the back - yard? ___ I want to play out - side with my friends.
2. Jump ___ rope ___ kick the can, fly - ing a kite ___ High - er than the house and the trees. ___
3. Ghosts ___ in the grave - yard. ___ Ev - 'ry - bo - dy run. ___ Hide and seek is my fa - v'rite game. ___

G F C

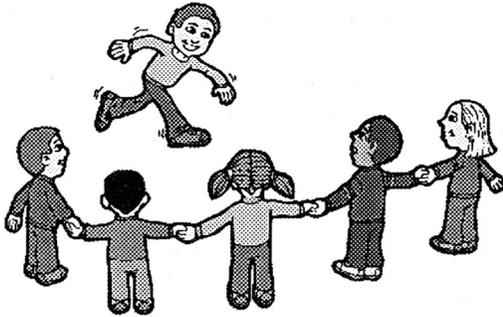
___ Two - square four - square on the play - ground. ___ We're
 ___ Cat's ___ in the cra - dle on a dou - ble Dutch day, ___ Red
 ___ One po - ta - to, two po - ta - to, tag ___ you're it. ___

G *D.C. al Fine*

hop - ing that the sum - mer nev - er ends!
 Ro - ver come on o - ver if you please!
 Let's ___ play out - side in ___ the rain!

This Little Piggy

→ continued from previous page



Chorus

This little piggy went to market, this little piggy stayed home.

This little piggy had roast beef, this little piggy had none.
And this little piggy went "wee wee wee, wee wee" all the way home.

So if you're ever sad, if you're ever alone,
You can sing this little piggy song.

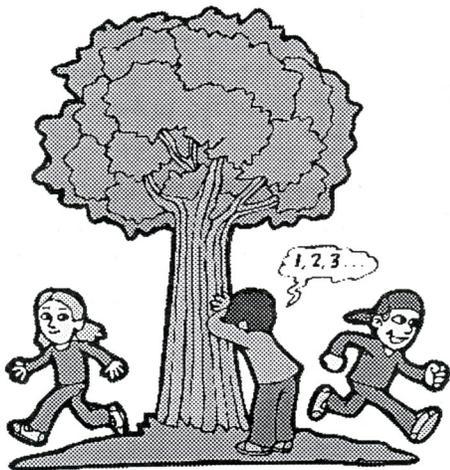
Verses

1. Mother may I hopscotch in the backyard?
I want to play outside with my friends.
Two-square four-square on the playground.
We're hoping that the summer never ends! (to chorus)

2. Jump rope, kick the can, flying a kite
Higher than the house and the trees.
Cat's in the cradle on a double Dutch day,
Red Rover come on over if you please! (to chorus)

3. Ghosts in the graveyard. Everybody run.
Hide and seek is my fav'rite game.
One potato, two potato, tag you're it.
Let's play outside in the rain! (to chorus)

Tag: Repeat last two lines at end of chorus.



Letter to the Editor

Dear PIO!

Thank you so much for your wonderful article in the last issue [PIO! #55/#56] about the Afghan Songbook Project. The project is well underway and there continue to be updates. I'd love to share a few with your readers.

Three thousand songbooks arrived in Afghanistan in March 2007 and are now being distributed across the country. Mercy Corps is heading up the distribution. The songbooks are going to elementary schools in the provinces and in Kabul, and have also been delivered to several orphanages. Everyone is thrilled to receive them.

Vaheed Kaacemy, the musician for the project, held a family concert in March for the New Year, and over 700 children and their families attended. Songs from *Qu Qu Qu Barg-e-Chinaar: Children's Songs from Afghanistan* were featured. This was a wonderful celebration and a monumental event for a country whose people have not been singing for over two decades!

The Afghan Songbook Project is now linked with the Folk Arts Center of New England (www.facone.org). They have a wonderful Web site, and orders for the songbook can be easily placed through it. The site also has photos of the children and pages from the book. Together we are trying to raise enough funds to print an additional 5,000 songbooks to send to Afghanistan before year-end. We are within reach of our goal and need to raise about \$5,000–\$8,000 more.

