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# **PASS IT ON!**<sup>®</sup>

The Journal of the **Children's Music Network**<sup>®</sup>

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ISSUE # 73/#74

Winter/Spring 2013

## **CMN Celebrates Silver Anniversary**



### **Inside...**

- Where in the World is this Music From? ■ Nose-to-Nose on the Floor ■
  - Another Set of Glasses ■ CMN meets Kindie ■ The Language of the Story
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# About The Children's Music Network

The Children's Music Network celebrates the positive power of music in the lives of children by sharing songs, exchanging ideas and creating community.

## Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

## What We Do

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

## Our Principles

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

## The Board of Directors

Liz Benjamin, Liz Buchanan, Joanie Calem, Amy Conley, Katherine Dines, Lisa Heintz, David Heitler-Klevans, Nancy Hershatter, Fran McKinney, Susan Salidor, Anna Stange, Kim Wallach



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The cover photo by Sue Straw shows one of the member-made blocks for the CMN twenty-fifth anniversary commemorative quilt that was started at the 2012 annual conference.

Page references, URLs, MP3 links, and e-mail addresses throughout this online journal are active links.

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# The CMN Conference 2012

## Silver Anniversary Ambiance

by Leslie Zak

Each CMN conference seems to have its own special ambiance, even when it is held in a repeated venue. Recalling a few, we've enjoyed piney woods in Tennessee, mountain vistas in North Carolina, a spectacular autumn in upstate New York, the multicultural energy and elegance of downtown Los Angeles, salty sea breezes in Hyannis, and the sunny peace of Los Gatos' coastal redwoods.



The 2012 conference in Zion, Illinois, with more than 100 members observing our twenty-fifth year as a formalized organization, felt—like a hefty hand-knit sweater—rooted in old traditions and a Northern sensibility. Perhaps it was the nearly constant rain outdoors while we, snug inside a resort hotel with floor-to-ceiling windows, had transfixing views of a moody, steely-gray Lake Michigan. Perhaps the aura originated with Sally Rogers' crystalline singing of "Lovely Agnes"—her paean to the lake and her own Scandinavian family history.



It might have been the three women from Sweden who sang old-world songs in wide-open elemental harmonies and led us in a gorgeous round in their language. Or maybe it was the humming "North Pole" corner where skilled CMN elves wielded sewing machines, assembling the Silver Anniversary Quilt pieces created by CMNers. Whatever "it" was, all—and more—were factors contributing to many heartwarming moments throughout the weekend of October 12–14.

On Friday, after registration and a sizable newcomers circle led by Nancy Hershatter (the number of new members attesting to CMN's more than two decades of doing things right, and in harmony), all were invited to a CMN first, the Meet and Greet Happy Hour, thus mellowing the

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## The CMN Conference 2012

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room for an excellent buffet dinner. Browsing the chock-full sales room for interesting glad rags and silent auction items, CDs, music, and commemorative T-shirts filled the time between dinner and the evening event, the first round-robin.

CMN's traditional round-robin encourages anyone who wishes to do so to perform one song. In order to accommodate all who sign up, each song is introduced without explanation: only by the title, name of composer, and singer. The list fills fast, and the entire assembly is treated to an amazing concert. Leading off the Friday night round-robin, the Newcomers Circle Chorale was first in the queue of more than thirty conferees, of all ages, performing solo or in groups.

Showcasing the uniqueness of CMN, the offerings ranged from folk to rock-based, ballads to up-tempo, comic to serious, and original to traditional. There were songs for the wee ones, for teens and adults, songs of cheer, of science, of history, the environment, of sharing and caring around the world: fun songs, sad songs, thoughtful and silly songs. The late evening, although damp and windy, was not too cold, as the first day of this annual "camp for grownups" was capped by a toasty lakeshore bonfire, complete with songs and s'mores.

Daytime on Saturday was filled with workshops presented by a stellar roster of leaders: "Helping Children Give Voice to Feelings Through Song," "Action Songs and Fingerplays for Little Nature Lovers," to "American History in Song: Expanding Freedom" and "Observing and Supporting the Earliest Stages of Music Development"—a rich cornucopia of information—causing one retired schoolteacher to exclaim, "This is like the greatest in-service ever! Too bad I'm not teaching anymore!" With more



Photos by Sue Straw


scheduled "free" time than in past years, an excellent gym, an indoor lap-swimming pool, walking trails, and an innovative "Work Up Your Appetite" pre-dinner dance, energies did not flag.

Saturday night's round-robin had more than fifty performers on the program, and the international scope of the membership sparked with singers from Sweden, Canada, and Australia. As always at CMN, the children who took the stage were given the same respect as the adults. Spirited volunteer emcees and sound technicians brought the round-robin to a close early enough for the traditional CMN after-party—this time launched in polyrhythmic style by two African drummers (one from Columbus, Ohio, and the other from nearby Chicago). The dancing and singing were *on* until wee hours. After a wake-up Sunday breakfast, there were more invaluable workshops, followed by the warm snugglies of the Magic Penny presentation honoring our 2012 awardees, children's music pioneers Sharon, Lois, and Bram. (See more about the Magic Penny ceremony on page 23.)

The most deeply bonding event of the conference came with Sunday's afternoon gathering, the "Silver Ceremony in Song," a tribute to CMN's first twenty-five years that celebrated the music and the musicians who have been especially meaningful to CMN members.

Coordinated by CMN President Emerita Joanie Calem, the featured songs were presented by volunteers, who chose among their favorites works by Lisa Atkinson, Frank Hernandez and Ted Warmbrand, Ruth Pelham, Ella Jenkins, Stuart Stotts, Phil Hoose, Susan Salidor, Bruce O'Brien, Sarah Pirtle, Bob Blue, Jose-Luis Orozco, Joanne Hammil, Tom Hunter, and Sally Rogers (who led her anthemic "Pass It On").

At the closing circle, where anyone so moved was encouraged to comment on their 2012 CMN experience, thanks and applause were given to all of the volunteers and the hotel staff, and a standing ovation was awarded to the benchmark job done by Conference Co-chairs Lisa Heintz (Great Lakes region) and Carole Stephens (Midwest).

The proof of a successful conference is when we experience and carry home for the next year the certainty that we are all a "Family Under One Sky," our "Circle is Open" to everyone, and that we will each in our own way, "Pass It On." That CMN sense of genuine community—our brick and mortar, our Super Glue—was palpable all weekend, and "See you next year in Los Gatos" accompanied the goodbye hugs. 

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# New Faces and Sounds in Children's Music

## CMN Meets Kindie

by Liz Buchanan

For the past few years, at a nightclub in Brooklyn, New York, called Littlefield, children's musicians have gathered for an annual weekend event that brings together performers, radio hosts, producers, publicists, bloggers, and more. There's a showcase of up-and-coming musical acts for families and children, and a public concert the next day. It's called Kindiefest, and its focus is on helping musicians who focus on children and families build successful careers.

