
PASS IT ON![®]

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

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Winter/Spring 2008



Dave Kinnoin

Photo: Shari Correll

Inside...

- Writing Music for Children ■ Favorite Children's Songs ■
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About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

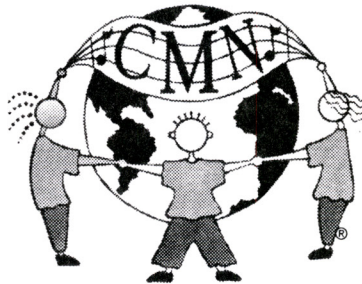
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Sarah Pirtle (1987-89)
Andrea Stone (1990-93)
Joanne Hammil (1994-97)

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



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Note from the *PIO!* Editor

Introduction


by Sue Schnitzer

Welcome to the Winter/Spring issue of *Pass It On!* There are a few changes this issue. Nancy Silber has stepped down as editor after several years of creating vibrant, informative issues. Nancy began as editor with the Spring 2002 issue, succeeding Susan Keniston. Thank you, Nancy, not only for doing such a great job, but also for helping me get a handle on how to do this. Joanie Calem is stepping down from editing the New Sounds column and will be replaced (wait—can anyone truly replace Joanie?) by Paul Strausman, who got a head start on the job by helping Joanie with this issue. Joanie will continue as editor of the Music with Older Kids column and as songs editor.

This is my first issue as editor, which means that some kind of introduction is in order. I was first introduced to CMN by Katherine Dines, and I traveled with her to attend the 2001 CMN National Gathering in Northern California. I wasn't able to attend another national conference until this past fall's in Albany. Although I haven't been a high profile member over the past few years, I have kept up with CMN through *PIO!* and the CMN e-mail discussion group. And so, when I saw the job opening for the editor position I decided to apply. Part of my decision to apply was my desire to become more involved in CMN and my interest in writing, and part was to fulfill my post-fifty quest to take on new challenges: more specifically, to take on challenges that I know something about but have never done before.

In this issue you will find reports and articles about some longtime CMN members such as Sarah Pirtle, Miriam Sherman, and Dave Kinnoin. You will also find columns and articles by newer CMNers such as Mr. Billy and Debbie Cavalier. You can read about songwriting, marketing music on the Internet, working with young children, and singing with elementary age children. There are also a wide variety of songs and a comprehensive list of songs many members feel should be standards. What unites these people is what I believe unites all members of CMN—a passion for music, compassion for people, and a desire to be a part of making the world a better place.

This past fall we celebrated the twentieth anniversary of CMN as a formal organization. As we sing and dance our way into our second score (pun intended), I hope *PIO!* will continue to play a part in uniting us in our belief that music should be an integral part of children's lives, not just an afterthought, and that *PIO!* will be a source of knowledge, songs, and inspiration to help you demonstrate that music can play a part in education, not only in school, but in society at large. Music can be an instrument of change, hope, and support. As children's musicians we bring music to those who are the future: children.

I am honored to be editing this publication (and a bit tired right now). I can honestly say that I do need to hear from you in order to continue to make *Pass It On!* a viable and useful journal. This publication is a vital part of the CMN mission and can only happen if you help me make it happen. If you have an article idea or an idea for a new column, please let me know. E-mail is a wonderful thing: it allows us to communicate easily and efficiently even if we're in different time zones, have differing work schedules, etc. So, contact me at sue@weebeemusic.com to let me know what you think about this issue and any ideas you may have about articles, columns, interviewees, or *PIO!* or CMN in general. 

Best of All Worlds

An interview with Dave Kinnoin

conducted by Sally Rogers

Dave Kinnoin is a professional songwriter who has been writing songs for Disney, the Jim Henson Company, and dozens of other companies big and small on a work-for-hire basis for over twenty years. He has been a CMNER for about fifteen years, and is particularly well-known for his homemade chocolate chip cookies, which are a staple of the silent auction fundraiser at our annual conference. Dave is very self-confident. You might even call him cocky if you didn't get to know him. He is generous and kind, committed to the welfare of children, and very clear about his role in the world. He shares here some of his insights into the world of the commissioned writer and the business of music.

* * * * *

PIO!: *The first time I met you was at a CMN conference. I remember seeing this big hulk of a guy who reminded me of a linebacker on a football team. Someone told me that you wrote songs for Disney and Sesame Street. I couldn't imagine it. But then I got to know you to be one of the sweetest, kindest, gentlest human beings with a passion for the music business and for children. How did you find CMN?*

DK: I don't think I'm atypical in that way of being gentle and nice. In the children's music business, whether it's the grassroots independent market or writing for some of the bigger companies, I think you'll notice that most of the business people (I call them business people because it is a business) are kindhearted and generous. Of course, this doesn't mean they'll give you their complete contact list for everyone who has hired them as a songwriter. I'm not that much different from any of the others, really.

PIO!: *How did you first get involved in CMN?*

DK: It was at the National Gathering in Griffith Park in Los Angeles where I met Tim Cain. He has a lot to do with my success. He told me that he believes his job is to bring joy to children. And I completely agree with him. He really got me to thinking about what I was doing in the children's music business. Yes, it was to make money. But, Tim crystallized it for me. It was really a watershed moment. I decided that above all else I have to serve up something good for kids. Each song has to honor their feelings and their thoughts. It can't just be something I'm doing to aggrandize myself, to make people say, "Oh, look how clever he is." (Although I am pretty clever!) A reviewer once said my songs were the cleverest songs this side of Broadway. And when he said that, I was quick to remember that I'm no genius, that I'm not a Broadway writer. I'm not giving Sondheim, Zippel, Rice, and guys like that any heat. But, I'm good and I can make a living. Sometimes I bend my scruples a bit to keep making a living. For example, this spring one of my songs is on a Disney CD that is only sold at Wal-Mart. I don't shop there except to buy the big orange Hi-C jugs for my son Grady (I can't find them anywhere else). Now I'll shop there for one other reason. Hey, Don Henley shops there.

There are times when it best honors children to keep a song simple. And there are times when they are old enough to handle certain other things. I've always believed that if the melody and the bass line carry the song, you're going to be okay no matter who the audience is.

Melody and bass line are paramount. If the bass line is crummy you have to either change the chords or the melody. Many times



Dave Kinnoin

I've been in the studio with a bass player, and I say to the bass player, "Hey, man, this just isn't happening." And he says, "It's not my fault. This is what you wrote down on the chart and I'm playing it, walking it on the bridge like you said, and it's just not turning out tasty. There's nothing I can do, given the chords you gave me." Then I say, "Well, let's change the chords."

He says, "You're kidding, right?"

I say, "No, I'm not kidding. If you're not having fun, then I'm not having fun."

So we change it right there. There will be all those client representatives sitting around, monitoring everything. They'll be looking at me aghast, saying, "We already signed off on this thing." And I'll say, "You know what, the bass line just isn't happening. We gotta change it. You hired me to give you something good for kids and the bass line isn't happening so we gotta change it."

PIO!: *So do you do much of your work actually composing and creating in the studio, or do you come to the studio with everything ready to go and record it? You just mentioned that "the client representatives" were sitting there, and I can just imagine them watching the time clock...*

DK: It just so happened that day they were there to check to make sure that I was doing a proper job. They'll do that, you know [*he laughs*]. In this business, I learned early on that it's not my movie. What I mean by that is, I serve a master, and the master is either the

producer, the director, or the person in charge of creative development. Songwriters for hire like me have to drive sales of the products they are helping make. It's as simple as that. But, included in that simplicity is the obvious truth that there is great freedom within boundaries and that what you end up with has to be good for children. I have never worked for a children's entertainment or educational company that was not trying to do good for children. I've never been asked to romanticize violence or to be sexist.

PIO!: Are there some events you remember that explicitly affected what you were writing?

I once attended a workshop by [CMN member] Bonnie Lockhart and I realized that I was teetering close to being a sexist in some spots. And I actually changed some lyrics of a project I was doing for a Muppet video after going to her workshop. There's no one among us who couldn't benefit from learning more about themselves and others. I find children's music folks to be pretty nice.

PIO!: I wanted to talk a little bit about the business of songwriting. You've already told us what you feel makes a good song: a good melody and a good bass line. But you also do a lot of co-writing with people like Jimmy Hammer, John Hoke, and Jonathan Sprout. What are the benefits and challenges of co-writing songs with another writer?

DK: The benefits are huge. You've got two minds and two hearts focused on victory. You've got two sets of sensibilities to bust each other's chops on every line. You've got two people to market the song once it's written.

PIO!: So when you write a song with someone, do you write it and then market it? Or are you usually commissioned to write it from the start?

DK: Nine times out of ten, I'm hired to write it, in which case marketing is kind of a moot point. Although, you can always get more cuts on a

song after the initial release and still get your writer's share. So the marketing doesn't end, even when you do it for hire.

PIO!: And when you do it for hire, do you own the copyright or do they?

DK: They own the copyright. But, in the compensation clause, I usually retain my 4.55¢ per song per unit sold (mechanical royalties). And, I almost always keep my performance royalties. There are times, like when I write for toys, when it's a complete buy-out. I have a superb lawyer named Rachel Fox who helps me decide what's in my best interest. You know, what is and isn't a deal breaker and what I can and cannot live with. If I need more money in my kids' college funds, I might adjust my demands to make sure I don't lose a job. Gotta be careful, though. Once you establish a price for one client, it can be hard to insist on more for another.

PIO!: The 4.55¢ is the writer's share?

DK: Yes, the writer's share of the mechanical royalties, one-half of the statutory rate. So although I write it for hire, I do not forsake my writer's share. Now as far as the challenges of co-writing, sometimes a co-writer will say something that is very close to anathema to me. And I'm thinking, "What the heck is that? Whom am I with? How could that person possibly say that? I'm in the wrong place, I chose the wrong partner..."

But I have to stop for a second and say to myself, "This person's a great writer. He or she has a reason for saying that." And I have to discover that reason. Before I open my big mouth and start saying, "Ah naw, man, we can't write that," I have to stop and see the merit in their idea.

I can tell you that I've had Jimmy Hammer say, "Dave, when we get to this spot, we just lose energy." And I'm thinking to myself, "When we get to that spot, it's my favorite spot!" Instead of saying, "You're full

of it, Jimmy. How could you possibly say that?" I'll say, "Show me what you mean." So, he'll sit down and he'll do something different. And I'll say, "Play it again," until it dawns on me just what he is getting at. I can tell you that some of my favorite spots in songs are the rewrites of what I had fallen in love with in the initial version. And I realize I'm so glad I co-wrote the song with that person.

PIO!: I often tell writers, "You can never fall in love with your own words. You have to always be ready to edit."

DK: Well, yeah, but at the same time, when you know that it's right, I think you do need to have the confidence and resolve to insist on it. Many a time I'm producing the music, and the buck stops at my desk. In spite of what the bass player says and other people say, if I believe in my heart that it's right, I'll do it my way. If I bring the job in and the client has confidence in my criteria for an excellent song and sound production, then I will give myself the veto vote. That's not to say I've always voted correctly. But, it's impossible to know exactly what the correct vote is at the moment. Time usually tells. Yes, I wince when I hear certain things that I did wrong. But, hey, you gotta move on.

PIO!: How did you become a co-writer with Jimmy Hammer?

DK: In the early 1980s I attended a Songwriter's Guild of America songwriting workshop led by Jack Segal. He wrote, "When Sonny Gets Blue," "When Joanna Loved Me," and "Scarlet Ribbons for her Hair," many standards like that—a heck of a writer. Jimmy Hammer and I were attending this same songwriter's workshop. Jimmy always wrote both words and music. But he knew in his heart he was better at music than he was at words. And I knew in my heart I was better at words than I was at music. And we met. It

continued on page 39 ➔



Miriam Sherman—A Remembrance

(March 26, 1915–June 10, 2007)

by Kim Charnofsky and Jacki Breger



Miriam Sherman was an extraordinary human being with a deep love of music and an unwavering belief in the possibility of a better, just, and peaceful world. She grew up in a home that was filled with affection, music, and political idealism.

As the oldest child of immigrant parents, Miriam grew up in a mostly Yiddish-speaking household in Albany, New York. She was exposed to a purely English-speaking environment for the first time in kindergarten. From this experience, she developed an understanding of and compassion for the difficulties facing immigrant children and grew into a life-long champion of the downtrodden and people on the outside.

By the time she was fifteen, Miriam had developed the belief that informed dissent was the core of a healthy democracy, and she turned her belief into action. Her family had moved to Los Angeles, where she attended Roosevelt High School. In the depths of the early Great Depression, she joined with others to picket in support of providing free milk to children of people who were out of work. While we take free and reduced cost school lunch and breakfast programs for granted today, in 1930 Miriam's belief and actions were shocking and subversive. Although she finished her coursework as a top student at age fifteen, she was denied her high school diploma because of her activism. (Sixty years

later, the Board of Education of the Los Angeles Unified School District granted the diploma.)

Following high school, Miriam continued her activism in support of social justice. While still a teenager, she was a youth delegate to the International Labor Defense World Congress in the former Soviet Union. And she journeyed throughout the southern United States to raise money for the legal defense fund of the Scottsboro Boys.

Miriam was a talented musician and dreamed of becoming a classroom music teacher. Toward that end she studied composition, orchestration, and music history. However, the early death of her father forced her to give up her studies. She gave private piano lessons, which she continued to do well into her eighties, and was accompanist for the Horton Dance Group in the 1930s and dance classes at UCLA in the 1940s.

During the McCarthy era, UCLA began requiring employees to sign a loyalty oath in order to maintain their employment. In an act of conscience, Miriam refused to sign because she believed the oath was unconstitutional. As a result she was fired, joining the growing ranks of blacklisted musicians, artists, writers and employees of public agencies.

At about this time, a remarkable and historic store, Children's Music Center, opened in Los Angeles. It supplied all kinds of educational,



Miriam and her two daughters at the piano in 1948

ethnic and folk recordings, instruments, and music books for teachers and parents. This was pretty radical for 1952. The owners, Sydney and Genieve Fox, brought Miriam in to be the store manager. This was the perfect niche for Miriam, combining her love of music and interest in ideas and activism with her collaborative nature. She worked with the Foxes to publish the first-ever catalogue of children's books and records that featured multiracial, multilingual materials. She also developed a vast knowledge of political and folk music as well as an expertise in age-appropriate recordings for children.

The store was enormously successful and grew to include books for children. The name changed to Children's Book and Music Center, and Miriam's expertise expanded to include books. In 1974, the store changed owners, but Miriam remained as the resident expert. Throughout the late 1970s and into the '80s, the store sponsored several Saturday morning concert series, another first. Miriam was instrumental in organizing these events.

Teachers and parents were not the only beneficiaries of Miriam's expertise. Family and friends received gifts from Miriam of wonderful music, rhythm instruments, and beautifully illustrated books. She

encouraged performers and bought their records, tapes, and CDs. And she made sure some of us (performers) knew about new recordings when they came into the store.

The store closed in 1992. At age seventy-seven, Miriam went to work at another store, Children's Book World, as bookkeeper and general keeper of the lore and knowledge of the early days of children's book and music retail. She also continued her personal generosity until her retirement at age eighty-nine, when she and her husband-of-sixty-two years, Al, moved to Ventura, California, in 2004.

Throughout her life, Miriam was a champion of quality music for children. After years of working with teachers, parents, and performers, she was thrilled when the Children's Music Network was formed in the late 1980s. She joined and found a way to become active: as treasurer/bookkeeper. Miriam and Marcia Berman were the first Southern Californians to become members. They built up the Southern California Region, which was active throughout the 1990s. Miriam encouraged the region to host the national gathering in 1992 and played a large role in its organization, handling registration. She was also a master proof-reader, correcting newsletters and announcements of song swaps. In 2003 she participated in the second national gathering/conference hosted in Los Angeles.

In October 1990, an article appeared in the *Milwaukee Journal* discussing the rise in popularity of children's performers, listing Dan Crow, Tom Paxton, Raffi, and Sharon, Lois & Bram. Miriam responded with a note: "Kids' music [is] really big now—we [CBMC] were always 10 years early—even 35 years early! Our organization, Children's Music Network, [is] really doing well—growing nationally and [in] Southern California exceptionally well...I'm keeping

busy—'elder statesperson' (!!??)"

The combination of Miriam's musical background and activism afforded her opportunities to meet and work with many musicians and activists. Her most memorable musical experience was accompanying Paul Robeson during the McCarthy period, when he was banned from concert halls. They performed to an enthusiastic audience on the sidewalk outside of the CIO building in downtown Los Angeles. She also met and became friends with composer Earl Robinson. Miriam often sang or asked others to sing "Joe Hill," one of her favorite songs. In 1981 she co-founded the Earl Robinson Foundation to encourage support for his music.