This summer I will begin working on the English translation of *Qu Qu Qu Barg-e-Chinaar*. This version will have English translations of all sixteen songs in the songbook and transliterations so that music specialists and classroom teachers can sing along. The Farsi lyrics and CD will be included as well. There is currently no other Afghan children's songbook available for children in the U.S. The songs speak to the beauty of Afghanistan, the people and the pride they have for their country. Singing these songs and hearing the lovely poetry is one way to shift perceptions now held about Afghanistan that involve only war, terrorism, and opium.

Thank you to *Pass It On!* for your support and enthusiasm for the project.

Louise Pascale, Editor,
Qu Qu Qu Barg-e-Chinaar:
Children's Songs from Afghanistan.
Contact: fac@facone.org or
lpascale@lesley.edu.



Interview: Sarah Pirtle

➔continued from page 5

Children's Music Network? So Ruth Pelham, Phil Hoose, Bob Reid, Bob Blue, we were all sitting there with some other folks, too, about seven of us. As I was looking around I realized that everyone there was very busy. If anything was going to go forward, it could be up to me to carry it. I didn't want this to be a good idea that never became a reality.

At that point I'd been working with a few different organizations in peace education—one was called Interhelp [an international network of people sharing a deep concern for world conditions]. I'd been on the first board of Interhelp, and I watched the deliberate steps we did there to help build our organization in an egalitarian way. I applied this to CMN. We needed a guiding beacon, so I suggested that we talk about what our mission was, just to see where we all agreed. Then I went back home and got everyone's permission to run with it. I wanted to respect that we were the people who had met each other so far, but there were all these others out there we hadn't met yet who had a similar devotion to children's music. I wanted us to be as respectful of the people unknown to us, so that it would not at any point become just a clique.

I thought if we could explicitly articulate our intentions, we would have a good chance at holding to them. It was like a blueprint. We agreed that we wanted the newest member of CMN to be as valued, to be as welcome, as the longest member. I wanted it to be that nobody thought they were coming into it too late. As each new person arrived in CMN, we could open up to them and be curious about their own interests and gifts. That we'd maintain a kind of open membrane as we grew the organization.

I wanted us to be structured the way nature is structured. A multi-

cellular organism has differentiated parts coordinated around a common purpose. That's how I thought of us. One of the first editorials I wrote was that in CMN we were like a rain forest where each part was important [see *PIO!* #42 "Classic Reprint."] One of the things I was saying is that people who at that point had made recordings—if they were like the canopy of the rainforest, being maybe most visible, they were equal to the people who were the blue morpho butterflies, or who were another part of it, the tree frogs—it had to not be centralized around fame because fame is fleeting. A strong organism has an enduring purpose. There had to be this *exchange* between us that was based on love of children. If we could create a place where we could have that exchange, then we would last because we were made like nature. We would set ourselves in a stream of generations.

I kept envisioning that we would always have children at the gatherings. We'd have people who were involved in music in lots of different dimensions. We'd have radio hosts like PJ Swift, whom I really respected, and we would have families. I loved the variety of songs at the round robin! I can remember a family stepping up to sing a song they had created on a long car ride. It was about changing diapers. You could concretely feel during the round robin that the group cared about every song and every singer.

PIO! *I know when I joined CMN, that was what drew me to the organization. I think I joined the first year, and what impressed me was that there were a number of people whom I never heard of whose music I would never have bumped into had it not been for CMN.*

SP: Yes!

PIO! *And how important it all was—each little piece, everybody had something to give to the big picture. It gave me great hope about the world, that other people are doing this work and that it is possible to change*

the world through music. When you're at CMN it seems like that's possible.

SP: It really does. We try to understand each other. It's like feeling deeply seen. There's nothing a person has to prove to be valued—it's their inherent worth that we're responding to. That's why I got excited from the very beginning about figuring out how to have shared leadership. When it was time to divide up jobs to be done, we asked people to be realistic about how much time they had to give, and look for something they could take on that was up their alley. It felt like a barn raising.