Perhaps a dozen Children's Music Network members attend Kindiefest each year. But many people who attend Kindiefest seem not to know CMN exists. In the past couple of years, I set out to learn more about the rapidly expanding world of children's musicians—at Kindiefest and beyond. Who are the new children's musicians? What kinds of music are they doing? What is this thing called “kindie”? Particularly important for CMN: Is the Children's Music Network a place that a new generation of children's musicians can call home? And what can CMN members learn from Kindiefest?

One of the organizers of Kindiefest is Bill Childs, a dad and a law professor who loves kids' music of the rock and roll variety. His family music Internet radio show is called “Spare the Rock, Spoil the Child.” The idea of a Brooklyn-based kindie festival started in 2006 as a party Childs organized for local family-oriented bands.

Childs got interested in the family music genre after reading a *New York Times* cover story in 2000 about Dan Zanes. The headliner of a 1980s roots-rock band, the Del Fuegos, Zanes started singing for kids in the mid-'90s, when his own children were small. He

has since become one of America's best-known family performers, and is a regular attendee at Kindiefest, perhaps because he lives in the neighborhood.

The term “kindie” conjures up two genres: “indie rock” and “kids.” Kindiefest has showcased family music rock bands such as the Not-Its!, the Board of Education, and Seattle's Recess Monkey, whose members have day jobs as teachers. But Childs insists that kindie has never been “all about rock.” The 2012 showcase at Kindiefest was a case in point: it featured a solo performance by jazz pianist Lori Henriques, who recently participated in a musical appeal to get girls interested in science. Other performers included Alastair Moock, a popular New England folk artist whose interest in children's music blossomed around the time his twin daughters were born; the bluegrass sounds of Hullabaloo; percussionist Uncle Devin; and a folk duo, Renee and Jeremy, who performed classic cover tunes such as “Feeling Groovy” and “Put a Little Love in Your Heart.” As a genre, kindie may be mostly associated with rock, but it seems to aspire to a variety of musical styles, with the intent of growing children's music beyond its folk roots.

Joanie Leeds is an up-and-coming kindie musician, based in New York City, who performs solo as well as with her band, the Nightlights. Asked about the definition of kindie, she commented, “Just like the indie rock music genre of the past decade or two, which is mostly made up of young DIYers (do it yourself types), the music tends to be on another level of hip, cool, and a little more eccentric than the music of past generations. I think many of the kids' artists coming out of the kindie genre today have

a deep respect for artists that paved the way, like Raffi and Pete Seeger. At the same time, we wanted the kids' music of today to reflect what we listen to.”

Steve Roslonek, a longtime CMN member who under the name SteveSongs has built a successful career in performance and television for children, participated as a panelist at the 2012 Kindiefest. He defined kindie more broadly as “a pretty good label to describe people who are independently trying to make the best music they can for kids and families and make money at it.”

Whatever their musical styles, many musicians who consider themselves “kindie” seem to share CMN's core values. The Kindiefest Showcase often features songs about diversity, stopping bullying, and protecting the earth, with a strong emphasis on songs that are simultaneously fun and educational.

Leeds' comments reflect that shared belief that music can enhance learning and make the planet a better place. “Environmental causes are near and dear to my heart,” she said. “I wrote a song called ‘I Wanna Be Green,’ which is my anthem regarding the climate change situation. I am always trying to get kids on board with taking care of the planet. After all, they are the future and it's good to teach lessons like those early.”

What does this all mean for CMN? For starters, Kindiefest provides an excellent new resource for CMN members seeking to make a living in the music business as performers and/or songwriters. The event's panel discussions are specifically

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## New Faces and Sounds

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geared toward finding one's way in the ever-changing world of recording, performing and selling music. The business has moved beyond simply making and selling CDs, and those who hope to succeed now need to understand how to market music for downloads, books, apps, television, and satellite radio. Musicians also need the scoop on new marketing techniques such as social networking. Kindiefest's panels provide in-depth observations in all those areas.

"For people interested in the music industry, this is an exciting time," said Roslonek. "It's changing all the time and people are writing their own chapters as to how things get done." Meeting these people is one of the great benefits for CMN members attending Kindiefest. But there are also benefits for kindie musicians in becoming members of CMN. "There are all sorts of reasons for people to be active in both Kindiefest and CMN," said Childs.

One person who's decided this is true is Devin Walker, a percussion player who last year started the Uncle Devin Show, a family-music band based in Washington, D.C., with roots in jazz and R & B. Uncle Devin lit up the Kindiefest 2012 Showcase stage with songs that aim to inspire and empower young people. Walker joined CMN in 2012 as a business sponsor, and is excited to be part of an organization with a year-round infrastructure that goes beyond the weekend of Kindiefest. He likes the ongoing benefits of CMN membership, such as the daily exchanges on the CMN e-list and the opportunity to share songs and ideas in *Pass It On!*

"I'm just emerging in the industry and want to learn as much as I can and spread it to others," said Walker. "I don't want to have to recreate the wheel. The small price of membership is invaluable—it's

given me so many ideas." He said he appreciates the personal welcome he received from Business Sponsor Liaison Judy Caplan Ginsburgh when he joined: "Relationships like that are rare in the music world." He likes the sense that CMN isn't about competition—there's room for all of us. Walker hopes his involvement in CMN will provide a way to attract more African American musicians into children's music. He'd also like to build a network of children's musicians in greater Washington, D.C., a place that doesn't currently have an active regional group of CMN members.

Another person who has attended Kindiefest and has recently joined CMN is Pina Madera of Acton, Massachusetts. She and her husband, Michael, created a music program called "Sing-A-Lingo," which uses upbeat music to help children learn a second language. Madera, who is Mexican American, started with an album of original Spanish songs about everyday topics such as mealtime, the days of the week, greeting friends, and of course, dancing. Sing-A-Lingo has now created a CD with the same songs in English for use with Spanish-speaking children, and a similar album in Chinese.

Madera said the company is currently working on a business model that will develop preschool-based second-language programs using music. Like Walker, Madera appreciated the personal welcome she received from CMN's Liz Hannan, and was impressed by the networking potential that CMN offers. About meeting CMN members personally at New England events, she commented: "I felt really affirmed that what I was doing was on the right track."

CMN Board member Katherine Dines, who attended Kindiefest 2012, expressed hope that many of the attendees would be similarly attracted by the benefits of CMN membership. Dines, a children's

recording artist with more than twenty years' experience, said there is great value in CMN as a network that includes performers but also has many members who are users of the music in schools, libraries, and community groups.

"There are lots of places where children's music is being shared and heard besides big festivals," Dines said. "CMN can give you a glimpse of that." She pointed out that CMN has particular appeal to some performers because it differs from other children's music organizations in its stated commitment to social change—to making a difference in the world through music.

Steve Roslonek noted that because of the ways the music business is changing, there are aspects of the kindie music scene that hark back to the song sharing practices associated with the folk music world. "There's a new component. You're now giving away more stuff than ever. With the Internet and online community, you share what you have with as many people as you can—people who listen for free. And it is increasingly more interactive than ever, although it is a different kind of communal interaction in the digital age.