Because of her longevity and activism, Miriam was sought after by writers and filmmakers. She was interviewed and written about in the following books: *Bohemian Los Angeles*, by Daniel Hurewitz; *My Life in Stalinist Russia*, by Mary

Leder; *Revolutionizing Children's Records: The Young People's Records and Children's Record Guild Series, 1946-1977*, by David Bonner; and *Ballad of An American*, by Earl Robinson (with Eric Gordon). She was interviewed for and/or appeared in the following documentary films: *Scottsboro: An American Tragedy*; *Hope Along the Wind: The Life of Harry Hay*, by Eric Slade; and *The Land of Orange Groves and Jails*, by Judy Branfman. Miriam donated her papers and personal documents to the Southern California Library, a people's library in Los Angeles dedicated to documenting and preserving the histories




Miriam and great-granddaughter Molly Bess at the piano in 2002

of communities in struggle for justice.

Miriam beliefs were fierce, her activism strong, and her manner quiet. Her acceptance of people was unconditional. She had the ability to hold in mind an image of a peaceful, harmonious world. She radiated love and good will. As daughter, wife, mother, grandmother, great-grandmother, musician, friend, activist, peace-seeker, protester, Miriam exemplified a life of passionate advocacy with grace and dignity.

Jacki's note: The information and much of the writing here were provided by Kim, Miriam's eldest granddaughter. Two months after Miriam's death, there was a four-hour celebration of her life. Kim performed a song she had written to/about her grandmother, with whom she was exceptionally close. (See page 6.) The dilemma for Kim, as she described it, was how she could possibly manage her loss and her feelings when the person she would normally talk to and seek guidance from was the one who was gone. Not only did Kim get it just right, but she added a sweet little touch—a gift to her grandmother. Miriam's favorite composer was Brahms, so Kim added little Brahmsian interludes between lines of the chorus. As I listened to the song, tears streaming down my cheeks, I thought it should be published in *Pass It On!*, and that Miriam should be introduced to younger members, remembered by old timers, and live on through CMN, the organization she loved so much.

Kim Charnofsky is a musician (Miriam was her first and nicest music teacher), mother, and special education teacher in Ventura, California. She also taught piano and vocal music to children for twenty years and wrote a children's musical last year. Jacki Breger is an educator, activist, and musician who sings mostly with young children in Los Angeles. Both have been members of CMN since the 1990s. 



WHERE DO I PUT MY LOVE?

words & music by Kim Charnofsky
© 2007 Kim Charnofsky

With feeling ♩ = 72

intro (instrumental)



verse



1. All of my life — it's been eas - y to love — you and to show you I
2. and 3. (see below)



care. Now you are gone — and I don't — know what to — do,



my love for you is still there. — Where do I put my



love? My heart is brim - ming o - ver with feel - ing. —



(*) Where do I put my love? — I'll al-ways love you



so.



so.

(spoken) Put your love in your hands, and play —
Grandma, (sung) You'd say:

Where Do I Put My Love?

continued from previous page

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are:

— a song— to bring hu-man kind to-geth - er. Put your love in your voice, and give

— a speech that makes the world a lit - tle bet - ter. Put your

love in your legs and walk — a-way your trou-bles; keep work-in', — keep mov-in' on the

go. Put your love in your eyes, and watch — your lit - tle chil-dren, watch

all the lit - tle chil - dren grow. Put your grow. And

nev - er — for-get: I'll al-ways love you so.

The score includes various chord symbols: G, D, G7, C, C/D, and Am. It also features a first and second ending bracket and a *rit.* (ritardando) marking over the final few notes.

Verse 1

All of my life it's been easy to love you
 And to show you I care.
 Now you are gone and I don't know what to do,
 My love for you is still there.

Chorus

Where do I put my love?
 My heart is brimming over with feeling.
 Where do I put my love?
 I'll always love you so.

Verse 2

You are a warmth that suffuses my being,
 Now the world's a colder place.
 I try to imagine what you would tell me,
 As I picture your face.

Verse 3

Here's how I think you would answer my question,
 If we talked this through.
 Here's how you lived, and here's what you'd tell me,
 If I could just hear from you, I'd ask:

Bridge

You'd say: Put your love in your hands,
 And play a song to bring humankind together.
 Put your love in your voice,
 And give a speech that makes the world a little better.
 Put your love in your legs
 And walk away your troubles; keep workin', keep movin' on the go.
 Put your love in your eyes,
 And watch your little children, watch all the little children grow.
 And never forget: I'll always love you so.

Writing Music for Children

A Ten-Point Kid-Tested Checklist for Success

by Debbie Cavalier



As children's musicians, we have the wonderful opportunity to share music with kids and their families. We sing, dance, laugh, and have a great time making music together. The songs we perform are often the songs we've written. Before my original songs see the light of day, I run them through a ten-point kid-tested checklist. This checklist helps me view my songs through a prism of considerations that initiates a series of rewrites. This ten-point checklist evolved over time from studying the music of pioneers in the field of children's music such as Ella Jenkins, Cathy Fink & Marcy Marxer, Shari Lewis, and Buffalo Bob Smith. It also came from listening to and attending shows of some wonderful children's artists who have passed through my area in recent years, including Bob McGrath of *Sesame-Street* fame, Steve Roslonek (SteveSongs), Ralph Covert (of Ralph's World), Dan Zanes, Vanessa Trien, and many others. The items on this ten-point checklist fall into two main categories: child development considerations and music and production considerations.

Ten-Point Kid-Tested Checklist

1. Vocal Range and Melodic Intervals
2. Tempo
3. Age-Appropriate Skills
4. Language
5. Message
6. Active Participation
7. Song Quality
8. Recording Quality
9. Arrangement
10. Diversity in Style

Child Development Considerations

1. *Vocal Range and Melodic Intervals*: When writing music for children it's important to remember that a natural, comfortable range for a young child's voice is from middle C to G (a perfect fifth above). This range can be extended by a few notes on either end as a child goes from preschool into the primary grades.

In addition to the vocal range, the melodic intervals should be appropriate for the target audience. Does the melody move largely by step or by leap? Are the intervals natural for children to sing—such as the minor third—or unnatural, such as a tritone. Of course, a tritone may have its place in a song, but it's important to be mindful of the challenge and make the rest of the melodic intervals accessible whenever possible.

2. *Tempo*: A resting heartbeat for a young child is faster than that of an adult. The normal rate is 70 to 90 beats per minute in adults, and 90 to 120 in children. Therefore, songs that an adult would perceive as up-tempo might feel more like medium-tempo to a young child. This is an important consideration when developing music for a specific energy level.

3. *Age-Appropriate Skills*: Five-year-olds know the concept of opposites and can rhyme; two-year-olds typically can't, but they love to make the Itsy Bitsy Spider go up the waterspout with their fingers. Be sure to challenge and engage your audience with opportunities for active participation that address the appropriate skill level for the developing child. Child development publications are helpful resources for this information.

4. *Language*: Is the vocabulary appropriate for the age range of the children you are writing the song for?

5. *Message*: Is there a moral to the story, or is it nonsensical? (Both have their place in children's music.) For songs with a value-based message, how will you set that up in the song and then reinforce the message?

6. *Active Participation*: Children's music is all about actively engaging kids from start to finish. Are there singing and movement parts for them to do throughout the form? How will you keep them actively engaged in a meaningful way throughout each song for an entire set?

Music and Production Considerations

7. *Song Quality*: Kids' songs should always reflect the same high-quality standards expected from any other genre.

8. *Recording Quality*: Children's music should have the same production values you'd expect from high-profile recording artists.


9. *Arrangement*: Do the song sections build? Is there an ebb and flow to the piece? Is the instrumentation interesting and appropriate? Are there hooks and surprises along the way? Where are the memorable moments in the song?

10. *Diversity in Style*: Stylistically—for a children's music composer—the world is your oyster. You can write in whatever style is best suited for a given song. It's not uncommon for a children's CD to have pop, rock, swing, folk, show-style, and more. Experiment with style. Kids love it!

That's it. This ten-point checklist

has really helped me and my music along the way. The true test for any kids' song, of course, is in the actual sharing of the music with children. Kids are brutally and beautifully honest. If they don't like it, you will know right away! You will also know when it's "just right."

Rewriting is the name of the game with songwriting, especially when writing music for children. I find that refining my music to this ten-point checklist and testing it out in live performance with kids really helps. I hope it's helpful to you, too.

Debbie Cavalier is the dean of continuing education at Berklee College of Music in Boston. A prolific author, she has penned over a hundred music education publications. She is an active children's artist with Debbie and Friends. 




Find helpful links for songwriters and singers in the tool kits on the CMN Web site.

www.cmnonline.org

CORRECTION:

In the song "Yom Huledet" in the Fall 2007 issue of *Pass It On!*, the lyrics for the very last measure (measure #13) were left out by accident. That measure simply counts to three with the beat "Echat-Shtayim-Shalosh" in Hebrew, or "one-two-three" in English. Hence the dance directions to stomp one's feet there, "one-two-three."

A D m



e - chat shtayim sha-losch.
one, — two, — three.

Marketing Matters

CD Baby, Part 1: Getting Started

by Mr. Billy (Billy Grisack)



I just hit the delete button on this entire story.

It was a good story that began with a detailed introduction about the way music was sold and distributed in the dark ages (before the Internet). Then I realized I was wasting valuable space. If you want a history lesson about the evolution of music marketing on the Internet, you can Google it—on the Internet. I just did; there are 2,050,000 pages on the topic. I rest my case. Most indie recording artists sell the bulk of their CDs at live shows locally or while on tour. A good way to supplement these sales is to get your products included in specialty catalogs or Internet shopping outlets such as CD Baby.

Let's try it again, CD Baby take two...

CD Baby, an independent Internet record store physically located in Portland, Oregon, is the second best Internet music marketing tool on the planet—your own Web site should be your number one! It was created in 1997, as a hobby to help recording artist Derek Sivers and his friends sell CDs online. It is now the largest distributor of independent music on the Internet. Currently, over 200,000 artists sell their music at CD Baby. CD Baby can help you sell more CDs, deliver your music to major download outlets (including iTunes and Rhapsody), reach new listeners, get gigs, support independent music, accept credit cards, and get those boxes of CDs out of your basement. Cool, huh?

How it Works

CD Baby only sells music that comes directly from musicians—not distributors. There is a one time \$35 setup fee per CD. Once

your CD is added to their database it is made available to CD Baby and Internet surfing shoppers in a variety of ways. And you can earn money from CD Baby in a variety of ways. They pay 91 percent of all income directly to you, the artist, for downloads and credit card swiper sales. On physical CD sales through CD Baby they keep \$4 per CD sold (in a traditional record deal or distribution deal, musicians only make \$1–\$2 per album, if they ever get paid at all). Musicians set their own selling price—which you can change if you'd like to. When selling through CD Baby, musicians can make \$6–\$12 per album, and get paid weekly. Some people complain that the CD Baby percentage is too high, but you need to keep in mind that they are doing all the work (marketing, warehousing, digitizing, shipping, reporting, etc.) and all you need to do is collect the payments. In addition to CD Baby Internet sales, they offer an optional credit card swiper so you can accept credit cards at gigs, and download delivery so your CD will be available to over 2,400 traditional retail CD stores in the USA.

What You Get

CD Baby will set up a Web page dedicated to selling your CD on their Web site, www.cdbaby.com. The Web page includes sound clips, links back to your own Web site, reviews, and all of the text and descriptions you want. This is all self service, but you may want to get professional help to increase your chances of successful sales.

They give you a permanent Internet address where you can tell people to buy your CD—www.cdbaby.com/yourname—and an 800 number for

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Marketing Matters

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folks who would rather not order online. Make sure that you advertise the link and phone number to make it easy for customers—your fans—to order your music.

Each of your CDs will be added to galleries and search engines at cdbaby.com, which gets over 150,000 hits a day from people who are looking for new independent CDs to buy.

They take all credit card orders for your CD, online or through the toll-free phone number, and ship your CDs out within hours.

You get the coolest/funniest e-mails (full of love) every time a CD is sold to tell you who bought it! So, you can send a thank you e-mail to your fans.

There are all kinds of reports. You can track just about everything—traffic, sales, referring links, customers, etc.

If you sign up for digital distribution (a must), they encode and digitally deliver your music to companies such as Apple iTunes, Rhapsody, Yahoo Music, and more.

You can also get a bar code for \$20 (you need one for downloads) and a credit card swiper (\$30 deposit required).

What You Need

CD Baby is a do-it-yourself (DIY) service. Setting up a CD page is easy but a little time consuming. You need some very basic computer skills, an Internet connection, and an e-mail address to get started. Good writing skills are helpful and some marketing experience can be very useful (but not necessary).

First, you need to fill out the submission form. The sections include:

1. Personal Info
2. Mailing Address

3. Payment Info
4. Basic Album Info
5. Description
6. Sounds Like
7. Genres and Mood
8. Location
9. Song Information (Title, Artist, Composer, Publisher, Cover)
10. Sync Rights
11. Notes/Bio/Description
12. Links
13. Distribution and Discounts
14. Edit Ringtones
15. Barcode—do you have a UPC number?
16. Misspellings (Common misspellings of your name)
17. Add reviews

After you fill out the submission form simply send the onetime set up fee of \$35 along with five CDs to CD Baby. That's it!

While it's true that CD Baby does a great job of placing your CD where it can be found, nothing is ever found unless it is being searched for. This is not a magic bullet: the more you can do to market yourself and your music will determine how successful you will be. When you fill out the forms, you need to use the right words, links, reviews, and descriptions to get the best bang for your buck. Which leads us to...

Next Time


Hopefully, by the next time we meet you will have already set up your CD Baby page or two. Take the time to check your statistics weekly. Watch for trends—are you getting hits? Where from? How are people finding you? Are they buying or just browsing? Are you selling more CDs or downloads? What is your top selling song or CD? Why? Ask questions. Visit other CD Baby artist pages and compare them to yours.

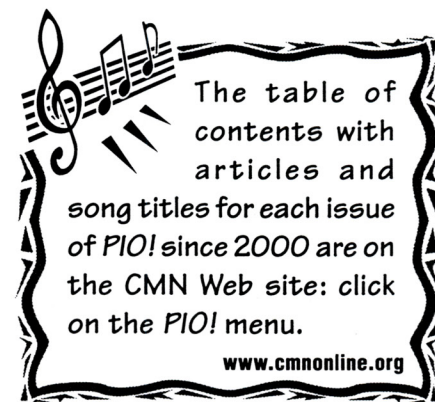
There are many great free resources out there to help you market your music online. Check out:

- Advice from CD Baby founder Derek Sivers at <http://www.cdbaby.net/tips>
- The CD Baby DIY Music Podcast (my favorite; visit and tell them Mr. Billy sent you) at <http://www.cdbabypodcast.com/>
- The king of indie music marketing, Bob Baker, at <http://www.bob-baker.com/>
- CD Baby Helper marketing blog at <http://www.cdbabyhelper.blogspot.com/>

Setting up a page is just the first step to success on CD Baby. In Part Two we'll find out how to increase traffic and turn shoppers into buyers.

Until next time—happy marketing!

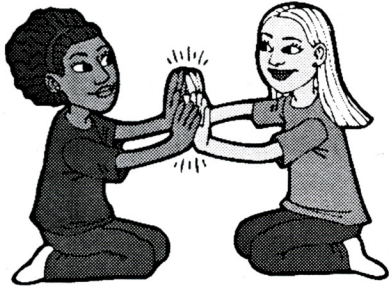
Mr. Billy is a full time children's songwriter/performer and music marketing consultant from De Pere, Wisconsin. He drives a cute little red car with his name on it. 



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

Check your membership expiration date on the mailing label.

The next issue, to be mailed in September, will go to current members only.



I'M GONNA CLAP MY HANDS

words & music by Sandy Byer
© 2006 Sandy Byer

Sandy was staying in a tent room on Kate Munger's property in Inverness, California, a few days before the CMN National Conference in October 2006. She woke up with this song in her consciousness. She felt very lucky to be in such a beautiful place where singing was an integral part of life, and felt that this song was a gift that was given to her to give to CMN.

With spirit! $\text{♩} = 80$ $\text{♩} = \overset{3}{\text{♩}}$



I'm gon-na clap my hands with joy, — I'm gon-na clap my hands with joy. —



— I'm gon-na clap my hands with joy, — that's what I'll — do. —



— I'm gon-na clap my hands with joy, — I'm gon-na clap my hands with joy.



— I'm gon-na clap my hands with joy, — that's what I'll — do. —

I'm gonna clap my hands with joy,
I'm gonna clap my hands with joy,
I'm gonna clap my hands with joy,
That's what I'll do.
I'm gonna clap my hands with joy,
I'm gonna clap my hands with joy,
I'm gonna clap my hands with joy,
That's what I'll do.