What I did at the very beginning was seek out as many names of people who were involved in children's music as I could find. I wrote them an invitation so that they could feel welcome and invited them to be part of the formation of CMN. I asked for their input. In those early days while I held the office and *Pass It On!*, both Ruth and I together held the direction of the organization.

At the first meetings, we took time for the business of getting the network started but we always combined it with a lot of singing. The glue was getting to know each other and swapping songs. Dave Orleans early on shared "Save a Tree for Me, Mister," and you could just feel people saying, "Oh, I really want to learn that song." People would take the time to seize a song they'd heard at a CMN swap and claim it as something they wanted to make part of their work as classroom teacher or put in their concert repertoire.

PIO! *Wonderful. You were talking about Rowe...it just seems to me that Rowe has been a very formative place for you.*

SP: Rowe got me attuned to the fun of being in a community where people feel safe and open-hearted. It was also the place where I watched group dynamics at work. Even at Junior High Camp, we would have

a theme talk on a very weighty contemporary topic and then we would get into discussion groups. As a shy kid I watched closely how the counselors led the group discussions in such a way that they deliberately asked each one of us what we thought. What I began to notice was how that made me feel welcome and how that made me feel part of things. I was looking forward to bringing realizations like this into how we set up CMN; so when we'd do a song swap, each person would have a chance to lead or request a song. When we'd hold a workshop, there'd be a balanced sharing. Also, we'd make room for other people sitting there to share things on that same topic.

PIO!: *So the idea was to have a facilitator at a workshop and then open it up to everybody rather than having the expert lead the whole thing?*

SP: Yes. We wanted people to be able to take leadership and offer what they knew and then also make room for what other people knew. I remember one of the first workshops I did at a CMN gathering which was on writing songs with children. I was exploring the benefits of cooperative learning, and I was teaching graduate courses. At the workshop we shared how we worked with children in songwriting. From the classroom residencies I was leading writing songs about ecology, I'd learned that if you're writing a song with a whole class, the problem can be that the loudest voices get their words in; so I got excited about how you could get into small groups using cooperative learning formats where everybody's thoughts could become part of the song.

When we write songs, a vulnerable interior voice gets revealed. The voice that comes out in songwriting taps an inner wellspring. I also remember that everyone at that workshop had experienced some kind of wounding or put-down directed to them around music—criticism

of their voice, or negative words about their songwriting or their instrument playing. Everyone! If we felt put down but had kept going, but still felt the sting, what's it been like for others? Music is such an essential but vulnerable medium—it's our own personal voice being heard.

PIO!: *What advice do you give parents and teachers?*

SP: That music belongs to all of us. We get to think of it that way. Music directly builds community and fosters safety. It's crucial that teachers and parents nurture a child's voice and also not make fun of their own—not even introduce the thought that there really is such a thing as a bad voice. So I love it when Pete reminds us, "We used to be a singing nation," because that implies that we can work to restore this.

I remember singing in kindergarten and how important that was. And I also remember a woman in our town named Capitola Dickerson. I went to one class she did at the "Y" where she was sharing rhythm instruments with us. When she handed me a tambourine, her manner communicated kindness and inclusion. It may seem hard to believe because of how young I was, but she changed my life. I actually sought her out ten years ago and called her up and put her on the CMN quilt. She respected me, shy kid that I was, and modeled how to invite children to come into music their own way. When I bring a basket of rhythm instruments and hand them out, she's with me.

PIO!: *You teach in the Creative Arts in Learning Department of Lesley University. How do you use these insights there?*

SP: I train teachers in how to incorporate many forms of music in the classroom. For some the music class is the one they dread. I'll often say during the first song, "Singing along is an invitation. Sing if you feel moved to. Listen if that feels

better." There are many ways of participating. To listen deeply is also to be part of music. It's like letting that music stir you and bring you in when you're ready. I want them to know music is a place where they can be themselves.