*Liz Buchanan is the president of CMN. She is a teaching artist and family music performer in the Boston area, and is releasing her third CD for children in the spring of 2013.*

Erin Lee Kelly interviewed Steve Roslonek and Joanie Leeds for this article. 





# Dream of Peace

Words and music by Carolyn Jayne  
 © 2012 Carolyn Jayne

Carolyn Jayne shared this song at a Northern California regional song swap, and writes, "For many years I led singing of Ed McCurdy's "Last Night I Had the Strangest Dream," among other songs, at SummerGATE, a summer school for some very creative students in San Francisco. Over the years, I knew that for this song to remain in their repertoire, the kids needed a challenge. They love the challenge of part singing, especially countermelodies, and so I created one. Partner songs and countermelodies add a distinct

richness and texture. Briefly, when we sing this, we begin by singing "Dream of Peace" one time through, with the second ending. Then everyone sings together on the first verse of "Last Night I Had the Strangest Dream." After that, we break into parts: Some people sing the second and third verse of "Strangest Dream" while others sing the "Dream of Peace" countermelody, with first and then second endings. Finally, we all sing the first two lines of "Strangest Dream" in unison, ending with the words 'put an end to war.'"

C F G C

Dream - ing, dream - ing, dream - ing of peace.

G C F G C

Peo - ple and na - tions, a world in com - mu - ni - ty, end - ing, end - ing

C F C G

war, and though dreams are not strange if we tru - ly be - lieve in them.

C F C

Bring us now to a world that is peace - ful and lov - ing. Re - spect for each oth - er and

G C

1. 2.

dream of, dream of peace and I'm peace.

Dreaming, dreaming,  
 Dreaming of peace.  
 People and nations,  
 A world in community,  
 Ending, ending war,

And though dreams are not strange  
 if we truly believe in them.  
 Bring us now to a world  
 That is peaceful and loving.  
 Respect for each other and  
 Dream of, dream of peace.

# Working and Hoping for Dawn in South African Music Education

An interview with Elizabeth Oehrle

Conducted by Anna Stange

Elizabeth Oehrle, a music professor retired from the University of KwaZulu-Natal (UKZN) in Durban, South Africa, has devoted a major part of her career to advocating for the traditional South African music that a Western school system, installed during the apartheid era, continues to largely exclude from the musical curriculum. Even in retirement she's still at it and plans to keep at it if lack of funding doesn't abruptly halt her current program after this year. Originally from Pennsylvania, she visited South Africa fifty years ago, fell in love, and has lived there ever since. In 1987, she started a regional group called the Southern African Music Educators Society (SAMES), and founded a community musical education program called UKUSA, which is a Zulu word for dawn. SAMES played a unique role during apartheid because it included not only white music teachers but also black music educators from tertiary institutions. It was based on a list of fundamental beliefs that many CMNers would strongly agree with and that included statements such as: Music is a fundamental part of human life; It should be at the core of education; All children should have the right to realize their emotional and intellectual potential through music; Music should be given a permanent, undisputed place in the school timetable; And teachers of music should be specialists in the field, able to cope with the diversity of the subject and the varied talents of children. Oehrle's community music education program UKUSA was simultaneously launched as a way of empowering people to use music to reach their full potential, and, unlike SAMES, is still functioning. Even though Oehrle has retired from teaching, she still runs UKUSA along with publishing and editing *The Talking Drum* music education newsletter. (See "A Unique Voice for South African Ethnic Music Making" on page 10.) UKUSA accepts young people sixteen years of age and older with the idea of having them go back into their communities and start similar programs for the younger generation. Now, twenty-five years after the program was launched, former students have gone on to launch and run six outreach programs for younger children in the environs of Durban.



**PIO!:** How did UKUSA get started?

**Elizabeth:** There was a program in town with three teachers and about fifty students, and it was closing down. The administrators came to my university, and they said: "Look, we'd like to keep it going, but we don't have anyone to do that." So, my department head sent them to me. They asked, "Would you continue this program?" I said, "Yes, I will if I have the permission to find out what it is the students want and involve the students in the organization of the program."

To this they agreed. My idea was to bring African music into UKUSA. Well, interestingly enough, the students who came to UKUSA wanted mainly Western music. So our program is based primarily on Western music, because students think they can get work if they learn to play various instruments and get into bands. They've been programmed to enjoy Western music and programmed to think that African music is just a secondary thing, because everybody could do it. In the States we try in music education to have something that



Elizabeth ("Betsy") Oehrle

everyone will be able to do. Well, this happens in Africa.

**PIO!:** So I noticed that UKZN has a very strong jazz music program. Do you find that's also true in UKUSA?

**Elizabeth:** Yes. The jazz element is strong.

**PIO!:** And why jazz?

**Elizabeth:** Well, I think it's what they know more than anything else with regard to Western music, what they hear, what they listen to.

**PIO!:** I read that you've had over eight thousand students since 1987 as part of the performing arts program.

**Elizabeth:** True. I can read you our motivational statement. "UKUSA, a developmental community performing arts nonprofit organization, provides a starting point for any student interested in music, dance, and drama from the age of sixteen upwards. We do not exclude any student by means of auditions. We are unable to provide specialized instruction for more advanced students. UKUSA aims to help students who show willingness to work, ability in the creative arts, and desire to share with others in their community what they've learned at UKUSA." That's our statement.

We always included music, dance, and drama, because all three are related. In Africa there is no separation between these three. But UKUSA is running out of money, and more people are interested in



music than in dance and drama. So we dropped the dance and drama just in the last year, and we're focusing on music.

**PIO!** With so many students coming through and no financial barriers for the students, how do you find your funding?

**Elizabeth:** We have to raise funds. We initially started with Shell Corporation. They were the ones that wanted us to start this program. But during the apartheid era, they [activists] were blowing up Shell offices overseas, and so I said, "There's no way I'll touch Shell or anything to do with Shell." So, they came back the second year and said, "Look, if you don't start it, somebody else will." So I went to a committee at the university to tell them what I wanted to do. They looked at the program and said, "That's a good idea. Come back to us next year, and we'll see if we'll continue to support you." That was twenty-five years ago. We started with money from Shell, because Shell wanted to have credibility. So they gave a little money to the education program for their credibility. When they pulled out, we found funders from Sweden for six years, which was wonderful. They funded everything we did. But now they've pulled out, because they have problems in their country with regard to diversity, and they need to put their money toward solving their problems. So we have to find money from all kinds of sources, and that's what I do—what I try to do. But those sources are diminishing; we may be finishing this year if we don't get money for next year.

**PIO!** Oh my. About how much does it cost to run the program? How many students do you have in a year? How many teachers?

**Elizabeth:** About 350,000 rand to run the program. Divide that by about eight to get a U.S. equivalent of 44,000 dollars. We had approximately twenty teachers last year, and 250 students. So it's all group teaching, because that's the only

way we can manage large numbers of students. This year, we have thirteen teachers, because we've dropped the dance and drama. We start with about 200 students, but through natural attrition some drop out. They come along thinking, "I'll be able to learn to play within six weeks, and then go out and do something." When they find out that it takes a bit of hard work, they drop out. They don't drop out due to financial problems. They drop out because it wasn't what they wanted, or they're going elsewhere, or whatever.