2. I'm gonna walk along with hope...
 3. I'm gonna snap away my fear...
 4. I'm gonna shake my anger out...
 5. I'm gonna jump and shout hooray...
 6. I'm gonna wave my arms with love...
 7. I'm gonna sing my songs of peace...
- I'm gonna clap my hands with joy...



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

Music with Older Kids

Music with Upper Elementary Children

by Joanie Calem



We have all experienced “The Look,” the face of utter disdain at the thought of having to participate in something that just might not be cool when you are eight or nine or ten years old. Often, when I try to introduce something new to this age group, I get bombarded with “The Look.” Of course these kids don’t want to do things that they have done since kindergarten, something that may be deemed “babyish.” So how do we find the new material that they will enjoy? I resort to my internal mantra, “Assume that they are on your side and that they will love this song once they hear it a few times.” And, lo and behold, at the onset of school this year, I was greeted in every class with, “Can we do that song you taught us last year?”—many of which were songs that were initially received quite chillily with “The Look.” It made me realize yet again that grown-ups should not be fooled by that look. In upper elementary school, when being cool and accepted is so important, “The Look” often hides the influence the music is actually having.

I have indelibly etched in my brain a very sweet scene that happened when I was living in Israel. My husband taught at a pre-K to grade twelve Democratic School in Hadera, Israel. Much of the programming in the school was initiated and organized by the kids, with help from faculty members when needed. One year at Hannukah, I went to pick up my daughter (who was then in the preschool) and found the entire campus deserted, with loud, happy sounds coming out of the meeting room. It turned out that the seniors had organized a Hannukah sing-along, and the entire school, about 250 kids, was in there belting out every Hannukah

song they knew, with a bunch of the kids accompanying on guitars and an old piano. There were a couple of faculty members in attendance, singing along, but it was really just the kids. Seeing all of those high school kids singing even the “little kid” songs made me realize that if you sing songs from the time you are little, they are a part of you, and though you may not choose to sing them all the time, because taste matures and grows and introduces more sophisticated things, those songs stay in a special, sentimental place in your heart.

Israel has a “canon” of *The 100 First Songs*. (Literally, that is what the book is called.) It contains songs that every child growing up in Hebrew-speaking Israel, regardless of where their parents came from and what language they speak at home, will learn during the time that they are in school. These songs are meant to be unifiers—to provide a sense of home when someone walks up to a campfire or into another school because family has moved, and be able to sing along and join in the sense of community. These songs also convey the history of the country, reflecting different ethnic backgrounds in their tunes and styles. There are songs about everything—animals, catching a cold, losing a tooth, flying a kite, pretending to be an airplane, etc., etc.

So my question to myself as a teacher and performer in twenty-first century America is, “What treasure chest of music can I pass on to the children in my care that they will want to share with their own children?”

I don’t know about all of you, but I do feel there is a difference in (for lack of a better phrase) invisible

substance when I teach a very old song that children have been singing for generations. Those songs carry the echoes of all the children’s laughter that accompanied them down through the eons. Lots of them I don’t even remember learning, but they are so familiar, like they are somehow ingrained in my musical memory.

I recently taught “Old Roger Is Dead,” an old English play party game. I snuck that in under the “no Halloween songs allowed in a Jewish school” rule by showing the similarity to a common dance in Eastern European Jewish tradition, danced at weddings, that included a corpse rising from the dead, portraying the cyclical nature of life/death/rebirth that is intrinsic in a marriage. Anyway, my fourth graders loved it, and were immediately able to sing along and participate, with no lag-time whatsoever. There is just something simple and predictable, and therefore inclusive, in that kind of song. Was it the *only* kind of song we sang that day? Of course not! But, though it was a new song for this class, it was not greeted with that look—“The Look.”


A few years ago, Sally Rogers put together a list of 100 songs for an article in *Sing Out!* These were songs that she felt were important for American children to know. When I first started writing this article, I asked Sally if we could reproduce that list for *PIO!* She suggested that we float her original list to the CMN e-mail discussion group and see what new suggestions other members would have. The suggestions flowed in, as did a spirited discussion of what the title of such a list should be that would reflect our CMN values of inclusion, respect, and welcome to all. Dave Orleans organized all of the suggestions into one comprehensive list, and we have printed it on the facing page. It has grown tremendously from the original 100! It is, of course, a list that will continue

to change and grow, and can never include each and every favorite of each and every one of us.

As has been observed in the CMN e-mail group discussions, some of us are people who like lists and find them helpful, and some of us are people who hate lists and find

them annoying and confining. I simply find lists such as this one to be great reminders of songs that get lost by the wayside sometimes because there is such a constant influx of new material. I personally do not know every song on this list, but many of them are standards

in my classroom and performance repertoire.

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/songwriter, and movement teacher. 

CMN Members' Favorite Standard Children's Songs (2007)

The songs followed by an * are songs that were also listed in the 1906 book *Songs That Every Child Should Know: A Selection of the Best Songs of All Nations for Young People*, which was discovered on the Internet by Brigid Finucane. The link to that fascinating look into musical history is: <http://www.archive.org/details/songsthateverych00baco>.

These people contributed to the list:

Jeanie Bonansinga	Linda Kay Johnson
Joanie Calem	Juliette McDonald
Laura DeCesare	Dave Orleans
Laura Deutsch	Sally Rogers
Brigid Finucane	Maureen Schiffman
Frank M. Hernandez	Janet Sclaroff
Charlie Jaffe	Kim Wallach

A

A Ram Sam Sam
(ram/sam rhymes with Tom)
ABC's
Al Tambor
All the Pretty Little Horses
All The World
All Through the Night*
Alouette
Amazing Grace
America*
America, the Beautiful
And Let There Be Peace on Earth
Auld Lang Syne*

B

Baa Baa Black Sheep
Baby Beluga
Baby Dandling Songs (i.e., Trot to Boston)
Barbara Allen
Battle Hymn of the Republic*
Beatle Songs
Benjie Saw the Bear
Bicycle Built for Two
Billy Boy
Bingo
Bling Blang
Boll Weevil
Buffalo Gals

C

Canoe Round
Cape Cod Girls
Carol of the Bells
Cielito Lindo

Clementine
Come And Go With Me
Come, Follow, Follow
Country Life
Country Roads
Crawdad

D

De Colores
Delilah
Dixie*
Do Your Ears Hang Low?
Don't You Push Me
Down By the Bay
Drill Ye Tarriers
Drunken Sailor

E

Earth My Body
Eencie Weensie Spider
El Coquí
El Rancho Grande
Erie Canal
Every Time I Feel the Spirit
Everybody Loves Saturday Night

F

Farmer In the Dell
Follow the Drinking Gourd
Fox Went Out on a Chilly Night
Frere Jacques

G

Garden Song
Get on Board, Children / Get on Board,
Little Children

Go Down, Moses
Go Tell Aunt Rhody
God Bless America
Going on a Bear Hunt
Going to the Zoo
Going to the Circus
Golden Slippers
Green Grass Grows All Around

H

Hal and Toe
Hammer Song, The (If I Had A Hammer)
Happy Wanderer
Head and Shoulders, Knees and Toes
Hello
He's Got the Whole World in His Hands
Hey, Ho Nobody Home
Hey, Little Ant
Hineh Mah Tov
Hokey Pokey
Home on the Range
Hurry-Hurry Drive the Fire Truck
Hush Little Baby, Don't Say a Word

I

I Gave My Love a Cherry
I Have a Little Dreidel
I Ride an Old Paint
I Think You're Wonderful
I'd Like to Teach the World to Sing
If All of the Raindrops
If You're Happy and You Know It
Ipo I Tai Tai E

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Standard Children's Songs

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Irene Goodnight
It Could Be A Wonderful World
It's a Small World
I've Been Working on the Railroad

J

Je Je Kule
Jenny Jenkins
Jimmy Crack Corn
Joshua Fit the Battle

K

Kookaburra
Kumbayah

L

La Bamba
La Cucaracha
Leavin' Ol' Texas
Let There Be Love
Let There Be Peace On Earth
Lift Every Voice and Sing
Lo Yisa Goy
London Bridge
Los Pollitos (The Little Chicks)
Love Grows One By One

M

Magic Penny
Make New Friends
Maple Sweet
Marisabel
Mary Had a Little Lamb
May There Always Be Sunshine
Mi Chacra (Rancho)
Michael Row the Boat Ashore
Miss Mary Mack
More Love
Mother Goose Nursery Rhymes
Motherless Child
Muffin Man
Music Alone Shall Live
My Bonnie Lies Over the Ocean
My Favorite Things
My Home's in Montana (partners with
Home on the Range)

N

Noble Duke of York

O

Oats, Peas, Beans
Ocho Kandelikas
Oh Clean Oh Clean
Oh Susanna
Oh, How Lovely Is the Evening
Oh, Shenandoah
Old MacDonald Had a Farm
Old Roger Is Dead
Oleanna
On Top of Old Smoky
On Top of Spaghetti
One More River
Over The Rainbow
Over the River and Through the Woods

P

Paddy Works on the Railway
Paw Paw Patch
Peace Like A River
Peace Round
Piccolo Mini
Pick a Bale of Cotton
Pick It Up (W. Guthrie)
Pin Pón
Polly Wolly Doodle
Pop Goes The Weasel
Puff, the Magic Dragon
Put Your Finger in the Air

R

Rainbow Connection, The
Rainbow Song
Red River Valley
Rocka My Soul
Rosa Maria
Row, Row, Row Your Boat

S

Sarasponda
Scarborough Fair
Shalom Aleichem
Shalom Chaverim
She'll Be Comin' 'Round the Mountain
Simple Gifts
Sing A Rainbow
Skip to My Lou
So Long It's Been Good to Know You
Somos El Barco
Star Spangled Banner*
Starlight, Starbright
Study War No More
Swing Low, Sweet Chariot

T

Take Me Out to the Ball Game
Tell Me Why
Ten in a Bed
The Ash Grove
The Cruel War
The More We Get Together
The Water Is Wide
There Was a Man and He Was Mad
There's a Hole in the Bottom of the Sea
There's a Hole in the Bucket
This Land Is Your Land
This Little Light of Mine
This Old Man
Three Little Birds
Tingalayo
Tiny Turtle
Tue Tue
Tumbalalaika
Turkey in the Straw
Twinkle, Twinkle Little Star

U

Unicorn, The

V

Vine and Fig Tree

W

Wade In the Water
Waltzing Matilda
Waltzing With Bears
Wayfaring Stranger
We All Have a Part in the Chorus
We Shall Overcome
What a Wonderful World
What Can One Little Person Do
When I First Came to This Land
When the Saints Go Marching In
White Coral Bells
Who Did Swallow Jonah?
Why Shouldn't My Goose
Woman Who Swallowed a Fly, The

Y

Yankee Doodle*
You Are My Sunshine

Z

Zum Gali Gali

LALA SALAMA

words & music by Anna Stange
© 2007



As Anna began thinking of a title for an upcoming lullaby CD for families, she remembered that her brother had wished them "lala salama" every night that they stayed with him in Kenya. In Kiswahili it means "peaceful dreams," "sweet dreams," or "peaceful sleep." The saying itself is very musical and peaceful. The song just flowed from there. Anna uses it for the lullaby at the end of her infant/tot (moms and tots) music classes, and to calm her twin two-year-old nephews when they are overly tired and cranky. Anna sings the tune a capella, and the chords depend on the harmonies that you hear, especially at the end of the verse.



chorus:

C Dm G C
 La - la Sa - la - ma, _____ La - la Sa - la - ma. _____
 Dm G C C
 La - la Sa - la - ma, _____ La - la Sa - la - ma. _____ 1. Go to sleep my
 2. You are safe and

verse:

Dm
 lit - tle one. _____ Go to sleep - y now. Go to sleep my
 warm at home. _____ You are safe with me. You are safe and
 F G C
 lit - tle one. _____ Go to sleep - y now.
 warm at home. _____ You are safe with me.

Chorus:

Lala Salama, Lala Salama.
Lala Salama, Lala Salama.

1. Go to sleep my little one.
Go to sleepy now.
Go to sleep my little one.
Go to sleepy now.
2. You are safe and warm at home.
You are safe with me.
You are safe and warm at home.
You are safe with me.

Love the songs in *PIO!* but you 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!

www.cmnonline.org

Music In Bloom

Music Maps

by Marie E. Hopper



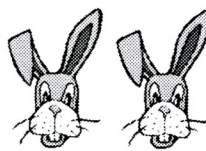
Early childhood music occupies a very interesting place in the pedagogy of young children. On the one hand, there is the understanding of the power of music to help teach various concepts and skills that enhance learning non-musical academic skills such as colors, numbers, and days/months/seasons. On the other hand, there is music education to develop musical skills such as pitch matching, melodic contour, rhythm, and steady beat. Both have their place in the classroom and both are important to the developing young child. Enter music maps! Music maps are a wonderful bridge between these two poles, and they complement both realms in a fun and engaging way. Music maps are also a wonderful way for teachers to assess children's musical skills and reading readiness.

A quick note about assessment, a loaded topic in today's climate of high-stakes testing: for the purposes of this article, assessment is not about judging whether or not children are passing music class or in need of remedial help. It is not about comparing a child to some predetermined benchmark of achievement. I have rather strong feelings on the appropriateness of that perspective in the early childhood arena, but that's a topic for another column. Rather, here I use assessment as a means for a teacher to help guide his/her lesson planning by observing the progress of the children in gaining the musical and academic skills that the teacher believes he or she is teaching. For instance, if you are using a particular song to help the children become stronger in keeping a steady beat, a music map can be a quick snapshot into whether or not the song is achieving that goal.

There are three basic stages of learning. The first stage is the enactive level. At the enactive level, the experience is kinesthetic and the child is actively involved in a physical way. This might be through a fingerplay, a movement activity, a dance, or a game. This level is experiential. The third stage is the symbolic level. This is where reading comes into play—reading of words or musical notation. The bridge between these two levels is the iconic stage. The iconic stage uses pictures to illustrate what will eventually become symbolic notation. Music maps engage children at the iconic level.

The easiest way to understand this is to take you through a lesson plan which uses a music map. This particular example has been used with children as young as twenty-four months and as old as five years. It is just one activity used during a thirty-minute class that spans eight weeks. Our song is "Too Many Rabbits." (See page 18.)

Weeks one and two: Sing the song with the children as a fingerplay. "Too Many Rabbits" is a very basic fingerplay. I like to use the children's names in the song. For two little rabbits, hold up one finger on each hand. Four rabbits uses two fingers on each hand; six rabbits, three fingers on each hand; up to ten rabbits. For the final verse, place your hands on your head like bunny ears and waggle them throughout the song. End with an emphatic "too many rabbits!"



Weeks three and four: You will need two long, rectangular building blocks, eight shorter blocks and two

small drums. Arrange the blocks in a row to illustrate the rhythm of the song. The pattern is one long block followed by six short blocks, another long block, two short blocks and then the two drums. (See the music map illustration on the song page. The long block is represented by the group of children and each rabbit corresponds to a short block.) Explain to the children that the blocks are now a song. Young children are fascinated by this idea. Blocks are for building, right? Yep! And we have just built a song. Sing the song while using your finger to follow along on the blocks. "All my friends have" is traced along the long block, "two little" is tapped on one short block, and "rabbits" is tapped on the next short block. Continue until the end "Ping and Pong," which land on the drums. Sing and trace all the verses.



Week five: Set up the blocks, but this time give the two small drums to two of the children. I very dramatically explain how hard it is to wait and wait and wait until just the right moment to play the drums at the very end. Trace the song on the blocks and point to the drums when it is time to play. Even the two-year-olds are able to do this.

Week six: Same setup as week five, but this time invite the children one at a time to take a turn "conducting" the song by tracing the pattern on the blocks. This gives you, the teacher, a chance to see how well the children understand the idea of long and short rhythmic patterns. You can quickly and easily see which children might be ready for more challenging rhythms and who still needs lots of enactive-level experiences to internalize the steady beat.


Weeks seven and eight: This time as you bring out the blocks, arrange them in a different order.

Notice which children can tell that the song is "wrong." Sing it in the mixed up order while tracing the blocks and tapping the drums. The giggles as you do this are loads of fun! Rearrange the blocks another way and repeat. Ask the children to help you put them in the correct order. The younger ones will need a lot of help doing this, but your older children will be able to figure it out fairly easily. Now bring out the music map. Explain that this is the song "Too Many Rabbits." Hold up the map and conduct the song while everyone sings. Then give everyone their own map and sing and conduct together. Notice how intently they all like to "read" their music.

I always leave several copies of the maps with the classroom teachers to put into the music area or to have around the room. The teachers report back that the music maps are very popular during free-play times and that the children are singing more during their play. The pictures serve as a reminder that they own this song as one they can sing.