One of the things that I've felt over the last decade during the Magic Penny Awards is that we're not only celebrating just that one person. Through that person we're celebrating the wonder of how music builds community. This may seem ironic, but when CMN began, I was against the award because I didn't want any one person held up above anybody else. And then I watched the wonderful way that people figured out to run the awards and saw a whole different feeling generated there, different than what I'd feared. Like you'd learn about the decisions Ruth Crawford Seeger made in her life and gain inspiration and new possibilities for how to live. And when I look at all the Magic Penny people—Marcia, Nona, Malvina, Woody—there are these things, these decisions that they were doing in their lives, which perhaps nobody else noticed. But the award said it did matter.

PIO!: *It seems that almost everything you do with music has to do with honoring the person—either the person who's created the music or the person who's singing the music. I'm just so impressed by the all-inclusive way you make music. How did you come to that?*

SP: I'm a person who still goes out and hugs trees. I get nourishment and refreshment from talking to new people. Like when I'm on the airplane I always want to find out the story of the person next to me and for me it's like the water of the soul. If I can really understand the person's life, it feeds me so deeply—I love to feel like we're literally, as Ruth says, that "we're all a family under one sky," or that we're literally in a web of life. My hope for CMN

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HEART OF THE WORLD

words & music by Sarah Pirtle
©2002 Discovery Center Music, BMI

Author and educator Joseph Chilton Pearce says that it is the heart that opens the brain. When a child feels loved and safe, the child has coherent brain waves. This song is meant to remind us that our hearts are in touch with the universe all the time, and each of us is made of a unique wavelength of light from the sun. It can help children experience fundamental unity and connection. Ask them to find their pulse before you sing the song. Invite them to think about the fact that everyone in the room has a beating heart. Next, think about all the people all over the Earth, each with a beating heart. Sarah suggests keeping a beat while you sing the song. With one hand touch the ground, and with the other hand touch your heart and feel your heart beating.

Moderato (♩ = c. 108)

verse



All the peo-ple that I see have a heart-beat, have a heart - beat.



We hold the fi-re of the earth. — And the light of the sun beats in-side us like a drum; we're to-



geth-er in the heart of the world. — We're to-geth-er in the heart of the world. — I ask the



birds of peace to fly to my heart from the sky of the heart — of the world. —



— I ask the birds of peace to fly to my heart from the sky of the heart of the world. —



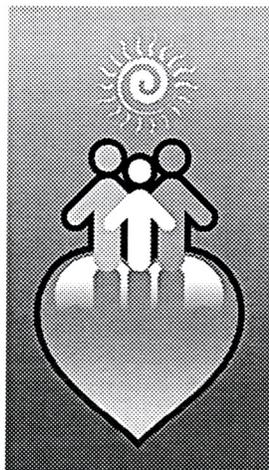
Heart of the world, heart of the world, — we're to-geth-er in the heart of the world.



Heart of the world, heart of the world, — we're to-geth-er in the heart of the world. —

Heart of the World

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Verse

All the people that I see
have a heartbeat, have a heartbeat.
We hold the fire of the earth.
And the light of the sun beats inside
us like a drum;
we're together in the heart of the
world.
We're together in the heart of the
world.

Refrain

I ask the birds of peace to fly to my
heart
from the sky of the heart of the world.
I ask the birds of peace to fly to my
heart
from the sky of the heart of the world.
Heart of the world, heart of the world,
we're together in the heart of the
world.
Heart of the world, heart of the world,
we're together in the heart of the
world.

Additional verses:

All the people of all lands, share a
heartbeat...
All the people in this room...
All the people that I meet...

Interview: Sarah Pirtle

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is that we fan the ancient flame of community-building music.

PIO!: *It's about strength. There's such strength in those words.*

SP: Yes. When I come back from a CMN gathering, I'm glowing and reverberating. I can remember one time, at the end of the round robin, Ruth and I looked at each other and we said, "We're in heaven, aren't we?" We were glowing with happiness from looking around the room. I could see faces that on Friday night I didn't know, but now we all knew each other better and had become one single body.