**PIO!** I was so interested and excited when I heard about this program. Can you describe how the program works?

**Elizabeth:** Okay. We give postcards to students at the end of the year to send out the dates that we're opening. We always open the first Saturday of March. We meet on Saturdays, because some people are working (most people struggle with jobs [to find paying work]) and we go through the end of June. Then we start again in August and go to the end of October. Our classes meet at 10:15 on Saturday morning for an hour and a half, and then the second class meets for another hour and a half. The way it is structured is first the theory of music classes meet, which are required if they're going to learn an instrument, followed by the practical classes. Only one practical course is possible. Some come along and say, "Can we take two?" And I say, "No, just one."

We have three levels of keyboard, three levels of guitar, bass guitar. We have saxophone and trumpet, choir, and this year we hope to start an mbira class. Mbira is the African thumb piano. We have a Maskanda class [a style of Zulu folk music]. So those are the two African groups at present. We had a fabulous Maskanda teacher, but he died of AIDS. We've lost a lot of our people to that terrible disease. Finally a new Maskanda teacher

arrived.

Our teachers come from the university and from schools in town. We've been operating for twenty-five years. Some students have been with us for ten or twelve years. They learn enough in one of the practical subjects, and they go on to something else.

**PIO!** So they might start with piano and go to trumpet next, for example?

**Elizabeth:** Yes. They must have their own instrument. We heard a terrible thing yesterday at our staff meeting that students are going into town, and they see these instruments that look good in the shops, but you can't play them. There are shops that are selling instruments that don't work.

**PIO!** That happens in the U.S. too.

**Elizabeth:** Does it?! I just couldn't believe that. The program is a year long. Anyone over sixteen years may come. We don't audition, because I don't want to be a music school or a music academy. I want anybody to be able to come who's been interested in studying music and hasn't had a chance. If they come and they don't have work, we don't charge them. We've raised our fee this year. They pay R450 a year (\$63). And the ones that can't pay may still come.

**PIO!** I noticed that you are a very accomplished writer and educator. You are a senior research fellow at the School of Music at UKZN. And if I remember right, you are originally from the United States.

**Elizabeth:** Yes, I come from Monongahela, Pennsylvania.

**PIO!** How did you end up in South Africa? What caused you to have such a strong interest in African music styles and teaching music using African music? And how did you get so involved in what seems to have become your life's work?

**Elizabeth:** I came to South Africa from the Eastman School of Mu-

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## Interview: Elizabeth Oehrle

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sic at the University of Rochester, New York, with a great friend for a four-week holiday. That was about fifty years ago. The job that I was to go back to at the University of Rochester fell through while I was in South Africa. Thinking that I would never get back to this part of the world again, I stayed and began traveling. I came to Durban, met a South African architect and lost my heart to him. Thus, I stayed because of Alan, and I began teaching music, which has always been my passion, in a primary school and a high school in Durban. One thing led to another. Alan died; I had a job at the university. I have always had an interest in world musics, and Durban is an ideal place for someone interested in many musics. There are more Indians here than anywhere outside of India, so we have a lot of Indian music, and of course, African and Western. I am trying to start a festival of the three musics, as we are the only city that I know with three musics as part of the city's culture.

I've always been interested in the philosophy and the process of music making. I discovered that creative music making is what Americans strive towards. It's what the Manhattanville Music Curriculum is about. What they say we should be doing in the States, they've been doing in Africa, because in African communities they *make* music. Before the children are born, the pregnant mothers are dancing. As soon as the child is born, they are put on the back of the mother who dances and sings. So music making *exists* in African communities. Sadly, communities are disappearing. People are coming into towns, so the communal aspect is no longer as strong as it used to be. What we're trying to do in music education in the States is what they *have* been doing for hundreds of years here in Africa. I

got quite upset when I was teaching, because they were forcing Western ideas and Western music on all the schools here. I thought, "We can't do that; we shouldn't do that. We're destroying what they already have." That's how I became interested in looking into the whole aspect of music making in Africa. It's what we in America are trying to get into. But I don't think we ever will, because it comes from a communal aspect of living here. But things are changing in the States. Americans are looking for ways of developing community, and that's a good thing. If we do, perhaps all people will make music.

**PIO!:** That would be lovely.

**Elizabeth:** They [Africans] don't have a word for talent. There's no word for talent. I think we should get rid of that word. The Venda people say, "Everyone can make music, it's just that some people work harder at it than others." And that's true.

**PIO!:** Were you involved in the anti-apartheid movement? Would you like to talk a little bit about that and how it related to teaching music and your work?

**Elizabeth:** Yes, with Black Sash and other things. Of course the schools were all separated, but in the black schools, the so-called black schools, it was Western music that was being taught. And I just knew that was wrong.

**PIO!:** Were you teaching in a black school?

**Elizabeth:** No, I was teaching in two white schools in town: a primary school and a high school.

**PIO!:** Back to UKUSA...About what percentage of the students are young people, under age twenty-five?

**Elizabeth:** Not a large percentage, about 25%–30%. Most people are older. They haven't had a chance to develop musically, so they see this as a chance to do what they've wanted to do for a long time. (See student testimonial sidebar page 11.)

**PIO!:** I actually heard of UKUSA from my neighbor in Durban who is a teacher in Botswana, whose specialization is music, and so she came to UKZN to get her music education degree. She found out about UKUSA and was taking keyboard lessons.

**Elizabeth:** They have to carry their own instruments to classes. When they came to me and said they wanted to study piano, I said we don't have enough pianos. They said, "we'll bring our own." I asked, "You'll carry them?!" I mean, they come from far away—two or three hours. They carry large keyboards. I've always been afraid they would be mugged. One of our students was mugged for his saxophone. Nobody else has been attacked for their instruments, but I worry about this potential problem.

**PIO!:** Tell me what music education is like; what's the state of music education in South Africa. In the States, many schools no longer have music specialists; many have no music program at all; some contract music conservatories to come in and teach violin or choral music at an additional cost to the students before or after school starts. Generally speaking, there is very little music in the schools anymore. So what's happening with music education in South Africa?

**Elizabeth:** Looking backwards, I thought when the government changed in 1994, because African music is central to an African's way of living, that there would be a change in the emphasis of music at least, if not the arts as a whole. The change, however, is to follow the American system—more science and maths and less arts or fewer arts classes. Fewer specialists; there aren't specialists really. There are people who are brought in to teach all of the arts, and they can't do any of them really well, so it's very, very depressing.

In the book by Peters and Waterman, *In Search of Excellence*, they were talking about what makes the top companies in America the top companies. And what is it? It is creative people running those companies. And how do we develop

creativity, our creative aspects? It is through the arts! That's the only way. So we're destroying ourselves economically if we take the arts out of education; if we don't focus on the arts. We have to—otherwise we'll slide further and further down the economic scale. So, I think we need to argue for the arts from an economic point of view. We've argued philosophically year after year after year after year...No one listens. But if we argue from an economic point of view, we'll get people to listen.