A second music map, for the song "Hand Drum," is on page 19. This map helps focus on steady beat. Possible ways to introduce it are by marching in a circle around a globe, then a drum. March your finger around the map and use the center globe picture as a drum. Drumming on a sheet of paper is great fun.

Have fun creating your own music maps to show melodic contour, steady beat, dynamic differences, and more.

Marie Hopper is the owner/director of *Musicare*, a music program for early childhood. After twenty-one years of preschool music, it's always fun for her to discover new ideas. 



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The CMN office telephone number has changed.

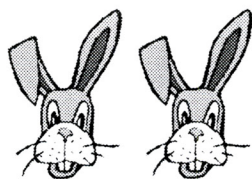
The new number is
847/673-2243.

All other contact information stays the same.

Looking for a song on a particular theme? Search the *PIO! Song List*, a database of all songs that have been published in *PIO!* Find it in the Member Section of the CMN Web site.

www.cmnonline.org

TOO MANY RABBITS



lyrics: traditional children's chant
music: adapted from traditional by Marie Hopper



All my friends have two lit-tle rab-bits, two lit-tle rab-bits, two lit-tle rab-bits.



All my friends have two lit - tle rab - bits, Ping and Pong.

Verse

1. All my friends have two little rabbits, two little rabbits, two little rabbits.
All my friends have two little rabbits, Ping and Pong.

Continue as in these examples, substituting the names of the children in your group:
Amy and Claire have two little rabbits...Ping and Pong.

Sam and Avery have four little rabbits...Ting and Tong.

Rachel and Jack have six little rabbits...Zing and Zong.

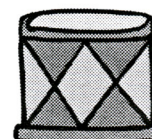
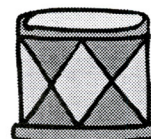
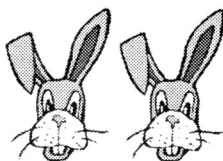
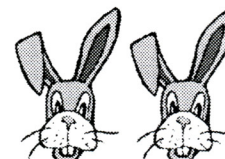
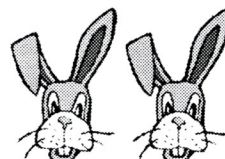
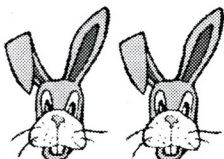
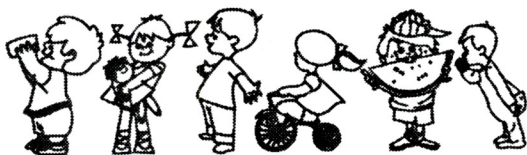
Frank and Laura have eight little rabbits...Ding and Dong.

Carole and John have ten little rabbits...Bing and Bong.

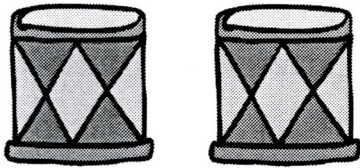
All my friends have too many rabbits...Too many rabbits!

MUSIC MAP FOR "TOO MANY RABBITS"

See the Music In Bloom Column on page 16 for how to use music maps.



HAND DRUM



words: anonymous
music: traditional



Hand drum, hand drum, where ya been? ____ Round the world and back a-gain. ____



What-cha gon-na do when you get to school? Play-ing on my drum is real-ly cool. ____ Play your



lap... *improvise for the next four measures!*

Hand drum, hand drum,
where ya been?

Round the world and back
again.

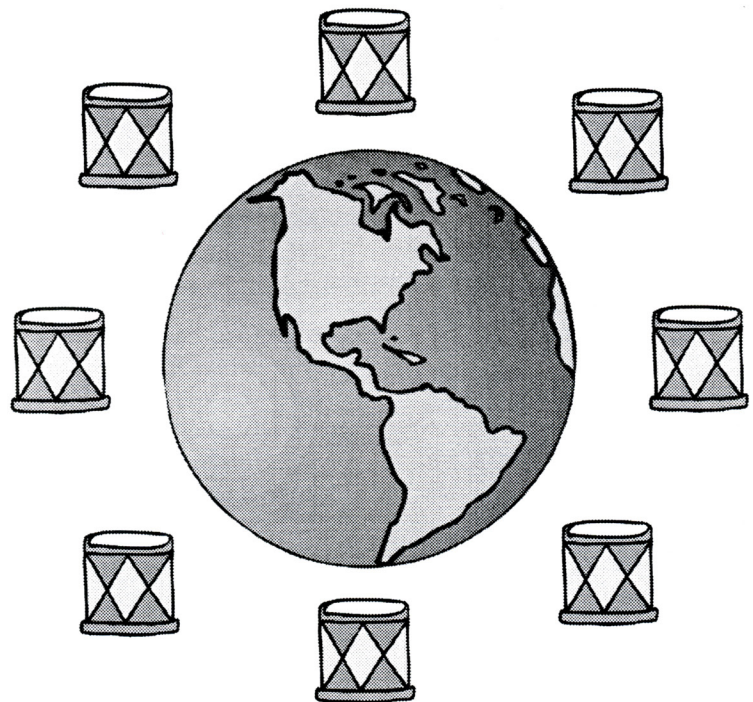
Whatcha gonna do when
you get to school?

Playing on my drum is
really cool.

Play your lap...

MUSIC MAP FOR "HAND DRUM"

This map helps focus on a steady beat. March your finger around the map and use the globe picture as a drum.





Honoring CMN Co-Founder Sarah Pirtle

A Report on the 2007 Magic Penny Award Presentation

by Leslie Zak

This year's Magic Penny trophy, created by Arizona-based ceramicist Harriet Morton, depicts a fully female figure, a Tree Goddess whose robust roots are deep in the earth, whose sheltering branches fill the sky and provide a wide world view for the young boy perched on her sturdy limb, as he presents to her the bright new penny. It is a true portrait of Sarah Pirtle, CMN's 2007 Magic Penny awardee.

At CMN's National Conference and Twentieth Anniversary Celebration in Albany, New York, Sarah joined a distinguished roster of recipients, none more worthy or dear to CMN's heart than Sarah herself. CMN joyfully honored her as one who was instrumental in shaping the character and direction of the organization.

Sandy Byer organized the program, a celebration of Sarah's passions and concerns: respect and love for the natural world and all its beings; peace; conflict resolution; diversity; community building; friendship and collaboration; social, economic, and environmental justice; and—in all its meanings—harmony.

Sandy, Bonnie Lockhart, and Phil Hoose led the traditional opening song, Malvina Reynolds' "Magic Penny," which segued into Sarah's "My Roots Go Down," with new verses to honor Sarah—"She gives us voice to sing our songs," "She is a beacon of peace and love."

Phil Hoose followed with a biography of Sarah as embodying the reasons the award was created. Caroline Presnell then read a powerful poem, "Network," written by Sarah

when she was part of Big Mama, a feminist performance troupe.

The lovefest of Sarah's works continued with Ruth Pelham singing "The Colors of the Earth," Frank Hernandez, Wiley Rankin, and Paul Strausman teaming on the bilingual "Semilla," and Bruce O'Brien, with Frank Hernandez, Ingrid Noyes, and Purlly Gates, performing "The Mahogany Tree," Sarah's paean to valuing nature, adding a new Stuart Stotts verse.

Because it was "important to have Sarah's own voice in the celebration," Sandy Byer played an audio tape of Sarah's process-focused collaborative songwriting workshop with children. The result, "I Talk to My Food (but it doesn't listen to me)" was delightful, and not at all accidental.

Ryan Pirtle-McVeigh spoke of growing up as Sarah's son, describing how his world was "enriched by being open to music, and by living with (her) wisdom, courage, unity of love and strength, her commitment to social responsibility and self-expression." A hush befell the room as Ryan described his mother's web of music which "always takes us back to that place—to that quiet place we are inside—the heart of the world."

Following Ryan's reading of an excerpt from his mother's novel, *An Outbreak of Peace*, which examines the unlearning of racism, David and Jenny Heitler-Klevans and Mara Sapon-Shevin sang Sarah's "Walls and Bridges." Joanne Hamill and Nancy Silber then led the room in Sarah's round, "Believe," written to a student's words.

Sarah's most precious seedlings and saplings, young people, sent personal accounts of being lifted from despair or supported through illness by Sarah's music and her

personal involvement with them. Jill Person and her niece, Raina Strausman, movingly shared such stories, adding that Sarah "gives all children's thoughts and fears a voice."


Sandy Byer, Sally Rogers, and Barb Tilsen then led the group in a final celebratory "Magic Wings" while the assemblage bloomed with brilliant scarves dancing in the air.

Pete Seeger sent heartfelt congratulations and praises, declaring that "without Sarah Pirtle there would be no CMN." Phil Hoose presented the framed letter, and CMN President Frank Hernandez then presented the award sculpture to Sarah. The moment was especially touching for Frank, he said, because Sarah is the one who first told him about CMN and persuaded him to join.

Cradling the award, Sarah had thanks for many, and especially to Jill Person and Paul Strausman, music producers and owners of the music label A Gentle Wind, who launched and supported Sarah's recording career and formed a deep and familial friendship.

There wasn't time for everyone to share their thoughts, but the gifted poet-songwriter did her job: after presenting a corsage to Jill, Sarah, as always, had nurturing words—and the best tagline—for the rest of us:

"Head out to the unknown," she said, "and you will find all these people there! Life continues coming in. Never doubt that our love changes the world."

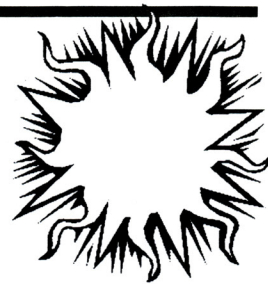
Leslie Zak, longtime CMN member and Great Lakes Region Co-rep, is a singer, actor, writer, and arts educator based in Columbus, Ohio. She has contributed several articles to *PIO!* and compiles the journal's Regional Reports. 



The Wind Energy Song

by Monty Harper, © 2007

Monty wrote this song for his Oklahoma CenTUNEial Celebration program. Though Oklahoma is known as a big oil producer, it is also the eighth largest state in wind energy potential. He performs the song a cappella, accompanied only by hand and body motions.



Monty performed this wonderful song in the round robin at the 2007 CMN National Conference in Albany, New York. We asked Monty for permission to publish it in PIO! but it is a little too long for our space, and Monty has generously made the notation available on his Web site to everyone who is interested. So, we present the lyrics in full here, and you can find the lead sheet, MP3, study guide, and a video demonstrating the motions at <http://www.MontyHarperSongcast.blogspot.com/>.

This is the sun shining down on Earth.

This is the warmth of the sun shining down on Earth.

This is the air rising up through the warmth of the sun shining down on Earth.

This is the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

This is the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

This is the generator running on the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

This is electricity flowing from the generator running on the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

This is the light from the lamp I lit with electricity flowing from the generator running on the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

This is the book I'm reading in the light from the lamp I lit with electricity flowing from the generator running on the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

What is the title of the book I'm reading in the light from the lamp I lit with electricity flowing from the generator running on the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth?

This Is The Sun Shining Down On Earth is the title of the book I'm reading in the light from the lamp I lit with electricity flowing from the generator running on the rotor spinning in the wind blowing in beneath the air rising up through the warmth of the sun shining down on Earth.

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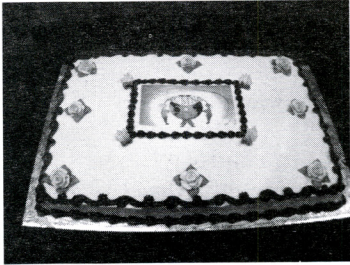
The 2007 National Conference round robin song list is now available in the members section of the CMN Web site, www.cmnonline.org.

See photos and remembrances of previous national conferences in the Events section of the CMN Web site!

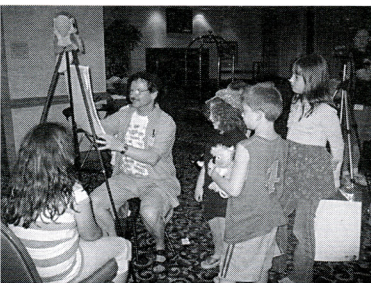
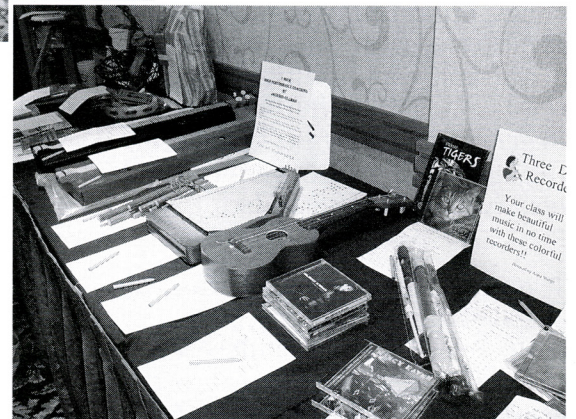
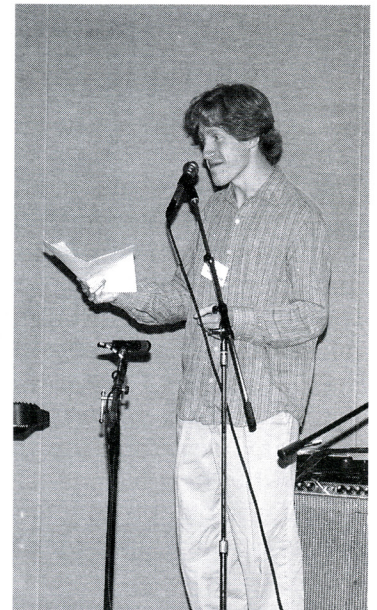
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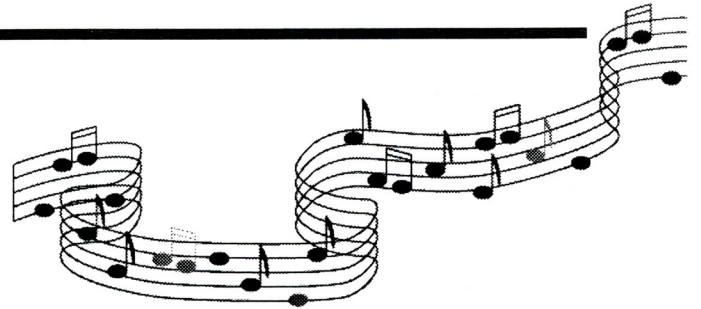


photos by Amy Conley, David C. Perry, Allen Zak

Celebrating and Singing!

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

by Liz Buchanan



What a great weekend to celebrate music for kids—and hear lots of them sing it, too! More than twenty children and nearly 150 kids-at-heart brought their voices and energy to September's CMN National Conference and Twentieth Anniversary Celebration in Albany, New York. It was a time for making new friends, checking in with the old, putting faces with names on the CMN e-mail discussion group, learning new songs, shedding tears, and laughing 'til we were in tears, too. We sang rounds, zipper songs, movement songs, lullabies, and all-around great tunes with “big” themes like peace and community. We heard words of inspiration from Kim and Reggie Harris, ate cake to celebrate the big twentieth anniversary, and honored one of our founders, Sarah Pirtle. All of that and more.

The only major problem was the speed with which the weekend flew by. It seemed barely a blink between the foot-stomping high spirits of the opening led by Carole Peterson and Mara Sapon-Shevin to a closing circle filled with songs that moved people in a different way. Yet, in between, we somehow fit in three marathon round robin sets, sixteen workshops, a keynote, an anniversary celebration, a circle of talented newcomers, regional pow-wows, delicious meals, the silent auction, a CD table to browse, yoga, and a Magic Penny Award. So who needed sleep, anyway?

Asked about the highlights of the conference, many people harked back to the same moments. There was seven-year-old Sophia Bereaud with her marvelously animated rendition of Bob Blue's “Dear Mr.

President.” There were pass-the-Kleenex times such as the emotional tributes from young people moved by Sarah Pirtle's music, including her eloquent son, Ryan. There was Frank Hernandez's round “Open the Circle,” which bound us in harmony as we celebrated twenty years of CMN.

For those who couldn't be there, and for others whose brains were so sleep-deprived they've forgotten much of it already, what follows are some snapshots of the great September weekend.

Snapshots of High Hilarity

Start with the sea critter theme. A shark attack! Ack! Was it sexist? Too Jaws-y terrifying for our younguns? Maybe, but Brigid Finucane and Susan Salidor yucked it up in fine form during Brigid's dances and games workshop, with a song in which a hungry shark consumed a bevy of body parts. Body parts were also moving aplenty in Carole Peterson's early childhood workshop as fifty-odd grown-ups behaved like penguins going to tea. In between came a wonderful whale moment. There was Fran Friedman up on stage in Saturday's wee hours (some suspected an all-night round robin might eventuate) singing the praises of the “Rubber Blubber Whale.” But just in case anyone was longing to be watching *Saturday Night Live*, the audience got Martin Swinger's hilarious whale improvisation. “It just got funnier as the song went on,” recalled Scott Bierko. Martin had his own great moment on stage when he sang the strangely cosmic ballad “Little Plastic Part.” He apologized that it wasn't a kids' song, but what kids'

musician could fail to be moved by the line “You didn't break my heart, just the little plastic part.” And, come on, what kid doesn't love little plastic parts?