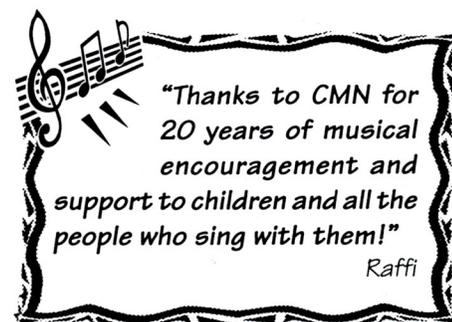
My son Ryan grew up in CMN along with Spencer and Stephanie Stone, Jo's [Joanne Hammil] daughter Lisa Olshansky, and Hannah Hoose. He grew up with that sense of being in a CMN village. Ryan and I had a delightful thing happen recently. I was having lunch with Bonnie Lockhart and we were talking about inner strength and everyday bravery. And so we decided to write a song together with another friend, Jan Thomas. Ryan played piano on it. I got a phone call from a woman who does yoga with children. She wanted to use that song on her video. Like milkweed pods and seeds on the wind, you don't know where things will land.

PIO!: *Have you recorded that song on a CD?*

SP: Yes, it's the last song on the CD, and it's the title song. I think the phrase, "everyday bravery" relates to us in CMN because what we do with music and children every day matters.

PIO!: *What would you wish for the future of CMN?*

I hope we keep reaching out to teachers and families, keep having it be a place that nourishes all types of involvement with children's music. I hope that we will continue to value a lot of dimensions of diversity



present in the people who take part. That we would learn the Afghan songs that Louise Pascal has made possible for us to hear, described in the last *Pass It On!* That we would connect with Israeli and Palestinian children's songs and that we would have more and more of a global flavor. I hope we will use technology to exchange songs with people all over the world and that we keep reminding ourselves that this thing that we do really matters at a time when there's loud, loud voices to the contrary. It is crucial that every CMN gathering is not only an oasis for us, but also a time of waking up. We should build into the structures of our gatherings places to focus our awareness, particularly on issues of struggle and conflict in the world.

PIO!: *Conscious awareness...*

SP: It's tempting for us to just create a cocoon when we get together. But it's essential that we don't do that, but instead keep broadening the sense of us. One of the reasons that I wanted to invest time in starting the Children's Music Network was that I could feel that things were heating up in the music industry in the 1980s. For the first time, the arena of children's music was perceived as a potential cash crop.

PIO!: *Well, that was the time when Raffi was starting to take off and no one could figure out why and suddenly larger record labels were making a children's section. And then Disney, of course.*

SP: What I've always loved about

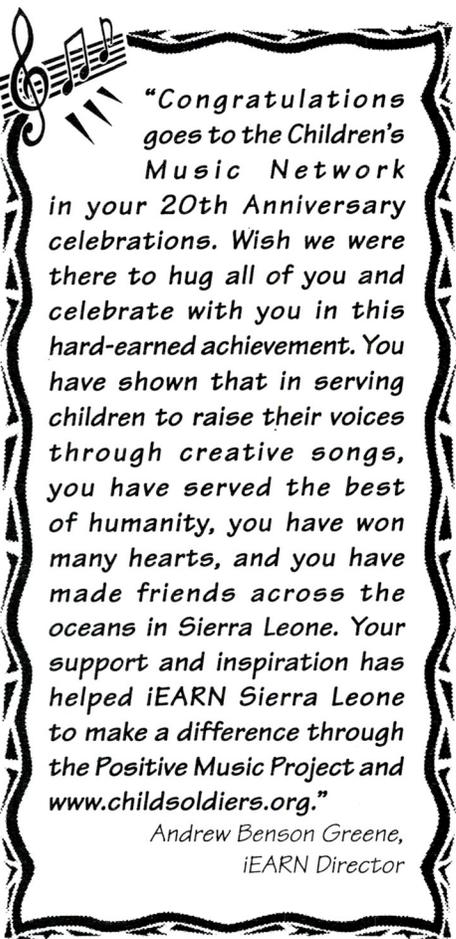
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Interview: Sarah Pirtle
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Raffi is the gentle direct way that he relates to children. That's why he's been successful. I feel it comes down to his ability to communicate his genuine love.