And it's a fact that creativity is essential; it's our essence! Unless we cater for that, we're in big, big trouble. So, South Africa is moving backwards. Music's not given the place it should be given in schools at all. Competitions exist amongst choirs, dance groups—competition is there, but not the education. Teachers are not really qualified. So it's a sad story. Sorry to report that.

**PIO!** It tells me that we all need to stick together and work together, that's for sure.

**Elizabeth:** I think if we ran workshops for heads of schools, where we used creative aspects of the arts with them—so they would experience the importance of creativity—that might be a step in the right direction.

**PIO!** As a music educator at the university, are you teaching music or are you teaching future music educators?

**Elizabeth:** I was teaching future music educators. I am retired now.

**PIO!** Congratulations! You made it, and you get to enjoy it.

**Elizabeth:** Thank you. It had nothing to do with me; it had to do with age.

**PIO!** You mentioned that AIDS has taken a lot of your teachers. Can you talk a little about the effect AIDS has had on music and arts in South Africa?

**Elizabeth:** It's more prevalent in our province (KwaZulu-Natal) than anywhere else in the world. That

speaks for itself. Of course it's had a detrimental effect, because it's taken people who have been at the prime of their life in the arts. And so it's been a terrible thing.

**PIO!** I've probably asked you enough questions. What else would you like to tell me that I didn't ask you that I should have, or that you feel other music educators and people who work with children and music and families might want to know about UKUSA and your work in music education in South Africa?

**Elizabeth:** Well, two tools that we should be using in music, according to the Manhattanville Music Curriculum, are composition and improvisation. Why don't we make both absolutely essential in music making with children? I had a program for children from three to eight years of age. It was called Creative Music Classes for Children. We used pentatonic xylophones. I got those from Andrew Tracey.\* The children could go away from those classes realizing they had their own music.

Children have their own music; we foist things on them. We say you have these five lines and four spaces. Why do we start with five lines? Why don't we start with one? Why don't we just start with sound? And that's what my creative music classes for children were based on. Using sound; having children conduct; having them improvise; having them compose their own music. They all went away knowing they had their own music.

I've seen former students who are now studying piano, and they've been gone for ten or twelve years. They say, "That's the best thing I could ever have had, because I knew I could make music. And I was interested then in learning what the teacher thought I should

\* South African ethnomusicologist, performer, and educator who, with his father Hugh and brother Paul, has spent a lifetime promoting African music, including via the family company that manufactures African instruments.


know, but I knew that I could make music." It is essential to allow children to know that they can make their own music. Give them opportunities to do that using instruments they can play, like pentatonic xylophones. That's one thing.

The philosophy of music making that we're trying to put forward in America exists in Africa. We can learn a lot from the process of music making that exists in Africa.

**PIO!** I was reading something in one of the abstracts of one these meetings in South Africa that some fellow said that "children come to school and they already know music, and they already have music, and what we're doing is basically beating it out of them." Meaning, by teaching them whatever method of music, Western music, whatever rigid thing they were doing in school, that they took whatever music was in the children and squelched that and said, "Now you're going to fit in this little cookie cutter."

**Elizabeth:** That's true. An academic at one of our music conferences said, "By the time a child comes to school he or she can make music. After a year or two that's gone. They're taught they can't do that." And in fact, our ethnomusicologist at the university, after his first two years as a student of music at the university said, "I've learned that I can't make music." I said, "Bongani, what are you talking about?" He said, "No, no, I can't play the piano. I thought I could, but I now know I can't." This is what we're teaching them? That they cannot do it? He ended up becoming an ethnomusicologist, and reversing his thoughts, but he did go through that. He was learning that he could not make music because it wasn't like the music they made at university. So that's happening, which is very bad.

**PIO!** I just want to say thank you so much. I appreciate your time.

**Elizabeth:** It's been wonderful talking to you. Thank you so much for being interested. 

## **A Unique South African Voice for Ethnic Music Making**

by Anna Stange

*Elizabeth Oehrle tells about The Talking Drum*

**PIO!:** Tell me about *The Talking Drum*. It looks like a scholarly journal on music and music education, but with an unusually diverse content.

**Elizabeth:** It started twenty years ago. My research project was NETIEM, which was a network for the development of intercultural music education. It was necessary to establish a network of people and data to find out who was teaching any kind of “other” music in schools, so I started gathering information. And then, I published a newsletter. I call this more a newsletter than a journal. I don’t get any funding for this from South Africa. I say it’s a newsletter because I want the teachers to be able to take it into the class and learn with the students, because a lot of the teachers don’t know anything about these musics either. So they can take them to class, and learn with the students. I think of it more as a newsletter or teaching aid. I get articles from people all over Africa and even from the States. Patricia Sheehan Campbell, who is a great friend of mine, and a real idol of mine—she’s America’s best multicultural music educator. She’s been a great promoter of *The Talking Drum* for a long time and supportive of what we are doing.

It goes out to people who subscribe; however, many people forget about subscribing, and this is a big problem now. So I have to find funding. But you can Google *The Talking Drum* now as all the copies of the Talking Drum are available online at <http://www.disa.ukzn.ac.za/samap/project/talking-drum>. People can order them, but hard copies have to come from here. The purpose again is to promote intercultural education through the arts, but it’s mainly through music. I think people learn a great deal about each other through the arts. And because, as I said before, there is so little African music being taught in the schools in South Africa, I think one of the ways of promoting indigenous music is by putting out ideas that teachers can use in the classroom based on ethnic music making—the process of, and the products. So that’s how *The Talking Drum* started. The network was formed, then I asked for ideas, and I put it all together.

**PIO!:** So you put this out just with the cost, with the payments from people subscribing. It sounds like perhaps you have to go around digging for a little more funding than that.


**Elizabeth:** I do have to go digging around for funding. Initially I used my research money. When that was no more, I received money from the Phansi Museum here in Durban. They’ve kept me going. It’s a wonderful museum.

**PIO!:** Yes, I visited the Phansi Museum while I was in Durban, and they have nice concerts in their café too.

**Elizabeth:** It’s a great place, run by a wonderful architect. There’s also a program here in South Africa run by Richard Mwamba, on Saturdays [South African FM radio program, African Connection]. He plays African music from 1:00 to 3:00 o’clock, and I e-mailed him about *The Talking Drum* yesterday. He came back right away and said, “Send me a copy, and maybe I can find some music to match what you have in your issue. I can interview you and let people know about this.” That was exciting.

People like Andrew Tracey [ethnomusicologist, folk singer, composer], Jaco Kruger [ethnomusicologist, music educator], Dave Dargie [ethnomusicologist, music professor], well known people in African music, have just been wonderful, wonderful contributors to *The Talking Drum*. But they don’t get paid, and that’s a drawback in getting people to contribute articles. I have to struggle to find people willing to share their material for the sake of education. The material for one of the recent issues comes from Ghana, because they had a conference there on Orff’s ideas. I think Orff got his ideas from Africa, but now Ghana is bringing them back to Africa. So this issue has three articles from that particular conference in Ghana.