To further trip the hilarity meter, there were the stomach-themed songs, two of which featured the Heitler-Klevans twins, Ari and Jason. With parents David and Jenny, they opened Friday's round robin with a ditty entitled “Two Stomachs” (one is reserved for dessert). On Saturday night, our talented twins burped on cue through Tom Neilson's ode to root beer.

In between all the silly songs, round robin host Steven Zelin was on hand to keep performers and audience in line with wry one-liners and an oversized calculator to help remind performers of time limits. We can always “count” on Steven, our resident singing accountant.

Snapshots of Kids Galore

The digestively-gifted twins were not the only kid stars to grace the stage. Seven-year-old Sophie reminded us that Bob Blue lives on through his songs. Taelor Grisack shook her plentiful red curls and delivered a bluesy “ABC,” while her older brother Wil offered percussion throughout the round robin and beyond. Merida Kepnes sang a sweet song written by her dad Scott about her own early life. Jackson Gillman brought his gang up on stage for a song about growing a garden. Mahalia Dalmage did the ants-in-the-pants dance. Evalyn Harper kept dad Monty in check. Anna Papa, Isaiah Kepnes, Helen and Stephanie Bierko—who could keep track of them all? Many younger children jumped right

in to entertain with impromptu dances, right down to the youngest attendee, one-month-and-two-day-old Willow Lilkas-Morse, daughter of Kristin and Andy, in her mom's sling carrier.

Snapshots of Newcomers

Hooray for the new folks who attended a CMN national conference for the first time! Gari Stein declared it was the best conference of any kind that she's ever attended. Marla Lewis loved Elise Witt's "world music of the spheres." Laura DeCesare and Juliette McDonald brought loads of experience, as did many others such as educators Nannette Godwin and Mitzi Roper; Lisa Heintz and Snooky Cameron, who resource teachers; and Betsy Zahnhiser, who publishes music instruction materials. We had a chance to meet Cheryl Melody, who wins the prize for the most appropriate name, and Robin Smith, who brought her experience from the People's Music Network and her willingness to show us that differently-abled works great even when we're moving around in circles. These were only a few of the many newcomers we got to meet.

Snapshots of Learning and Insight

Every good conference has them, but how many conferences can match the learning and insight quotient of our weekends with CMN? Keynoters Kim and Reggie Harris talked about taking our passion into the world. On one side, said Kim, are the problems of the world, and on the other side is our passion. Where the two sides meet, we find our work. The Harries offered harmonies with a spiritual-gospel sound and shared stories about their own moments of realization. For Kim, one moment came in fourth grade when she heard a speaker talk about the songs that were secret codes of the Underground Railroad. Out of such moments came a career of sharing songs of freedom and African-

American history with audiences both young and old.

Our weekend was filled with lively workshops; the only problem was figuring out how to clone ourselves so we could attend them all. Workshops were offered in four broad categories: song swaps, performing and songwriting, early childhood, and elementary education. These set the stage for a variety of topics, including linking songs with stories, performance coaching, dancing and singing games, sign language, and more. A sampler of world harmonies drew rave reviews, while down the hall other workshops focused on songs about science, how to produce a CD, and how to lead lively preschool music sessions. In a later time slot, Mr. Billy gave tips on how to use online album merchant CD Baby to our greatest advantage in selling our music (See page 9 for more about this topic.) A business panel talked to some of us highly creative, but not equally financially savvy, people about how to excel at marketing and how to do our taxes. Conference newcomer Hugh Hanley, who frequently presents around the country at early childhood events, joined Amy Conley and others to discuss lively ideas for planning music circle time for toddlers and preschoolers. Song swaps featured train songs, songs about "big" themes, and favorites for the under-five set.

Audio Snapshots

Many great songs were shared and performed, and just imagine: over half the songwriters were right there in the room! Several people made a point of writing songs especially for the gathering, including Erin Lee Kelly and Marci Appelbaum's upbeat opening song and Sammie Haynes' great closing number. There were as many different kinds of round robin songs as there are birds, so everyone could find lots to love, whether it was ice cream, light bulbs, triangles, stom-

achs, Humpty Dumpty, holidays or our fabulous five fingers. Newcomer Juliette MacDonald picked up on many people's desire for ukulele numbers with "I Love my Ukulele," a zipper song into which we could fit the many, many things we love. In case we wanted to hear more great music once we left, Marie Hopper ran the sales tables where we could buy a year's supply of CDs from the array offered by conference attendees.

Anniversary Snapshots

Conference Chair Terri Roben did herself proud on many fronts, but especially on our wonderful and delicious anniversary cakes with the CMN logo in color. While eating cake, we heard about how CMN began twenty years ago with a core group of People's Music Network folks who wanted to celebrate and pass along the songs they liked to sing with children. Soon came the first official gathering and the first issue of *Pass It On!* During the anniversary celebration, conference participants made an ever widening circle to include all the many people who have contributed to CMN over the years. Joanne Hammil gave us a special "thank you" song into which we could zip the names of all those folks who have been vital to the life of CMN over our twenty years. Everyone sang, "Here's to you! You played a big part; you grew CMN with your time and your heart! And we say thank you, thank you...You made a difference in so many ways. We want to shout 'thank you' today!" Eventually the circle included everyone in the room. After the formal presentation, the informal jam band took the stage and gave us some fabulous rock and roll classics. We continued eating cake long into the night. Ruth Pelham, an Albany local who helped make it all happen (both at this year's conference and for the past twenty years), brought us a big basket of apples, too.

continued on next page ➤

Snapshots of Miracle and Wonder

CMN conference weekends seem to differ from your average conference because so many of us have experiences there that make us truly glad to be alive. We bond with the CMN community in our shared commitment to creating a better world for our children through music. We trust each other enough to share both our joys and our sorrows; that's what community is all about. Some of those miracle-and-wonder moments this year included hearing Ruth Pelham's musical reflection about her dad, who passed away last year after more than ninety years of a very full life. It was also great to see and hear Lisa Atkinson, who journeyed all the way from the California to be with us after an extended illness. Lisa's song "Le Petit General (Fait doux doux)," and her closing number featuring invented words, were magical and original. The Magic Penny presentation provided new insight into Sarah Pirtle's life and work as a musician, writer and peace activist. (See the report on page 20). Learning more about Sarah gave all of us a sense of what we can accomplish, whether as teachers, songwriters, business people, performers, parents, kids, or all of the above. Sarah's gentle, positive spirit reflects the essence of CMN, which we saw in plentiful supply in Albany. As Joanie Calem put it, "Music is so very healing. Though we may not all be on the same page in terms of the hows and the whys and the wheres and the how-muches, when we sing together, all of that gets transcended in the simple blending of our voices."

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



News and Notes From the CMN Board

by Frank M. Hernandez, President

Greetings from the CMN Board of Directors.

In case you haven't heard, last fall's board election brought some changes. Ruth Pelham did not run for reelection, bringing her two-decade tenure as a board member to a close. She is one of the founding board members, and she has contributed lots of creativity, energy, and direction to our network. The board will miss Ruth, but she's assured us that she will keep on working to help us grow this wonderful network. Also, Johnette Downing and Mara Sapon-Shevin decided not to run for a second term, and we will miss their contributions to the board's work.

You voted to reelect Terri Roben. She coordinated the phenomenal 2007 National Conference, and we are excited to have her back for another term on the board. You also elected new directors Liz Buchanan and Wiley Rankin. At our fall board meeting—their first—they jumped in, and they've already begun to make contributions to our decision making and to take on tasks.

Speaking of meetings, we tried a new thing for the fall board meeting: having a session on Thursday before the national conference as well as on Friday. We were able to accomplish so much with this extra time that we have decided to meet for both days at next year's conference. I hope that you've already made plans to come to Chicago for the conference September 19–21, 2008. Carole Peterson and Kathleen Weinberg and their team are well on the way to planning an unforgettable weekend.

Thanks to you, the members, we had a very successful Give A Gig round this year. It's proven to be

one of our best fund raising programs. Thank you to those of you who made a commitment at the 2007 National Conference to give for the '07-'08 round. Don't be dismayed if you were not able to commit in Albany. Letters have gone out inviting pledges, and we hope you will consider giving to CMN from one of your gigs or days of work.

Pass It On! turns a new page with the appointment of Sue Schnitzer as our new editor. (This is her first issue.) The full board had the opportunity to meet Sue in Albany, and we look forward to working with her in the coming years. The Board of Directors would like to thank Nancy Silber for her term as editor for over five years. She has maintained its high standard and brought in some interesting innovations such as new columns that keep the publication fresh, pertinent, and current—one that we all look forward to receiving. Nancy has assisted in the editorial transition, and I'm sure that she will continue to play a valuable part in CMN.

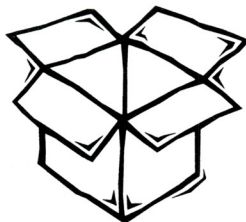
We look forward to serving you in the coming year. The board is always ready to hear from our members.



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.

2007 CMN Silent Auction Contributors



The silent auction fundraiser held at the October 2007 Annual National Conference in Albany, New York, was a resounding success. We are grateful for the generous support given by these contributors. Please check out their Web sites, support them, and tell others about them.

Businesses

Berklee Press (songwriting books)
1140 Boylston St. MS-855 BP
Boston, MA 02215
www.berkleepress.com

Kimbo Educational (CDs)
PO Box 477
Long Branch, NJ 07740
www.kimboed.com

Linden Tree Children's Recordings & Books (Music Box Song)
170 State St.
Los Altos, CA 94022
www.lindentreebooks.com

Music Together (CD; instruments)
66 Witherspoon St.
Princeton, NJ 05842
www.musictogether.com

Ralph's World (acoustic guitar; CDs; T-shirt; video)
329 W. 18th St. #313
Chicago, IL 60616-1120
waterdog@waterdogmusic.com
www.ralphsworld.com

Syracuse Cultural Workers (posters; 2008 Peace calendar)
Tools For Change
PO Box 6367
Syracuse, NY 13217
msaponsh@syr.edu

West Music (drum; 2 music kits; 2 glockenspiels; set of bongos with tripod)
PO Box 5521
1212 Fifth St.
Corralville, IA 52241
www.westmusic.com

World Folk Music Company (student guitar with gig bag)
1808 W. 103rd St.
Chicago, IL 60632
www.worldfolkmusiccompany.com

Individuals

Sandy Byer (2 cardboard dulcimers; ukulele; zither; South American panpipes)

Joanie Calem (book; CDs)

Amy Conley (CD; Cassettes)

Pam Donkin, Johnette Downing, Sammie Haynes, Mr. Billy, Steven Zelin (cartoon of CMN members & a CD from each member)

Carl Foote (5 hours of Web design)

Fran Friedman (4 CDs)

Jackson Gillman (high performance coaching, 1 hour)

Judy Caplan Ginsburgh (handmade scarf)

Micki Groper (5 books)

Liz Hannan (book & CD)

Monty Harper (7 CDs)

David & Jenny Heitler-Klevans (3 CDs & song book; 3 handmade baskets)

Eric Herman (4 CDs)

Karen Johnsen (wood bookends)

Dave Kinnoin (7 doz. homemade chocolate chip cookies; 4 jackets; bag of musical instruments; 2 amplifiers)

Adam Miller (cassettes; CDs)


Kate Munger (2 CDs)

Tom Neilson (6 CDs)

Tom Pease & Stuart Stotts (4 CDs)

Carole Peterson (CDs & props; instruments)

2009 National Conference

Mark your calendars now for October 9, 10, 11, 2009! Join us as we gather together to celebrate the joys and wonders of children's music in the gorgeous mountains of North Carolina. We will spend a weekend of song and sharing at the YMCA Blue Ridge Assembly conference center in Black Mountain, North Carolina, which is in the Asheville area. If you are interested in volunteering to assist with this event, please contact Marie Hopper at 336/375-3861 or email@musicare-usa.com. Plan ahead now to join us in October 2009. 

Nancy Raven (5 CDs)

Kathy Reid-Naiman (cement stained-glass patio stone)

Terri Roben (hand embroidered vest; melody harp; hat & gloves from Vietnam)

Hannah Roditi (7 hand-painted silk scarves)

Paul Rosenberg (CD)

Susan Salidor (6 CDs)

Maureen Schiffman (2 cassettes)

Nancy Schimmel (2 CDs)

Lara Shepard-Blue (2 of Bob Blue's T-shirts)

Patricia Shih (book)

Nancy Silber (classical guitar with case & strap; framed music poster)

Anna Stange (homemade canned goods; 3 doz. recorders; book/CD)





LOVE MAKES A FAMILY

words & music by Lisa Wildman
© 2006

Lisa wrote the song "Love Makes A Family" (the Adoption Song) for her nephew Shaquille's formal adoption ceremony. She wanted to convey the love and acceptance that adoptive parents, specifically interracial adoptive parents, bring. When she first sang the song at the ceremony, it evoked a big smile from Shaquille and tears of joy from his new mom. Since then Lisa and her (Peanut Butter Jellyfish) bandmates, Denise Mitikus and Dave McCullough, have sung it at gigs, and it has been well received. They have found that everyone either knows someone who has adopted the child of their heart or it's their own personal experience, and the song has touched many hearts. It is on the group's CD *Peanut Butter Jellyfish*.

Moderato $\text{♩} = 100$

verse D G A

1. Some kids come to fam - 'ies, _____ some from far a - way, _____ a ka -
2. (Now your) jour - ney is o - ver. _____ Wel - come home! _____

D C A

lei - do - scope of back - grounds, _____ each in their _____ own _____ way. _____
You are one of us _____ now, _____ you're one of _____ our _____ own. _____

D G A

All these fam - 'lies gath - er _____ like we do now to say _____ that
Love keeps us to - geth - er _____ and we are here to stay, _____ 'Cause

G A D

love makes a fam - i - ly _____ to - day. _____
love makes a fam - i - ly _____ to - day! _____

chorus

G A D Bm

Love makes a fam - 'ly, _____ love all a - round _____ us, _____

G A D Bm

love brings us to - geth - er _____ and love sur - rounds _____ us. _____

G A D Bm

Love makes a fam - i - ly _____ to - day. _____

Love Makes a Family

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bridge

Verse 1

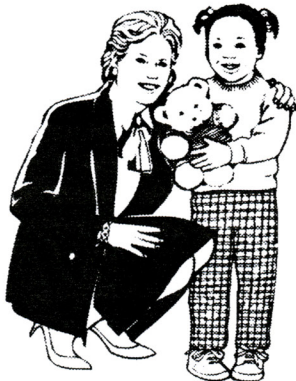
Some kids come to fam'lies, some from far away,
 A kaleidoscope of backgrounds, each in their own way
 All those fam'lies gather like we do now to say
 That loves makes a family today.

Verse 2

Now your journey is over. Welcome home!
 You are one of us now, you're one of our own.
 Love keeps us together and we are here to stay,
 'Cause love makes us a family today!

Chorus

Love makes a family, love all around us,
 Love brings us together and love surrounds us.
 Love makes a family today.
 Love makes a family today.



Media Waves

The Blogs Are Coming, the Blogs Are Coming!

by PJ Swift



In just a few years, computers have become as ubiquitous as toasters, and a heck of a lot more entertaining. At the same time, the Internet itself has been exploding. From wikis (a kind of user-developed encyclopedia) to podcasts (downloadable audio programs) to MySpace and Facebook (social networking sites), we've seen the rapid democratization of the Internet. Nearly everyone can listen, nearly everyone can publish.

And publish they do, on every subject imaginable, including children's music. Just when we weren't looking, numerous notable blogs have launched with reviews of children's recordings. And to many Generation Xers, these blogs are redefining children's music.

Hold it, you say, you know what a toaster is, but what's a blog? A blog is a kind of personal online diary. Like the Web pages that carry them, blogs typically include text, photos, audio and video clips, interactive comments, and links to other blogs and webpages. The content of blogs tends to be more personal than other kinds of publishing—the blogger's point of view reigns supreme, and many blogs are replete with obscure references, personal photos, and endless paragraphs about "what we did last Sunday." But, if you can get beyond that, blogs can be informative and addictive. Many bloggers post to their Web sites every day. To some, it's a full time (but unpaid) occupation. And the best part is that it's all person to person.