I heard His Holiness the Dalai Lama speak recently, and he said what matters most in life is warmheartedness. What makes children's music important is that it's a way of sharing love. What makes the gatherings important is that we sincerely try to get to know each other and care about each other's struggles. The other thing I can picture is having chances at gatherings for us to talk about how hard it is to live in this culture, how much fear there is, how hard it is for children to be more cut off from nature.

PIO!: *I'd like you to expand on your work at Lesley University, and the importance of*



"Congratulations goes to the Children's Music Network in your 20th Anniversary celebrations. Wish we were there to hug all of you and celebrate with you in this hard-earned achievement. You have shown that in serving children to raise their voices through creative songs, you have served the best of humanity, you have won many hearts, and you have made friends across the oceans in Sierra Leone. Your support and inspiration has helped iEARN Sierra Leone to make a difference through the Positive Music Project and www.childsoldiers.org."

*Andrew Benson Greene,
iEARN Director*

teaching teachers how to do something that they're afraid to do already. So many teachers are so afraid of using music.

SP: I want to make a setting where teachers cross through the barrier and regain their confidence with music. It's like literally taking their hands and saying, "You belong here." I've been teaching at Lesley for ten years. Always I begin with two fundamentals, like stringing the warp and weft of a weaving. One of the first things that I say is that music belongs to everyone. Your students need daily music and you can find ways of providing it as a classroom teacher. Secondly, I also encourage people to "link" with each other instead of "rank." That means to use music to connect rather than to judge and evaluate. I always bring many issues of *Pass It On!* and many recordings by people in CMN as well as a wide range of types of music for the library table. CMN has not only songs but teaching methods that teachers are hungry to learn.

Recently in Eugene, Oregon, I brought in a song about divorce because several teachers said it was a key issue for many of their students. They didn't like the song. As I encouraged them to describe what didn't work for them in the lyrics, they said it was too positive. Two of the teachers began crying out of sheer frustration at the difficult situations that their children have to deal with. They wanted the song to reflect for their kids an understanding of the pain these children were experiencing.

PIO!: *What did you do?*

SP: Instead of resisting them, I went with them. I quieted down my fast-jumping mind, and tried to imagine what those kids felt. I grabbed a marker and sensed what we could say to build a bridge to the children through the song. I wrote the chorus to jump start it, and then the teachers wrote the rest. Here is the first of the verses:

Chorus:

You have courage inside of you
and I will help you find it.
You have courage inside of you
and I am by your side.

1. You need to know that you
have strength inside.
Reach for me, you don't have to
hide.
Hold my hand I am by your
side
And I will walk with you.

We ended up recording it. The wonder and magic of songwriting is that when there's a strong moment, there's a song waiting to happen. All around us are songs seeds, and I like to keep my eye out for them. If you pursue that song seed and create the right social conditions, the song can come forward. Ruth Pelham's song "We're All a Family Under One Sky" is the most marvelous zipper song. I like to ask teachers to get into groups and make up a verse to "Under One Sky." One time a librarian created a new verse about the Dewey Decimal System, and an elementary school teacher teaching the digestive system had a verse about that. Once teachers get confident in their own songwriting abilities, they can address what they need to express to their students through a song. One teacher was standing in line before lunch, and the kids were pushing. She summoned her courage, and she made up a song on the spot—she just let that song pour out what she wanted to say. It was a friendly, delightful song about being the line leader, and she was so proud that she came back and taught it to everybody in the class. We were delighted along with her. I guess I try to make my classes like an extension of CMN. People make discoveries and we celebrate them and learn from each other's discoveries.

When I named our journal *Pass It On!*, I tried to concentrate on what was the essence of what we were going to be doing together. I cre-

ated categories and sections for *PIO!* based on what we'd want to exchange. A person could say, "I'll write an article each month in this category," and we were able to share the responsibility for it coming out each month by several people taking charge of one piece of it. I want to mention Andrea Stone because Andrea along with her husband Ron and with Joanne Hammil took our whole organization to another level. Andrea did that with *Pass It On!* She used the same categories and gave it a professional look and feel. It went from something simple to a real magazine. Andrea and her husband, Ron, gave invaluable to CMN. They brought important standards and helped us meet them.