**PIO!:** I’ll look forward to reading that. I never did quite figure out how to subscribe; maybe I should do that.

**Elizabeth:** Instructions are on the back of the latest issue. *The Talking Drum* is a unique voice in the field of music periodical publications. 

## ***Singing the Praises of UKUSA***


by Anna Stange

*Ukusa* is the Zulu language word for dawn. And as the following student-written poem and testimonial excerpts from the UKUSA *Talking Drum* newsletter suggest, students often feel that the opportunity to study music and reintroduce it into a culture that was highly musical prior to the Apartheid era is also a new beginning.

### **UKUSA**

Walking down the street,  
Seeing people carrying instruments,  
Never know what's going on.  
Then I ask and the answer is the same  
UKUSA, UKUSA, UKUSA  
A lot of singing I ask myself in  
What's the meaning of UKUSA?  
Does it mean early morning?  
Or is it cleverness?  
No.  
UKUSA means the start of the new beginnings  
in life.  
UKUSA means small plant that grows into a  
big tree in time.  
Where would I have been if I had never been  
here?  
How would I know if you never tell the differ-  
ence  
Between bass and treble clef?  
The difference between sharp and flat notes?  
Many talents have been found because of you  
For this great opportunity I had,  
I thank you.  
UKUSA, UKUSA, UKUSA.

"I started hearing about UKUSA around the 1900s. I thought that this is like a dream come true for me. Seeing as music is my passion ever since I was young, when I used to make homemade guitars by collecting tins and strings [what Zulu children used to do]. From where I live, it takes about two to three hours of traveling by taxi, then to reach the school, UKUSA, you need another bus. I can still remember how exciting my first music theory and keyboard class was. I gave it everything I had, and my enthusiasm was matched by the passion and dedication of my wonderful teacher, Umghani Sikela. I became a good keyboard player in practical classes with the help of other teachers. I then decided to drop keyboarding in grade four to join the guitar class. Guitar was always my favorite, and that is where I felt I really discovered myself through UKUSA.

"UKUSA is the best teaching institution, especially for us workers, because we get the chance to learn on Saturdays. No other place can do that for us. With all the information UKUSA gave me, I can now read and write music in any key and play the guitar. I am not stopping now until I become the best bass player that can be. Lastly, I cannot imagine myself without UKUSA. Seeing as I am the only person attending at UKUSA from my area of Ananda, my mission is to teach my community what I have learned, especially the youth. I like taking them off the streets. I'd like to make a difference, do something for them through UKUSA." 



UKUSA program guitar class



UKUSA keyboard beginners



# Family

Words and music by Patricia Shih  
 © 1996 Fragile Glass Music Publishing, BMI

Patricia writes, "I was thinking about the word 'family' and how it's used, and how its definition can be broadened. To me, the word simply means "wherever there is love": nuclear family love, love for friends, love for animals and other living things, love for all humankind. The line 'where there is love, someone to love, there is always family' came to mind, and how a family can be as small as two and as large as the whole wide world. I love that one of my oldest friends and one of my newest ones joined in the recording of this song as soloists, along with a whole bunch of young and old friends in the end. Having friends sing with me

made the song that much more special, as they are all part of my 'family.' 'My partner for life, as dear as can be,' husband Stephen Fricker, transcribed this song."

*verse*

A D A

1. I have a fam' - ly, a fam' - ly of two. That's e -

D E F#m

nough for a fam' - ly, just me and you. It does - n't

C#m D A F#m C#m

mat - ter how man - y are we; Where there is love,

D A F#m D E

some - one to love, Where there is love there is al - ways \_\_\_\_\_

A

\_\_\_\_\_ fam - i - ly. \_\_\_\_\_



## Family

➔ continued from previous page

*bridge*

I have a fam' - ly, a fam' - ly of  
love. May - be chil - dren be - low and par - ents a -  
bove. May - be sis - ters and broth - ers man - y more I know of.  
I have a fam' - ly, we all need a fam' - ly;  
I have a fam' - ly of love.

1. I have a fam'ly, a fam'ly of two.

That's enough for a fam'ly, just me and you.  
It doesn't matter how many are we;  
Where there is love, someone to love,  
Where there is love there is always family.

2. I have a fam'ly, a fam'ly of three:

A partner for life, as dear as can be  
And this little child who was not born to me.  
Where there is love, someone to love,  
Where there is love there is always family.

### Bridge

I have a fam'ly, a fam'ly of love.  
Maybe children below and parents above.  
Maybe sisters and brothers, many more I know of.  
I have a fam'ly, we all need a fam'ly;  
I have a fam'ly of love.

3. I have a family of a dozen or so.

Not related by blood, but we're family I know.  
Dear friends to gather 'round to remind me  
Where there is love, someone to love,  
Where there is love there is always family.

4. I have a fam'ly of billions not met.

The whole wide world over to learn from, and yet  
I can give something to each one I see.  
Where there is love, someone to love,  
Where there is love there is always family.  
Where there is love, someone to love,  
Where there is love there is always family.



Brigid Finucane is the songs editor for Pass It On! She solicits, edits, researches, and engraves the songs.

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## “Where in the World Is This Music From?”

### Smithsonian Folkways Certification in World Music Pedagogy

by Brigid Finucane

I stood in the middle of a sparsely furnished dorm room, the likes of which I hadn't inhabited in decades. Clothing for every weather possibility and piles of books I should have left at home littered the room. The ceiling light's harsh glare magnified my apprehension as I wondered for the hundredth time why I had enrolled in a professional development class halfway across the country from Chicago without the comfort of family, friends, or familiar locale. These musings were too late, of course, because after many months of wondering, worrying, and waiting, I was finally at the University of Washington in Seattle, about to begin a weeklong Smithsonian Folkways certification course in world music pedagogy.

My roommate, Penelope Quesada, had arrived well after midnight from Lexington, Kentucky, and though groggy on that first morning, was quite delightful. I had scoped out the short route to the music school the night before, so I confidently led the way in the wan, early morning light through the lush, forested campus, up three flights of stairs to a room that would be our second home for the week. The hallway was filled with strangers buzzing around a table filled with tempting treats provided by the thoughtful and pragmatic administrator, Michiko Sakai.

As we entered the room, three rows of chairs faced us with their backs to a huge bank of windows. A dizzying array of instruments—Korean drums, djembes, steel drums, guitars—lined the walls and would come and go as the week progressed, sometimes mysteriously, into closets or riding the elevator into nether regions of the building.

Patricia Shehan Campbell, a graceful, elegantly adorned woman

whose work had drawn me to Seattle, entered the room. The book *Roots and Branches: A Legacy of Multicultural Music for Children*, which she coauthored with Judith Cook Tucker and Ellen McCullough Brabson, initially came to my attention through the CMN e-list before making its way into my library and teaching practice. Now, I wanted more.

Professor Campbell opened by playing a recording and asking “Where in the world is this music from?” Then we embarked on a five-day trip around the world of music traditions from Turkey, Northern India, Botswana, Bulgaria, and Trinidad, to Native American, mariachi, conjunto, and social justice. We met and made music with culture bearers from Puerto Rico, Senegal, and Korea. We played djembes and steel drums, danced Bulgarian folk dances and salsa.