As you can imagine, most bloggers come from the generation that grew up playing on computers, the twenty- and thirty-somethings of today. Theirs is the generation of Pearl Jam, Devo, and Tupac—not

exactly known for their children's songs. So when the little bloggetts came along, what did their parents play in the nursery? You can bet it wasn't rainbows and happy trees. And, yes, there is a children's album called *Devo 2.0*.

Some of these children's music review blogs and similar sites are not for the faint of heart. The tag lines give you a clue: "No Barney, Wiggles, or saccharine-sweet sing-songy music" (*Indie Kids Rock*); "because no one should have to listen to the Wiggles, ever" (*Small Ages*) and "music for kids that doesn't make adults want to rip their hair out" (*Children's Music That Rocks*). Although some bloggers just avoid publicizing material that is not to their taste, it's not unusual to read lines like "I listened to it once, and knew, for a fact, in the same way I know that I have hands, that it was one of the worst travesties in the history of recorded music." (From "A Thousand Little Melodies" by Sam Anderson, www.slate.com, posted January 27, 2006.)

One of the most prolific of children's music bloggers is Amy Davis, a self-described "music geek and pop culture fanatic masquerading as a minivan driving soccer mom." On her blog, *The Lovely Mrs. Davis Tells You What to Think*, Amy is very direct about her preferences in children's music. In balance, she is at times amusing, insightful, and convincing. Her honesty wins you over.

Amy writes "I love listening to music with my kids, and I love music that we can both enjoy, not where one of us is tolerating the other person's music but music that we can really all enjoy together." Amy is fond of "kindie rock" bands such as the Hipwaders, The Sippy Cups, and the Sugar Free Allstars.

Bill Childs of the *Spare the Rock, Spoil the Child* site also has a radio program of the same name in Massachusetts. Like Amy, Bill has high standards for children's recordings. "I think kids' music is in many ways more challenging than other music, as the audience is so willing to stand up and walk away." Bill seeks "a lack of heavy-handedness or a didactic tone" in children's music. "Most important to me is that my kids react to it and that I think other kids will too. I tend to respond to humor in music, especially humor that addresses both kids and parents, and to music that has some new aspects to it while having an accessible feel to it overall." Bill's blog tends toward "goofy little things. I keep most of my real writing about kids' music for *Parenting* and the regional parenting magazines I write columns for."

The longest running children's music blogger, and one of the best known, is Stefan Shepherd of *Zoogobble*. Stefan's daily blog reveals his absolute dedication to his own children and their music. Stefan is a busy man: "In between whimsically and/or sarcastically rewriting press releases from children's music artists, I also review albums in a mostly eager manner." Stefan checks out about 250 albums a year. He also puts together a *Zoogobble Radio* netcast. One can definitely imagine Stefan blogging in his pajamas.

Amy, Bill, and Stefan are also the movers and shakers behind the *Fids and Family Awards*, an annual poll of bloggers and radio programmers. The poll, and their blogs, have been well publicized in diverse media outlets such as the

Orlando Sentinel and NPR. To many parents, theirs are the new voices of children's music.

But not, by any means, the only voices. At least two bloggers (and perhaps more) are associated with CMN. Monty Harper has quite an active blog with an attached podcast hosted by his wife, Lisa, and their daughter, Evalyn. Scott Bierko also has a blog, and hidden within it is perhaps the best explanation for all of this selfless, pajama-clad blogging. "Giving of oneself," Scott writes, "fully and unashamedly to this world, that is to say, the sharing of one's talents without reservation or fear of rejection, is perhaps the greatest gift we can offer the world."

Works for blogging, and it works for music, too.

PJ Swift admits to keyboarding in her pajamas in Santa Cruz, California.



Children's Music Blogs

The Lovely Mrs. Davis Tells You What to Think:

<http://www.lovelydavis.blogspot.com>

Spare the Rock, Spoil the Child: <http://www.sparetherock.com>

Zoogobble: <http://www.zoogobble.com>

(Monty Harper) *Monty's Children's Music Blog:*

<http://www.montyharper.blogspot.com>

(Scott Bierko) *Music for Children:* <http://www.bethandscott.blogspot.com>

Also check out:

Warren Truett: <http://www.kidsmusicthatrocks.blogspot.com>

Eric Herman: <http://www.cooltunesforkids.blogspot.com>

Stefanie of Seattle: <http://www.hearitloveitshareit.blogspot.com>

Yosi: <http://www.indiekidsrock.blogspot.com>

Karen in Chicago: <http://www.kidsmusicinchicago.com>

Z Recommends: <http://www.zrecs.blogspot.com>

(Sm)all Ages: <http://www.smallages.blogspot.com>

Head, Shoulders, Knees and all that: <http://www.simplesongs.blogs.com>

Gooney Bird Kids: <http://www.gooneybirdkids.blogspot.com>

Hip Young Parent: <http://www.hyp.tumblr.com>

Coming Of Age

A Report on the 2008 CMN National Conference

by Carole Peterson

Would you like to lounge on the patio and listen to the waves? Or dig your toes into the sandy beach? Or sit by the fire and sing the old songs that feel so good? It's all possible at the 2008 CMN National Conference! It's CMN's 21st Birthday—time to celebrate our years of growing and plan our future.


Save the dates on your calendar *now*. The conference will be the weekend of September 19–21, 2008, at the Illinois State Beach Conference Center in Zion, Illinois, about an hour north of Chicago, with easy access to both O'Hare and Milwaukee airports. The Lake Michigan location is sublime with access to waves, a natural prairie, hiking trails, and a nearby state park. Indoors, the facility offers

a large pool, a fitness room, and lovely views. We're planning an outdoor barbeque, a bonfire, and all the wonderful features you expect at a CMN gathering. There will be round robins, the Magic Penny Award presentation, a keynote speaker, fabulous workshops and song swaps, networking time, and late-night jam sessions.

Would you like to help out? There's still time to get on a committee, help with something big or small, or volunteer to help during the conference weekend. Are you part of an organization that could publicize our conference or become a sponsor or advertiser? Let us know. And it's not too soon to start thinking of something you might donate to the silent auction.



Check www.cmnonline.org for more details as they become available, and begin tucking away funds. To volunteer, call Carole Peterson (847/384-1404) or Kathleen Weinberg (847/412-9291), co-chairs. Or, contact individual committee chairs: Workshops—Erin Lee and Marci Applebaum, Sales Tables—Marie Hopper, Silent Auction—Susan Salidor and Brigid Finucane, Program Book—Marie Hopper and Candy Heitner, Workshop Accreditation—Brigid Finucane, and Publicity—oops, this could be *you*. What does each committee do? Contact a conference co-chair and they'll be glad to tell you

Come to the party in Illinois; your presence is our present! 



ICE CREAM SONG

words & music by Julie Adler
© 2007 Julie Adler

Julie practices her repertoire on her own built-in test market, her two youngest children (ages three and eighteen months). She says, "They will frequently shout out requests, typically in the form of a topic (an animal song, a monster song, etc.). Many of the songs I have written myself have come about when they hit a topic for which I don't yet have a song. Thus, a few weeks before the 2007 CMN Annual Conference, my three-year-old shouted out, "Play an ice cream song!" and this song was born." Julie played this song at the conference round robin, and since then, she has been using it in all of her classes (ranging from toddlers to age seven). It appears to be a new favorite. Julie prompts the singers to call out replacements for the words in italics to create new verses.

$\text{♩} = 90$

A E7 A A

I scream, you scream, we all scream for ice cream. I scream,

rit.

E7 A

you scream, we all scream for what's your fa - v'rite fla - vor? 2. Va-

a tempo

D A E7 A

1. *Choc-late* ice cream tastes so yum-my. It's cold and squish-y in my tum-my. I
nil-la ice cream tastes so yum-my, It's cold and squish-y in my tum-my, I

rit.

D A E7

have to eat ___ it ___ fast, fast, fast, Be - fore it melts on my
 have to eat ___ it ___ fast, fast, fast, Be - fore it melts on my

1. A E7 *a tempo* 2. *rit.* *slower* ($\text{♩} = 60$)

hand. Ohhhhhh, _____ shirt, and my hand. 3. Well, I was


D A E7

eat-ing my ice cream, just the oth - er day, The sun was out, ___ It was

Ice Cream Song

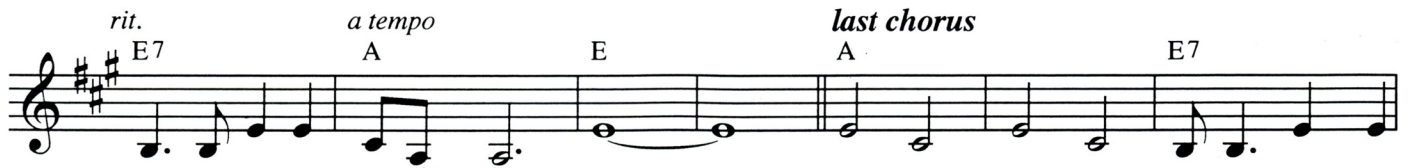
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A D A



hot, I must say. — And I have to con - fess — that it made a big mess, But

rit. E7 *a tempo* A E *last chorus* A E7



boy, did it taste yum-my! — Ohhhhhh, — I scream, you scream, we all scream for

A A E7 *rit. -----*



ice cream. I scream, you scream, we all scream for ice cream.

Chorus

I scream, you scream, we all scream for ice cream.

I scream, you scream, we all scream for what's your favorite flavor?

Verses

1. Choc'late ice cream tastes so yummy,
It's cold and squishy in my tummy.
I have to eat it fast, fast, fast,
Before it melts on my hand.
Ohhhhhh,

2. Vanilla ice cream tastes so yummy,
It's cold and squishy in my tummy.
I have to eat it fast, fast, fast,
Before it melts on my shirt, and my hand.

3. Well, I was eating my ice cream just the other day,
The sun was out, it was hot, I must say.
And I have to confess that I made a big mess,
But boy, did it taste yummy!
Ohhhhhh,



New Sounds

compiled by Joanie Calem and Paul Strausman

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.



DEBBIE CARROLL

Simply Beautiful

This is Debbie's second CD for young children (baby to age three). *Simply Beautiful* is a collection of new and traditional action songs, dances, and lullabies, including favorites such as "Train Is A-Comin'," "Shady Grove," "Jack Jingle," and an unusual version of "Oats, Peas, Beans and Barley." The melodies and lyrics are all done by Debbie, and she is accompanied by some novel instrumentation: there is a hurdy-gurdy bee, a peekaboo mandolin, a creaking double bass tree, and the luscious sounds of cello, saxophone, and Celtic harp.

CDs are \$20 (CAD) and are available from www.debbiecarroll.com; www.cdbaby.com; and www.merriweather.ca; or by contacting Debbie directly at: Debbie Carroll, 590 Millwood Rd., Toronto, ON, Canada M4S 1K8.

SARAH GOSLEE REED

It's About Time

Sarah's latest CD is a family album exploring spirituality and our connection to nature. It is a tribute to her father, George Goslee, who was the principal bassoonist with the Cleveland Orchestra for forty-three years. It contains a song Sarah wrote for him that he plays bassoon on, as well as a song written and performed by Sarah's daughter, Meredith Reed, so it exemplifies a family that has passed its love for music through the generations. Of the thirteen tracks on the CD, twelve are Sarah's originals, and the thirteenth is written by Mer-

edith. Sarah is accompanied by friends playing guitar, mandolin, bassoon, banjo, bass, and percussion.

CDs are \$15, and are available from www.cdbaby.com.

WILEY AND DEBBIE RANKIN

Jump for Joy Music

From the steel drum intro of "Singing! Singing!" to the gentle lullaby, "All My Love to You," this CD takes you on a joyous musical merry-go-round with super fun blues, loads of laughter, and heartwarming storytelling songs. There are twenty-four tracks in all; twelve songs with the vocals included, and twelve instrumental tracks perfect for using as background to your own voices. Wiley sings and plays multiple instruments: flute, piccolo, harmonica, guitar, and saxophone. Debbie sings and plays keyboards.

CDs are \$15 (plus s+h) from www.cdbaby.com. You may also purchase it at Linden Tree Children's Records and Books in Los Altos, California; 800/949-3313.

LEE BROOKS

Silly Bus: Preschool, Volume 1

Lee is one of the members of Silly Bus, an educational media company established in 2004 to help children feel confident, successful and happy while learning the foundational components of elementary education. This is their second CD, and it is aimed at children aged two to five. Silly Bus focuses on educa-

tional content, and for this CD they teamed up with a pre-kindergarten educator and wrote songs geared towards learning the alphabet and leveraging both phonics and whole language techniques. There are twelve original tracks focusing on seasonal themes with titles like "Pumpkin Patch," "Falling Leaves," "Turkey Time," and "Silly Snowman." The group's style is acoustic rock with members playing acoustic guitar, bass, piano, keyboard, banjo, drums, percussion, and vocals.

CDs are \$10 and are available from www.cdbaby.com. Individual songs can be downloaded at iTunes).

KATHY REID-NAIMAN AND ARNIE NAIMAN

Sally Go Round The Sun and Sally Go Round The Moon

On these two new CDs, Kathy Reid-Naiman has once again collaborated with the Parent-Child Mother Goose Program to create two CDs of music from parent-child programs throughout Canada and beyond. *Sally Go Round the Sun* is a collection of songs and rhymes to use through the day and *Sally Go Round the Moon* is a selection of quiet songs and lullabies to soothe your baby all through the night. Kathy is joined by a stellar cast of musicians that includes Ken, Chris, and Ben Whiteley; Anne Lederman; Anne Lindsay; Arnie and Hannah Naiman; Mary Colmer; Debbie Carroll; Bucky Berger; Dennis Pendrith; and William Carn. Both of these recordings were produced by Ken Whiteley, whose production credits include work with Raffi, Fred Penner, Nancy Cassidy, Debbie Carroll, and many, many others.

CDs are \$20 (ppd.), and are available from Merriweather Records Ltd., Kathy Reid-Naiman, 109 Crawford Rose Dr., Aurora ON, Canada L4G 4S1; by phone at 905/841-1879; or at www.merriweather.ca.



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).

CANADA

Ros Schwartz
171 College Street
Kingston, ON K7L 4L9
Pager: 866/804-9871
roslynschwartz@sympatico.ca

After a low-energy, low-activity period, members in the Canada region are discussing ways to connect in their situation of not having substantial geographic clusters of members, a circumstance some other regions face as well. Ideas are being floated for new means of communication and possible partnering with other organizations. There is strong interest in maintaining and strengthening the region. Please note Ros's new e-mail address.

GREAT LAKES

Joanie Calem
4890 Sharon Avenue
Columbus, OH 43214
614/430-9399
jcalem@columbus.rr.com
and
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesliezak@columbus.rr.com

The very large (in area) Great Lakes Region is most active in Columbus, Ohio, where Co-reps Joanie Calem and Leslie Zak are based. Nearly every month has something happening. In September and October: CMN members in Columbus took the stage to entertain at an enormous outdoor event for homeless families. Members in Columbus also held a small but fun song swap in late October. A wonderful local artist, new to performing children's music professionally,

came along for the first time, and we had a lot of fun trading songs and sharing information. Looking to be where

folks are open to group singing, we have been partnering with churches and community wellness centers. On a cold Friday night in early January, Joanie Calem and Leslie Zak led a CMN Family Sing-along in partnership with the Unitarian Universalist Church in Columbus. More than thirty people sang, danced, played rhythm instruments, and had a rollicking good time. Great Lakes is looking to repeat the event several times each year. In June, the Great Lakes Regional Conference will be once again conjoined with Midwest's in Chicago. (See the Midwest report.)

MID-ATLANTIC

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

We had a song swap and potluck in October 2007 at the Cherry Hill, New Jersey, home of Janet Sclaroff. It was a warm, welcoming, and well attended event. We made time to chat with each other, share songs, and enjoy great food. No wonder that several of the new people who showed up joined CMN on the spot! The good feelings fed our great enthusiasm for planning numerous future events. Please check the CMN Web site for information on future happenings.

MIDWEST

Candy Heitner
10536 South Oakley
Chicago, IL 60643-2526
773/233-5871
candyheitner@ameritech.net
and
Carole Peterson
706A North Western Avenue



Park Ridge, IL 60068
847/384-1404
macaronisp@aol.com

Our very busy Midwest Region held a lively song swap on January 20 at the home of Kathleen Weinberg in Northbrook, Illinois. Our Midwest-Great Lakes Regional Conference will be June 7, 2008, the Merit School of Music in Chicago. It will feature a full day of workshops, song swaps, regional elections, a round robin, and a community concert. We would love to have members of other regions join us at our events. Please contact Candy Heitner or Carole Peterson for further information and to confirm address, dates, and times.