PIO!: *Through the journal.*

SP: Through the journal but also they made the first gatherings—found the locations and organized them. In receiving the Magic Penny I want to hold hands with all people who were part of those first years: Jo Hammil and Ruth and Andrea and Bob and Phil.

I can remember riding with Bob Blue to Andrea's house for a board meeting along with my son Ryan who was there as part of the board meeting. We watched the journals that Bob corrected everyday with his students and saw the personal attention he paid to each one of them by writing interesting questions in their journals. The board meetings were always for me about getting closer to each other as people and that's been the glue of the organization. We do two things: we do business and also respect each other and get to know each other better.

PIO!: *Would you say more about the future of CMN that you would hope to see?*

SP: I picture a braid. I'm picturing that the people who carry on in the future are continuing the old, old folk songs, so they're passing on those, and they're continuing

the contemporary songs from our generation and they also keep respecting the very new songs that they themselves are creating. So there's this continual braiding of respecting many forms of music. There's generativity.

I picture that we figure out how to respect empowering technology; that we always have a wide range of ages, a wide range of ethnicities and other types of diversity like religion and class and diverse musical forms; that we keep reaching out to new people—we keep seeing that as part of our mission.

I love to think of thirty years from now in CMN with the same laughter, with the same kind of wild humor that comes out in the late night song swaps, the same dogged commitment to the lives of children. We still enjoy being in circles together, still enjoy times face to face, and that people will always come away from the gatherings and exchanges in CMN with this sense of being just right in their own place.

This moment of receiving the Magic Penny means more to me than I can say in words. I feel I'm receiving it on behalf of many people—not just the ones who were part of the first decade of the organization, but everyone who has fed CMN and everyone who feeds the values that we feed. I don't know who wrote it, but this song says it right:

Here is an acorn sitting in my hand.
I can see the tree 'cause I understand
You're a friend so true.
No matter what you do
I will always see the tree in you.

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. 



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 the CMN office (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!

Guest Editorial

➔continued from page 1

me yesterday that whatever my experience was of sparring, I should only feel good about it. He even said that from the outside, it was an amazing fight to watch, and that I got in lots of good kicks and blocks. Today, I found a drawing left for me at the house by a child I don't even know, the younger sister of one of my daughter's friends: a princess goddess with flowing hair and hearts and notes around her. Apparently she's been listening to the CD nonstop since the concert.

The bottom line lesson of both experiences (all the more potent since they happened in the same week) is that I know now that I beat up on myself way worse than anyone on the outside ever has or would ever wish to. Apparently, the expectation to measure up to some ideal (and to be rewarded for doing so) is a painful setup.

Now, after the meltdowns and the prayers to my higher self to help me see beyond the painful paradigms I get caught in, I remember that the payback takes time, and sometimes the return is not even in the form we imagine. (Though it would be nice, wouldn't it?)

This analogy of the broken string, the idea that we still have music left inside even when it feels like we've spent or lost our best resources...well, when I read that, it seemed like a message of wisdom sent just for me. Maybe empty is not empty after all, if we remember to believe in our creativity and remember to honor what we have left.

The revelation that it's not a true story just affirms the joke of it all to me. What of any of this is real? Maybe nothing of how it looks or sounds or feels from the inside or the outside is real—maybe just what we do with it. Who knows?

The question of how to keep believing in our work, especially in the world of children's music, is a good one. The literal paybacks are seldom commensurate with our efforts. Liz Hannan wrote these words to the CMN online community, which consoled me: "From some well deep within our spirits we find the energy, create the focus, and earn a standing ovation for far more than our music. And if our own well is empty, someone from CMN fills it. This is our magic...." Indeed, Liz and many others from the list wrote in to help fill my well. Without each other, what would we do?

Today, I received a letter from the mother of one of the young boys for whom I made the CD. I had never met her or her son, Joshua. I was painfully aware that he had lost his fight to cancer last March and died at age three and a half. Despite the gulf that lay between my

efforts and this outcome, she wrote to tell me that the project had a personal meaning to her that I could not have imagined. Children's music was a joy they had shared "from his first days to his last. I can therefore think of no better way to honor him than the making of this CD was."