The factual descriptions in the course prospective (See [http://www.folkways.si.edu/tools\\_for\\_teaching/workshops.aspx](http://www.folkways.si.edu/tools_for_teaching/workshops.aspx)) were dry enough to prevent another CMN member from joining me in Seattle, but crackled with life and energy when delivered by the gifted faculty, who passionately communicated special and unique gems from each tradition. The masterful storytelling of Campbell (North India, Bulgaria), Christopher Roberts (Turkey, Botswana, and Smithsonian Folkways Children's Collection), and Amanda Soto (conjunto, music and social justice), among others, wove music, history, and culture together with ease and grace.

Before leaving Chicago, I worried that I would not be enough of a musician to grasp the nuances. Would I be a credit to my music school? Would my eclectic background as a visual artist-turned-musician and

teacher be a hindrance? Would I have anything to add? Would I fit in? Once the class started, however, our band of twenty-five students and presenters—a congenial collection of local and out-of-town college professors, band teachers, elementary and general music teachers, students, performers, and international researchers—was far too busy drinking in the distilled musical essences of traditions honed by countless hands and voices over miles and millennia to leave time for worry. On the first day alone, we made musical excursions to North India, Turkey, Trinidad, and Senegal, and every day was similarly intensive. Lunch brought special topics in the faculty lounge. A few times people mentioned that Mount Hood was visible, but who cared? We had work to do—every hour of the day.

Marisol Berríos-Miranda led us through a lively Puerto Rican musical history, at one point orchestrating a salsa dance party. Jim Mulford's research introduced Native American round dances (Google “Facebook Drama” on YouTube and you'll see why I'm a fan!). *P'ungmul gut*, a type of Korean percussion music, got us bouncing on a particularly balmy day when Peter Joon Park, Korean percussion master, led our group down flights of stairs to the large, grassy quad, where we mesmerized those eating lunch under the trees by dancing and twirling with our embellished drums and gongs in a large circle. One with the grass and the sky and the sun and each other, we created a joyous, polyrhythmic splendor for all to enjoy.

There were also challenges. My tendency to over-sensate in drumming workshops was one. As a visual artist, I often get caught up watching others, storing up patterns, over-





*The class is still smiling just after their impromptu percussion performance on the quad. Brigid is third drummer from the left. Peter Joon Park, the Korean percussion master, is at the far right, and next to him is Patricia Shehan Campbell, the head of the program.*

lapping layers of movement, and forgetting what my hands should be doing! So after a point, the flow of sound and imagery begins to exceed my capacity for processing. Nevertheless, creating the required Music Culture Curricular Unit (MCCU) lesson plan, based on three listening examples from the extensive Smithsonian Folkways catalogue, posed a much greater challenge. On the first day of class, Professor Campbell instructed each of us to choose a lesson plan idea, share it with the class on the following day, and complete it by the end of the week.

The whole world, as contained in the Smithsonian Folkways collection, was open to us—and I could not find one thing to commit to. My initial ideas all involved comparatives, e.g., riddle songs from different cultures, but that wasn't the intent behind our assignment. I struggled for hours after class. Night became early morning as I dove into the website, examining lesson plans from previous years, searching through recording after recording, listening to thirty-second

samples, and devouring liner notes (one of the true marvels of the website). I isolated those curricular units that were oriented toward my teaching levels (K–third grade) and interests, scrutinized their *raison d'être*, content, language, and approaches, while waiting for inspiration to strike. At long last I chose Pete Seeger as the topic for my lesson plan, eventually entitled “Pete Seeger: The Power of Songs and Stories.”

Though not a musical culture, *per se*, Seeger was and is a musical force, a culture bearer of American folk music, and a citizen of the world. In his life's work, he has advocated, presented, and popularized folk music from around the globe. He has built peace and community through music, and is connected in deep and important ways to CMN. So the stated intention of my lesson plan was to

Open the eyes of your students to the beauty and power of American and world folk songs and stories through the iconic figure of Pete Seeger. Explore

his important work in promoting peace, understanding, community, and wonder through song.

I battled through objectives, co-curricular connections, and national standards, striving to build lesson segments that elementary and general music teachers would find helpful and interesting, and—most importantly—be able to use. My first segment was “Bought Me A Cat—Introducing Pete Seeger,” followed by “Abiyoyo—A Bantu Lullaby,” and I finished with “Ragupati Ragava Rajah Rah—A Story of Peace.” I drew from rich and varied Smithsonian Folkways materials. For instance, under the “Explore Folkways” heading on the website (<http://www.folkways.si.edu/>), a dropdown menu provided links to *Smithsonian Folkways Magazine* and to “artist spotlight,” where I found photographs from Seeger's life, which I also included.

His stepmother, Ruth Crawford Seeger (author of *American Folk Songs for Children* and posthumus recipient of CMN's 2005 Magic Penny Award), had been an extraordinary thinker, researcher, and writer. I was unaware of Pete's similar accomplishments until I waded through liner notes of albums recorded half a century ago. I also indulged in fascinating side trips. Thanks to Google, I discovered that the Song Swappers, listed as co-performers on numerous albums, were a group of local high school students. One of them, in fact, made her own profound mark on American Folk Music: Mary Travers from Peter, Paul and Mary, who got her start singing in the group.

Work on the lesson plan was done in the evening. During the day we took one musical excursion after another. I often wished during the week that the program was longer, or had a day inserted midway solely for research. The luxury of

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## Where in the World

➔continued from previous page

additional time would have been most welcome, and would have allowed me to process things in a less exhausted state. Every night I was up well past midnight, and I was not alone. By the end of the week, I was at the ragged end of nowhere, blind to mistakes in my text, and deprived of the coherence that comes with regular sleep.

Fortunately for all, Amanda Soto documented our proceedings on a private Facebook page. Amanda also provided us with app information, linking us virtually to versions of until-the-moment-unsuspected-but-now-necessary instruments. My iPad app collection now includes santoor, shruti box, and harmonium, among others, thanks to Amanda.

Somehow Friday arrived—our big day for presenting our projects—and we had five minutes each to do it! Dr. Atesh Sonneborn, from Smithsonian Folkways, attended after charming us on the previous day with stories about its founder,


Moses Asch, and the inside workings of the foundation. Dr. Sonneborn's presence honored the good work of students, teachers, and culture bearers.

The five-minute presentations were far more successful and illuminating than any of us expected, given the time constraints. Carnival traditions in Cuba, English nursery rhymes, game songs from Quebec, harp music from Peru—one after the other, we presented our lesson plans. These “samplers” were the highlight of the week, and were unconditionally supported by all in attendance. There were many moments when we not only laughed and marveled together, but were also held spellbound by the beauty of a performance, dance, or image.

Would I recommend this opportunity? Yes, without hesitation. It was an extraordinary opportunity to see, do, listen, learn, and to reflect about musical roads less traveled while developing strategies for integrating them into curricula or performance repertoire. Meeting and spending time with people outside one's geographic area who share a

similar passion for learning was a delightful aspect as well.