NEW ENGLAND

Amy Conley
102 Elm Street
Milford, NY 03055
603/249-9560
amy@amyconley.com
and
Sandy Pliskin
37 Mount Ida Road
Dorchester, MA 02122
617/288-6414
isaacpl@verizon.net
and
Jessamyn Stylos-Allan
49 Bardwell Street, 3rd Floor
South Hadley, MA 01075
413/262-9448
jessamyn@stylos.net

Amy Conley and Sandy Pliskin attended the regional reps meeting at the CMN National Conference in Albany, New York, last October. The short time flew by as they shared ideas and began creative brainstorming about how to more effectively activate the regions. Energized by discussions there, New England is developing projects and events, and we are also beginning the process of setting up a monthly e-letter to all members with e-mail. Your ideas, announcements, and news items will be welcome.

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Regional Reports

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The New England Regional Gathering was held on March 15, 2008, at the Pioneer Valley Cohousing Community in Amherst, Massachusetts, with great workshops, song swaps, and food for all.

All region CMN members are invited to participate in our "Songs to Heal Our Planet" workshop at the New England Folk Festival on April 26, 2008, in Mansfield, Massachusetts, so get just the "right one" of your favorite tunes ready to share. Contact Amy Conley about how to sign up. We're delighted to have CMN invited to participate in this presitigious annual event.

Sandy Pliskin, who is tending to our new outreach program, is seeking volunteers to host song swaps in various areas throughout the region—in homes, schools, workplace, or other venues. Please contact him if you'd like to host one in your location.

If you have any other ideas for our region's growth or activity, please let the reps know.

NEW YORK METRO

Sue Ribaudó
520 East 76th Street, #10C
New York, NY 10021
212/737-5787
sue.ribaudó@gmail.com
and
Steve Zelin
855 Ninth Avenue, #2B
New York, NY 10019
646/267-2217
steven@stevenzelin.com

CMN members Beth and Scott Bierko and their family welcomed adults and children to a lively sing-along and supper event at their home in November 2007. Making the tuneful trip were singers and multi-instrumentalists, and the house was full of great food, laughter, and harmony. These events, dubbed "First Saturday" by Scott Bierko, were inspired by

Phil Hoose's events in Maine and the post-round robin, late-night jam events he leads at the CMN Conference. Beth and Scott have been pleased to welcome other local families and CMN members to their home in the past, and look forward to encouraging more CMNers to make the trek to Yorktown Heights.

In January, Patricia Shih, working with the Huntington Arts Council, organized an amazing afternoon of listening, learning, and singing with, as special guest, the legendary singer, songwriter, author, actor, and radio show host Oscar Brand. We had the largest turnout for a regional event in a long time, and everyone seemed to have a great time.

At press time another event was in the planning for spring.

The New York Metro Region has been sharing news via their new monthly e-newsletter. It's chock full of information on the accomplishments of our members, new releases, local performances, and events. Members outside the region may receive the newsletter by contacting Steven Zelin.

NORTHERN CALIFORNIA

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It was extremely exciting to be contacted by a local college in the Auburn/Sacramento area about participating in a children's music festival on December 1, 2007. Several CMN performers were involved. We hope this will blossom into a much bigger event that features CMN more prominently.

We're also delighted that the Bing Preschool, a marvelous facility, wants CMN back for another round robin. And we're reaching further out to the Lake Tahoe area for another winter overnight event. (Yes, we do have winter here in California, but high up.)

Note: The Orff conference held a few months ago in San Jose was a big hit with our members, and we in Northern California highly recommend that everyone who has a chance to attend one in their area should do so.

Would you like to help organize a local CMN event in your community? Judy and Lisa would like to help you. It's easier than you think. Contact one of them to get started.

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The Pacific Northwest Region, which is in the very active process of rebuilding, has had an interesting and productive season. Our mid-autumn potluck and song swap, at Co-rep Dave Orleans' home, turned into a regional rep meeting when none of the usual suspects showed up. After a delicious potluck for three, we hatched our nefarious plans to reCMNify the Pacific Northwest region. Among the things we realized was the need

to have concentrations of members in various parts of the large region who can become local supporters for each other and can physically gather periodically to recharge our musical batteries.

We have launched a pilot project we've called "Kid'n Around," which is periodic song circles specifically for children and their families, organized in conjunction with a few willing venues. Two events have been held so far: one on the evening of October 27 at Sydney's Café in northwest Portland, Oregon, and a second on Sunday afternoon, November 18, at Artichoke Community Music Center in southeast Portland.

The two events couldn't have been more different in type of venue, in location, in weather, or in attendance. However, collectively they have given us hope that there is an interest in some sort of regular opportunities for families to sing together. Although "Kid'n Around at Sydney's" was sparsely attended, participants also came to our "Kid'n Around at Artichoke" and brought more families. In addition, flyers at the Portland Children's Museum, the Artichoke online calendar, an online bulletin board for Portland moms, and flyers sent to some local schools attracted another group of families, so at Artichoke Music we had more people than chairs to fit in the circle! The turnout was perfect for the size of the space, and everyone was very enthusiastic. So it grows.

On the heels of that success, we scheduled another circle at Artichoke for February 3, and a song circle/regional gathering in June in association with the Children's Museum. We're looking forward to many more such collaborative programs as a rewarding way for our regional members, children and families, to coalesce around singing together and to attract others to CMN.

SOUTHEAST

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"We All Get Together with a Wiggle and a Giggle," a CMN community family concert, will be held in Floyd, Virginia, this spring. At this celebration of the music of the Appalachian region, all ages are welcome, including babies, preschoolers, and their families. We are developing plans for an early childhood song swap in Southwest Virginia or Greensboro, North Carolina. Please e-mail or call Kari Thomas Kovick for dates, or check the CMN Web site for details. Interested volunteers are most welcome.

Farther in the future, but already exciting us hugely, is the region's hosting of the October 2009 CMN National Conference when it comes to Asheville, North Carolina. Preparations are already underway and it's not too early to contact Marie and/or Kari to pitch in with your helpful talents for the gathering in the mountains.

SOUTHERN CALIFORNIA

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At a wonderful meeting of our Southern California members in September, 2007, we had a jolly and very comfortable time sharing stories, songs, and a very productive process together. A renewed sense of excitement and enthusiasm for more meetings and sing-alongs were expressed by everyone. Watch your e-mail and the CMN Web site for news of future events. 



In Memoriam

Greg Taylor
North Carolina
September 2007

Mary Thienes-
Schunemann
Wisconsin
August 2007

In Our Memories:

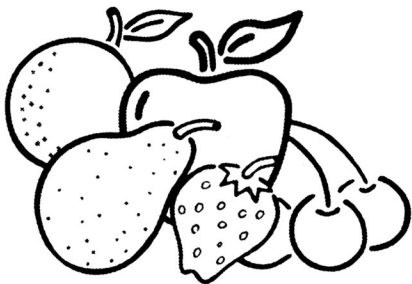
Nona Beamer

Along with the many others whose minds and lives Nona Beamer enriched, those of us in CMN are saddened to hear of her death on April 10, 2008, at home in Hawaii. Her contributions and accomplishments as a teacher and preserver of traditional Hawaiian culture and music arts are remarkable, but she will also be missed for her gracious generosity of spirit. Aunty Nona was the recipient of CMN's 2006 Magic Penny Award (see Leslie Zak's description of the tribute in *Pass It On!* #55/#56, Winter/Spring 2007) and was well known to us before then. She had participated in the panel of elders at the 2003 National Conference in Los Angeles and had been the keynoter at the 1994 National Conference in Petaluma, as well as being teacher and friend to several CMN members over the years. An interview with her by Phil Hoose was published in *Pass It On!* #54, Fall 2006. It was an excerpt from a longer one published in Issue #17, Summer 1994, which you can read in full on Aunty Nona's Magic Penny page on the CMN Web site. Aloha, Aunty Nona.



FIVE A DAY

words & music by Greg Taylor
© 2005 Greg Taylor

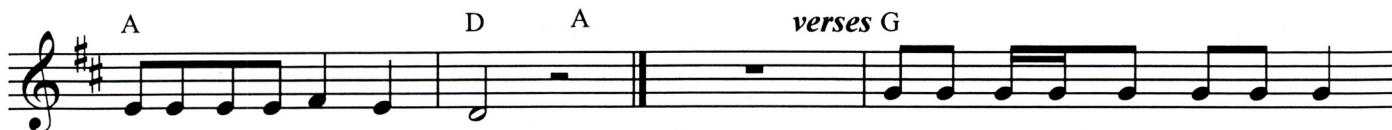


Greg Taylor joined CMN in 2007 and had planned to attend his first conference in Albany that fall and share this song during the round robin. Unfortunately, a very brief battle with leukemia was lost at the age of forty-seven. He originally taught this song to an entire K-5 school, teaching one verse to each grade. It was a huge hit! For more information or to arrange to record this song, please contact Carol Taylor at jada_mom@earthlink.net or Marie Hopper at email@musicare-usa.com.

$\text{♩} = 80$



One, two, three, four, five, fruits and veg - 'ta-blesev-ery time. One, two, three, four, five; When



I eat five a day I'm fine.

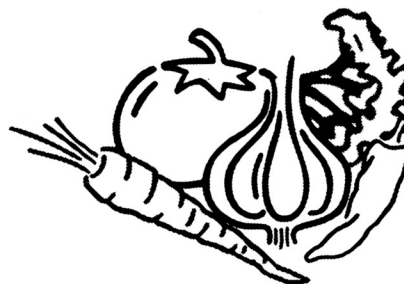
Ki-wis, hon - ey - dew's, limes and pears,



Make me feel bet - ter ev - ery-where. Spin - ach, broc-co - li, kale and peas, feed me these when I sneeze!

Chorus

One, two, three, four, five,
Fruits and veg'tables every time.
One, two, three, four, five;
When I eat five a day I'm fine.



Verses

1. Kiwis, honeydews, limes and pears,
Make me feel better everywhere.
Spinach, broccoli, kale and peas,
Feed me these when I sneeze!
2. Orange, tangerine, lemon and peach,
Keep fresh fruit within my reach.
Squash and corn and carrots and yams,
I'm turning orange. Yes, I am.
3. Don't forget the purple and blue,
Cabbage and eggplant are just two.
Blueberry, blackberry taste so sweet.
They give me happy feet.
4. Bright red apples and strawberries,
Watermelons, grapes, plums and cherries,
Radishes, beets, red potatoes,
Red peppers and homegrown tomatoes.

Interview: Dave Kinoin

➤continued from page 3

was a beautiful thing: He gave me a melody which ended up being a song called "My Way Home." I wrote some lyrics which Jimmy loved. He and I proceeded to write song after song. We were like new lovers. No one was hiring us to write them. They were all pop songs. Song after song after song. We were spending all our money on demos.

It was fine. But, about four years later, I started bringing in quite a bit of work in the children's field. So we applied all the craft that we had honed writing all these pop songs to these new children's projects. It started out with a Mothers Against Drunk Driving film. Then we did a video about chimpanzees named Buster and Lulu, called *The Chimples At School*. Then we started doing the Muppet and Disney projects.

PIO!: *How exactly did you make the connection with them? Did you approach them or did they approach you?*

DK: Well, my success in the children's field really began when I took the advice of a man named Len Chandler. He and John Braheny started the Los Angeles Songwriter's Showcase in the 1970s. Len told me that he believed some of my best work was my children's music. My friend Larry Hosterman, who is smarter and wiser than I'll ever be, agreed with that statement. Len suggested I release an independent children's record. He said, "After all, you've been spending thousands, and probably tens of thousands, on demos, and you don't have a whole lot to show for it. A few movie cuts here and there, a few pop cuts here and there, but basically, you are a failure in business."

And I said, "You know, Len, you're right." And so I did release a recording in 1987 called *Fun-A-Rooney*, produced by John Hoke and me. A couple of years later, Jim Henson heard it. I'm not sure how he got

it, and I didn't ask him. He invited me into his office with a producer named Rita Peruggi, a director named David Gumpel, and a writer named Bill Prady (who's gone on to very fine success outside the children's field). They had a project called "Billy Bunny's Animal Songs." They said they wanted a combination of original and public domain material for this little bunny who goes into the forest and learns songs from his woodland friends. They said that they would like me to write the original songs and produce all the other songs. I did *not* say to them, "Are you sure you want me? I don't really have a track record. I've done some pop stuff—are you sure you want *me*?" I kept my mouth shut and all I said was that I'd be pleased to work with them.



photo by Scott Kepnes

which had spots for songs. I said to them, "How about if I write original songs for all the spots instead of looking for PD songs? The songs that are original that you like the best, just go ahead and use them, and then the ones that you don't feel are up to snuff, use PD songs." They thought that was a good idea. I wrote eight songs, and they loved them all so much that they used every one of them. You can imagine how thrilled I was.

That project went really well, and it got tremendous reviews. Unfortunately, before it was released, Jim Henson died.

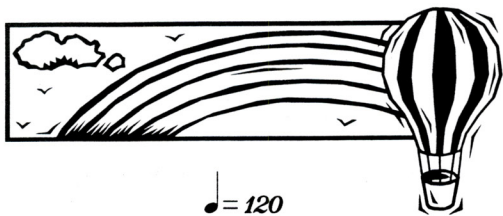
PIO!: *Ah. That was right at that time!*

DK: So it was a horrible loss to the world. But, as far as I was concerned, it was because of his belief in me that I had gotten my foot in the door. I was going to honor him with every word and every note I wrote.

By the way, getting back to what makes a great song, it's much more than melody and bass line. Especially in a country song or a children's song, lyrics are more than fifty percent responsible for the success of a song. Of course, I flaunt this to Jimmy Hammer, the composer. I tease him, saying, "You know, at the end of the day, it's my lyrics that are going to win over the client anyway." And he says, "All you do is come in here to my studio and lie on the sofa and fall asleep. When you wake up you have a bunch of lyrics scribbled out and then we rehash them for an hour." And I say, "Yeah, that's my job. I lie on your sofa and I write lyrics. And you should kiss my feet every time we meet because my lyrics keep us employed." So, we have an endless comedic banter.

By the way, Jimmy's only one of those I write songs with. I write with John Hoke, Jonathan Sprout, Alan O'Day, Terri Becherer, David Morgan, Randy Sharp, Ellie Baer, Joanie Bartels, Paul Goldowitz, Michael Monagan, Kenny Mason, Mr. Billy, Monty Harper, and many others. I have a list of probably twenty to thirty people I write with. Jonathan Sprout and I wrote a bunch of songs this year about American heroes. I love co-writing songs. I'm capable of writing both words and music, and I love doing them both, too. But I can remember last month being at Randy Sharp's studio writing a song called, "No

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A BETTER WORLD

words & music by Dave Kinnoin & Jonathan Sprout
 © 2000 Song Wizard Music (ASCAP) & Kanukatunes (ASCAP)

♩ = 120



1. It does-n't have ___ to be ___ a page in his - to - ry. ___
 2. A sol - i - tar - y spark can chase a - way ___ the dark.



It does - n't have ___ to bring you ___ fame in an - y way. ___
 A sin - gle drop ___ of rain ___ helps the riv - er run. ___



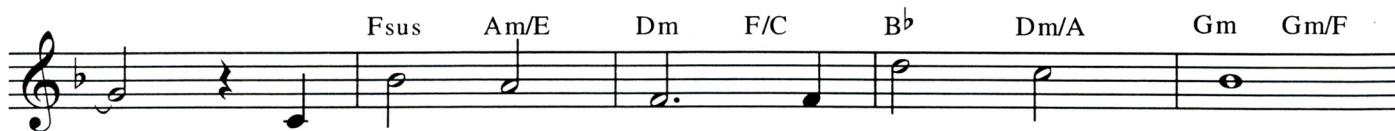
A sim - ple act ___ will do ___ a spe - cial gift ___ from you ___ that
 It does-n't take ___ that much ___ a smile, a word, a touch ___



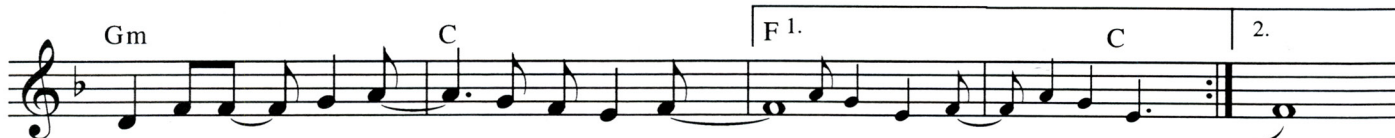
shines a lit - tle light ___ on ___ some-one's day ___ and makes a
 and sud - den - ly a mir - a - cle's be - gun. ___



bet - ter world for you, ___ a bet - ter world for me. ___



— The jour - ney starts with - in our hearts.



Each of us ___ can make ___ a bet - ter world. ___ world.