Perhaps sometimes we don't know why we do what we do. I hope this true story can remind us all that there is magic in it—in our music and in our hearts' desire to love each other more—no matter how many strings may break as we play.

Kari Thomas Kovick is one of the co-reps for the Southeast Region. She lives in Floyd, Virginia, a tiny town in the Blue Ridge Mountains of southwest Virginia, where she teaches an early childhood music program and studies Chinese medicine and martial arts. 

Regional Reports

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SOUTHERN CALIFORNIA

Linda Kay Johnson
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In late April, we had a workshop through Santa Monica College and spread the word about CMN. Many teachers and musicians were excited at learning more about our fabulous resource. We gave out many brochures so they could visit our wonderful Web site, and we are getting inquiries about the 2007 Annual National Conference in Albany, New York. At press time an early fall sing is in the works.

MID-ATLANTIC

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215/782-8258
Jenny2kind@comcast.net

The Mid-Atlantic Region had a song writing workshop in February in conjunction with the Philadelphia Songwriters Alliance. We shared and critiqued original songs written for children, following the PSA protocol for critiquing songs. It was very beneficial to all. A couple of new CMN members joined as a result of the workshop. We are planning another CMN get-together in the fall. 

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 Winter/Spring 2008 issue:

Except for regional reports, all materials must be submitted by **October 15, 2007**

Deadline for Fall 2008 issue: May 4 2008

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

CMN
P.O. Box 1341
Evanston, IL 60204-1341
office@cmnonline.org

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.

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Honey Child Music
Red Bank, New Jersey

Jeanie B!
Evanston, Illinois

Kazoobie Kazoos
Port Richey, Florida

Music Together
Princeton, New Jersey

Musicare
Greensboro, North Carolina

Singing to Read
Cary, North Carolina

CALL FOR LETTERS TO THE EDITOR!
Letters to the Editor may be sent to:

CMN
P.O. Box 1341
Evanston, IL 60204-1341
office@cmnonline.org

Submission via e-mail is preferred.



The Children's Music Network
P.O. Box 1341
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DATED MATERIAL

MEMBERSHIP FORM

SELECT A MEMBERSHIP CATEGORY **New** **Renewal**
 (Classifications and rates as of 6/10/01; subject to change without notice.)

- Institution (library/school) \$35**
 Contact name listed, but not cross-referenced in the CMN directory.
- Individual/Family \$45**
 Typically individual performers, songwriters, teachers, parents, etc.
 No business name will be cross-referenced in the CMN Directory.
- Small Business/Nonprofit \$60**
 The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
- Corporate \$150**
 Typically multi-performer producers, record companies, distributors, etc. One individual's name will be listed separately with a cross-reference to this corporate entry. *You are listed in every issue of Pass It On! and on the CMN Web site as a corporate member.*
- Patron \$250 and up** *Please contact the CMN office for details.*

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

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

YOUR CLOSEST OR PREFERRED CMN REGION

- | | | |
|--|--|--|
| <input type="checkbox"/> Canada | <input type="checkbox"/> Great Lakes | <input type="checkbox"/> Mid-Atlantic |
| <input type="checkbox"/> Midwest | <input type="checkbox"/> New England | <input type="checkbox"/> New York Metro |
| <input type="checkbox"/> Northern California | <input type="checkbox"/> Pacific Northwest | <input type="checkbox"/> Southern California |
| <input type="checkbox"/> Southeast | <i>More are being added as we grow!</i> | |

If you're new, we will send you a CMN Welcome Packet with information about accessing the Members Directory and other member services.

MAIL THIS APPLICATION with payment (sorry, no purchase orders) to:

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

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

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

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

MAILING ADDRESS _____

DAY PHONE (_____) _____ - _____

EVE PHONE (_____) _____ - _____

FAX (_____) _____ - _____

E-MAIL _____

WEB SITE _____

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

AMOUNT OWED

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

- Check or money order enclosed
- Charge my Credit Card (circle one) Visa MC AmEx Disc
 Card # _____ Exp. Date _____
 Signature _____