A Better World

→ continued from previous page

bridge

B^bM7 FM7 B^bM7 Gm C

Keep be - liev - ing if you dare. You might find a he - ro there

last chorus

Fsus Am/E Dm F/C B^b B^b/A Gm Gm/F Gm

to make a bet - ter world for you, _____ a bet - ter

C Fsus Am/E Dm F/C B^b Dm/A Gm Gm/F

world for me. _____ The jour - ney starts with - in our hearts.

Gm C Dm

Each of us _____ can make _____ a bet - ter _____ place to build our

G7 B^b C

dreams to - geth - er. _____ Each of us _____ can make _____ a bet - ter world. _____

F A^b B^b F

Verse 1

It doesn't have to be
 A page in history.
 It doesn't have to bring you fame in any way.
 A simple act will do—
 A special gift from you
 That shines a little light on someone's day
 And makes

Chorus

A better world for you,
 A better world for me.
 The journey starts within our hearts.
 Each of us can make a better world.

Verse 2

A solitary spark
 Can chase away the dark.
 A single drop of rain helps the river run.
 It doesn't take that much—
 A smile, a word, a touch—
 And suddenly a miracle's begun.
 And it's

(repeat chorus)

Bridge

Keep believing if you dare.
 You might find a hero there
 To make



Last Chorus

A better world for you,
 A better world for me.
 The journey starts within our hearts.
 Each of us can make a better
 Place to build our dreams together.
 Each of us can make
 A better world.

Interview: Dave Kinoin

➤ *continued from page 39*

Matter How Small,” one of fourteen songs on my 2008 release on Song Wizard Records, a very challenging song because it required that we approach the notion of “no matter how small” from three different standpoints in the verses. Then we commented on size and value in the bridge. It was a daunting task. Each syllable had to be just right because the melody was very sparse.

Every line had to be fully utilized with story points and poetic devices, and I longed for perfect metrical symmetry between verses, which proved enormously challenging. The story had to stay at least as strong or get stronger as we proceeded. And then at the very end, we both knew in our hearts that we were going to have to tie it up with a little bow in the form of an extra line requiring an extra rhyme. We had to plan for that. So we didn't use that last rhyme for *small* too soon. It took us three six-hour sessions to write the song, which is very uncommon. I mean, I usually write a song in an hour or two. We knew it was worth it. When we finally got it, I hugged that man. He's the one who got the very last part just right. It was just such a wonderful feeling. It was like seeing one of your kids do something really grand and your heart feels happy. Or you finally realize you have a tight enough grip on that ten-pound bull lobster. *[Dave is a sport diver and spear fisherman. He also catches lobsters.]*

PIO!: *So, of all the people in CMN that I know, you earn more money from your songs than you do from touring. Is that right?*

DK: Oh, yeah!

PIO!: *So you really are primarily a songwriter rather than a performer.*

DK: I make very little as a performer. And my CD sales are not impressive because I have not created a very strong demand for my

products. I've depended on writing songs for companies that create a huge demand for their products for me to make my living.

PIO!: *But then you don't have to be the marketer, which could be a great thing.*

DK: It's great, but I'd like to sell more CDs. To that end, I recently signed on with Steve Bedell, John Wood, and Dan Crow's company, Kidzmusic.com. That's Kidz with a z. They sell downloads and hard copies. And, to underscore my resolve, I ordered 2,000 more of each of my five titles, and I'm recording a sixth.

PIO!: *I saw Kidzmusic.com on the Web.*

DK: As my children grow into their teens, maybe I will be able to tour more. I have felt that I couldn't leave home because I had these wild young boys.

PIO!: *So are you a stay-at-home dad and your wife is working outside the home?*

DK: My wife has a corporate job and I work in the studio/office I am sitting in now. It's a 15' x 20' room that I built behind my garage with real high ceilings and wonderful acoustics. There are sheer walls with a lot of soundproofing. I'm looking out several 4' x 8' windows to my back yard, where I can see out on the skate park. My boys are competitive skateboarders. I can write and produce music in this studio and sort of monitor what they and their friends are doing. Of course, when they board the train for skateboarding parts unknown, I have to trust they have a solid emotional foundation and that they'll make good decisions.

PIO!: *It sounds like you have really the best of all worlds: You are doing what you love and you can be with your family.*

DK: Yes, and I must say that a huge portion of my success has been pure luck. I used to think of the lack of luck as an excuse losers make. If someone said they weren't lucky, I used to say, “Well, you didn't work

hard enough.” But, the longer I live, the more I see that luck plays a big role in an outcome. It's true that persistence and hard work—working eighteen hours a day for months in a row, and things like that—tend to pay off. But, I've seen a lot of people more talented than I fall by the wayside of the music business because they couldn't bear the heartache or they had to make a living for their growing family or they got divorced and their wife took the children away to a small town. And so they had to move and work flipping burgers or whatever it took to be with their kids. Which I think is an honorable decision and one that I hope I would make should something like that happen to me, because I think, once you have a child, for at least eighteen years, you owe that child your presence.

PIO!: *Right. I went to your Loose Tooth Music site (www.loosetoothmusic.com) and I'm totally enamored with the little jukebox. Not only are the videos and clips brilliant for kids to watch and sing along with, but from a marketing standpoint, the button “About Us” is just brilliant. You simply say, “Our work speaks for itself.” That's all there is, just this one page to listen to and watch, and then how to reach both you and Jimmy Hammer. It's brilliant and it's fun. So where did you come up with the idea? And tell me about Loose Tooth Music.*

DK: It was Jimmy Hammer's idea. It was his brainstorm. In the Flash format, it's so fast. No one really cares, in the songwriting business, where you went to school. All they care about is the quality of the words and the music, the sound production, and whether you have a good work ethic. If you have a nice personality, fine. But it's not that important. They just want great music to drive sales of their products. They want you to turn it in on time. And sometimes turning it in on time can be very inconvenient in a person's life. But you *have* to do it. Jimmy Hammer, John Hoke, and all these other people I write and produce songs with, we've spent many a night *all night* working, because we had to. We had to

take the work when it came. People might see us out walking our dog in the middle of the next day and say, "That guy doesn't have a job." Well, they don't know.

So, it was Jimmy Hammer's idea. Anybody at any company who is considering hiring us can simply click on www.loosetoothmusic.com and go to "Underscore" if they need that, or to "Video" or "Audio" and instantly know whether they want to hire us or not. There wouldn't be any question.

PIO! *What's cool is there's a ton of stuff on the site, and it's fun, too! The humor in it is really great. The little videos are adorable. Are they from Sesame Street?*

DK: Do you mean the Muppet sing-along videos?

PIO! Yes.

DK: Now, just to be clear, I've never written songs for the *Sesame Street* television show. I have worked for Sesame Workshop on some of their video products that had the Sesame Street brand and TV shows with their imprint. But, I want to be clear that I am not a *Sesame Street* writer per se. The Jim Henson Company, which is now owned by Disney, by the way, is the for-profit arm of what Jim Henson built.

PIO! *So is that how you got connected with Disney, through your Muppets connection?*

DK: Around "Billy Bunny's Animal Songs" time, Disney was putting up production money for the Muppet sing-along videos, and they were overseeing my work since they had a vested interest in the product. They liked what I was doing, and that's how I got started writing for dozens of Disney projects. For example, the puppy Spot: [sings] "With a smile and a laugh, he can light up your day..." They have sold many millions of videos. I'm the guy who writes and sings most of those songs. Three of their Winnie the Pooh theme songs and theme songs for their other prod-

uct lines... [sings] "Mickey's Fun Songs time is here, Are you ready for some fun?"... you know, ditties like that. I'm really good at writing ditties, and I'm good at writing on assignment. And I'm good at writing quickly. Someone can put me in a room and a half hour later I can come out with the song they need. I have trained myself to do it. I've trained myself to think in rhyme. And I'm just compulsive enough to require of myself perfect song structure. People may say I'm an anal-retentive nut case or whatever. I don't care. They can say I have OCD (Obsessive Compulsive Disorder). I don't care. In my business it can be a really good thing. If I didn't have that trait, I don't think I'd be successful. This is not to say that there aren't real loosey-goosey people out there writing really great songs. There are. But in my particular case, my nature has helped me to be successful.

PIO! *It's not just writing the songs, as you said before. It's being on time and having the business sense to work on a schedule.*

DK: And you also have to be willing to patiently consider a lot of questionable advice from people. Sometimes you have to swallow your pride and do as they require. Sometimes you have to just listen to them talk endlessly. It's all you can do to keep from sticking your fingers in your ears and burbling with your tongue, loudly, because sometimes they don't seem to know what they are talking about. But—sometimes, they do. On more than one occasion I have had to dismount my high horse and acknowledge that they were right and I was wrong. I can really be an idiot. I must constantly remind myself that it's their investment money, not mine. So I shut up and listen. This is not to say that I haven't gotten fired a few times. I got fired from a very prestigious TV show that I was making a lot of money on because I couldn't keep my big mouth shut. Over a bathtub song! But, I couldn't keep my mouth shut and I had to

tell the producer just exactly how I felt, and I got myself fired. I had to come home and tell my wife that I was fired. That did not go over well with her.

PIO! *I know you do a lot of pro bono work. On your Web site it talks a lot about different organizations like the Jeffrey Foundation, Comfort For Court Kids, The Songs of Love Foundation. Your commitment to kids in that regard is really wonderful. Would you like to talk about it a bit?*

DK: I'm very proud that I just turned in to the Lance Armstrong Foundation a CD that I produced mostly with Jimmy Hammer, but also with a few others. The songs were all written by teens living with cancer. It's one of the best records I have ever worked on. The kids actually sat down with a professional songwriter like me, Alan O'Day, or CMN's own Lisa Atkinson. This project was done through Pickleberry Pie, PJ Swift's nonprofit. [PJ Swift is a longtime member of CMN.] In some cases the teen writers actually sang or played on the recording sessions. Like I said, it's one of the projects I'm most proud of. Meeting these teens was enormously meaningful to me and actually helped me in having the courage to properly deal with my own cancer. [Dave recently had surgery for early stage prostate cancer and is happy to say that he is doing fine and has a good prognosis.] I didn't actually mention to any of the teens that I had cancer. But, since the album came out I have mentioned it to a few of them, and I told them that their courage helped to embolden me in my fight. Not that my battle was anything close to what theirs was or still is. One boy started his song when he had two legs, and when we finished it, he had only one leg. Kind of gives you perspective.

PIO! *And what is the Songs of Love Foundation?*

DK: Songs of Love are songs written for chronically or terminally ill chil-

continued on next page ➤

Interview: Dave Kinoin
➤continued from previous page

dren based on a profile sheet provided by the parents or caregivers. The child is not present when the song is created. I just wrote a song for a kid named Omar with my pal Adryan Russ. She's a theater and pop writer. She and I got together one day and looked at Omar's profile sheet. The child is so severely mentally disabled that one might think it wouldn't matter what you sang, as long as it was fun. I have one of those Yamaha PSR 630s with kinda cheesy auto accompaniments. We put on a Latin groove and played around with it on my Tascam digital 8 recorder. We pressed "record" and made it up as we went along. It turned out to be a six-minute song. We used quite a bit of Spanish, as Omar and his family speak Spanish as well as English. We worked together for two hours, and wrote and recorded a joyful song for Omar. We devoted about twenty seconds to his fish named Ponchito. We had the best time improvising! And we laughed all the way through. We had a blast. And the recording was, of course, passed on to Omar.

PIO!: *What does Songs of Love do with it?*

DK: They burn it to a CD with their label and logo on it. The lyrics are printed inside. Then they give it to the child's family. By all reports, the songs are very well-received. I have become friends with some of the families who found me on the Web and contacted me.

PIO!: *Could other CMN members get involved?*

DK: Go to www.songsoflove.org. Songs of Love Foundation has high standards for writing and production values, and an audition is required. Usually I make a more sophisticated recording than what I did for Omar. But the one Adryan and I made that day was just right for that particular kid. It had a ton of spontaneity, and we used an excellent microphone.

PIO!: *Do they pay for the recording or do you?*

I've never charged them and I've done many dozens of productions. I understand that they do have a staff of humbly paid songwriter/producers because the demand has been so great for songs, and they couldn't get enough people like me to do it for free.

PIO!: *Do you volunteer other places as well?*

DK: I've been a volunteer at the Jeffrey Foundation since 1972. They have a day care center and an after-school center for families with handicapped children, and numerous family resources. Having a handicapped child often breaks up a marriage. In any case, it is one of the hardest things a family could ever have to deal with, no matter how much love is there.


Alyce Morris founded it in 1972, and I became one of her first volunteers after her volunteer director found me peddling my wares as a street musician at the Los Angeles Music Center. Lately I've done mostly fundraising. They have a multitude of services for families with handicapped children and young adults. I'm especially proud of a song Jimmy Hammer and I wrote and produced for Comfort For Court Kids (www.courtkids.org), called "This Teddy Bear." An angelic woman named L. Ernestine Fields started this organization that gives teddy bears to kids in dependency court. I also sharpen the knives at our local homeless shelter, and my family has helped build and maintain orphanages and women's shelters in Mexico. I love to see my kids learn to see beyond their needs to the needs of others and to take accurate action to make a difference for the better.

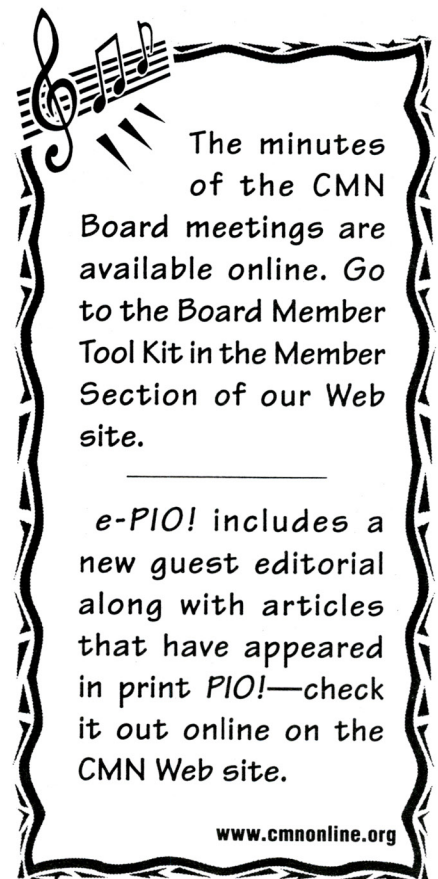
PIO!: *So, Dave, do you have any words of wisdom to close off our time together?*

DK: You know, the luckiest things about my life is meeting my wife, Mary Kincaid, who saved me by

teaching me what love is. I just want to go on record as having said that. I was a complete knucklehead. I didn't know what love was, but she got my head screwed on straight and my heart adjusted just right. The other thing is that I have perspective. I know how fortunate I am. And I know who my true friends are. I surround myself with people I like. If I don't like someone, I usually don't hang with them (unless of course they're my boss). I'm at a place where I get to be with people I like, and on most days, they like my family, including our dogs and cats, and me, too.

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 graciously transcribed by Sally. 



The minutes of the CMN Board meetings are available online. Go to the Board Member Tool Kit in the Member Section of our Web site.

e-PIO! includes a new guest editorial along with articles that have appeared in print *PIO!*—check it out online on the CMN Web site.

www.cmnonline.org

How to Submit Something to *Pass It On!*

CALL FOR ARTICLES!

PIO! always needs stories from members about what they're doing and how they're doing it!

All the articles in this issue were contributed by your fellow CMN members, who invite you to share *your* stories, too! After all, that's the whole point of CMN.

All we ask is that articles...

- ✓ address topics of interest to CMN members, especially the theme for the issue (see Editorial Page)...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...
- ✓ and be between 900 and 1800 words long.

Articles should not promote a particular person, performing group, or product.

Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint.

We welcome photos and graphics, which will be published as space permits.

Deadline for Fall 2008 issue:

Except for regional reports, all materials must be submitted by **May 4, 2008**

Deadline for Winter/Spring 2009 issue:

October 15, 2008

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

Sue Schnitzer
P.O. Box 18476
Boulder, CO 80308-1476
sue@weebemusic.com

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

Songs should be submitted in lead sheet format if possible; also send an MP3 file or a recording (a home-grown cassette tape is fine).

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

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

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

Send songs to:

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

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

PJ Swift
Media Editor
305 Dickens Way
Santa Cruz, CA 95064
pjswift@sbcglobal.net

CALL FOR NEW RELEASES!

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

Paul Strausman
553 Delaware Avenue
Albany, NY 12209
paulsongs54@aol.com

Please include date of release in description.

For information on placing a paid advertisement, contact *PIO!* Editor or the CMN central office.

THANK YOU CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

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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.



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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

- | | | |
|--|--|--|
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| <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

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