You might wonder what happened to our lesson plans. They will soon be posted at the Smithsonian Folkways website under the “Tools for Teaching” heading, which includes the “Interactive Features” section that also contains the “Jazz Education,” “Musica del Pueblo,” and “Meet the Mariachi!” pages. Click on “lessons and activities” for a world of music, courtesy of more than 120 scholars and musical pilgrims who found their way to Seattle. Listen, enjoy, and perhaps imagine yourself on a musical pilgrimage with Professor Campbell and her extraordinary band, playing, dancing, and answering questions like “Where in the world is this music from?”

*Brigid Finucane teaches through the Merit School of Music in Chicago, Illinois, and is faculty mentor for the early childhood and general music departments. She is grateful for the professional development funds that made this experience possible. Brigid is also the songs editor for PIO!* 

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# Music in Bloom

## Cueing Transitions in Rhythmic Movement

by Kate Kuper



Approach music with children from the movement perspective. We all know how much kids love to wiggle and jump. By learning the powerful skill of guiding transitions, you can become an even better song (and dance) leader.

When you teach rhythmic dance and movement, you lay out the road map for participants to follow. This map is the critical factor in success or failure of the movement activity. You must always think ahead so as to be able to cue weight, tempo, and direction changes. How do you do this effectively? First, practice the sequence yourself and become aware of the “sticking points.” It’s not easy to put on the brakes in a movement sequence unless you have already anticipated the transitions. Once you have practiced the sequence, decide where it is logical to provide a transition cue. Cues can be delivered verbally or by an instrument.

Practice cueing transitions by giving the instruction to change four beats (minimum) ahead of the change. Your verbal cues should follow the rhythm of the music. For example, in a sequence of eight beats of clapping, eight beats of stepping, and eight beats of jumping, you might say:

Clap, (clap, clap, clap), now, it’s time to step.  
Step, (step, step, step), now it’s time to jump.  
Jump (jump, jump, jump), freeze is next, ready and freeze!

After the first time through, omit the words in parentheses and just keep the pulse. Accompany the pulse with an instrument, song, or recorded sound source.

Stopping or a big direction change requires you to cue more than four beats ahead of time. Note how the word “freeze” appeared on the first and last beats of the last measure in the example above, giving students time to process the change before the downbeat occurs on which they are expected to freeze.

A tambourine is a convenient hand held instrument for cueing transitions because of the variety of sound cues you can produce with it. You can play the head, the jingles, and/or the side of the frame. You can strike or shake the drum, or play it against your knee.

Teach your students to recognize what these different signals mean when the drum “talks” to them. With younger students, I often do “drumtalk” to teach listening and responding to sound sources. The idea behind drumtalk is that the drum says four different things—

shake, freeze, melt, and pop up—and you have to do what the drum tells you. The fun part is “tricking” the kids. (There is a “Drumtalk” track on my CD *AlphaBeat*.)


When doing slow locomotor or any non-locomotor movement, play a double beat on the head to signal a freeze. The first beat on the drum lets them know that the second beat is coming. When moving quickly through space, shake the jingles for three or seven beats to signal that the transition is coming. Follow that with the double beat freeze signal. For hopping on alternate legs, play the head for one leg and the rim for the other leg. These strategies are really useful for dances like “Walking Song” (walking, walking...hop, hop, hop...running...now let’s stop).

Changing the dynamic level can also signal that the transition is coming. Circle dances and play-party activities often include facing and line of direction changes that can cause pile ups and confusion. Be confident of the structure of a dance to know when these changes are coming, and always cue the change four beats ahead. All of the following examples should be spoken rhythmically over four beats:

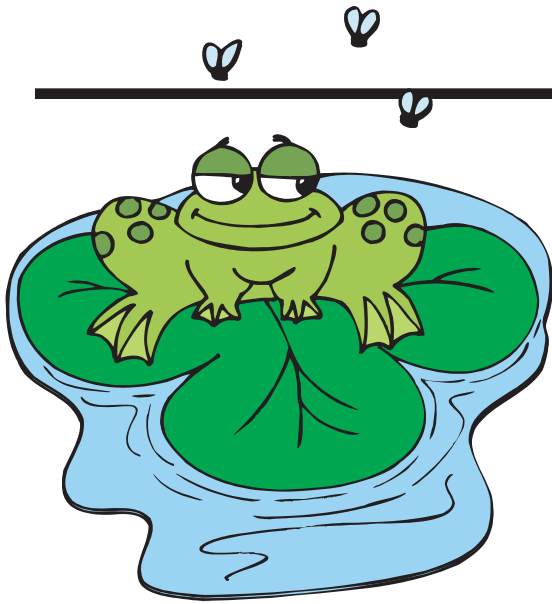
Put on the brakes and travel left.  
Everyone face center, stop.  
Think ahead to travel right.  
Pivot towards your partner now.

Confident and timely cueing helps you improve the flow of movement activities and solves problems before they start.

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Kate Kuper teaches creative dance and movement to children, mentors, and college students, and provides professional development for educators in learning best practices. She is a visiting lecturer at the University of Illinois (UC), a Kennedy Center national workshop presenter, a contributor to *Activate!* magazine, and the author of four CDs for guiding activities with children. Visit her website at <http://katekuper.com>. 





# Frogs Around the Pond

Words and music by Barb Tilsen  
© 2006 Barbara Tilsen, BMI

Barb Tilsen shared this song in the early childhood song swap at the 2011 CMN annual conference, where it delighted one and all. "I wrote 'Frogs Around the Pond' in my backyard under an incredibly blue summer sky with the lush greens of trees and new growth all around me. I wanted to write a song that was upbeat, playful, and fun; that combined stillness with movement needing good listening ears; and ended in everybody dancing. I sing this with my preschool and early elementary music classes. We sit in a big circle around the 'pond,' each on our own lily pad. This has become a favorite of lots of my groups, which is always so affirming as a songwriter!"

**A** **D** **E** **A**

*verse*

1. Sit - ting on a li - ly pad, dream - ing in the sun,

**D** **A** **E**

Watch - ing, wait - ing pa - tient - ly, frog is hav - ing fun.

**D** **A** **E** **A**

Lit - tle fly comes buz - zing by, rid - ing on a breeze.

**D** **A** **E** **A**

Frog darts out a stick - y tongue, gulp - ing down with ease.

**A** **D** **E** **A**

*chorus*

Rib - a - dib - a - dib - a - dib - a dib - a - dib - a - doo, rib - a - dib - a - dib - a - dib - a - doo.

**A** **D** **E** **A**

Rib - a - dib - a - dib - a - dib - a dib - a - dib - a - doo, rib - a - dib - a - dib - a - dib - a - doo!

**Frogs Around the Pond**  
➡ continued from previous page

1. Sitting on a lily pad,  
Dreaming in the sun,  
Watching, waiting patiently,  
Frog is having fun.  
Little fly comes buzzing by,  
Riding on a breeze.  
Frog darts out a sticky tongue,  
Gulping down with ease.

*Chorus*

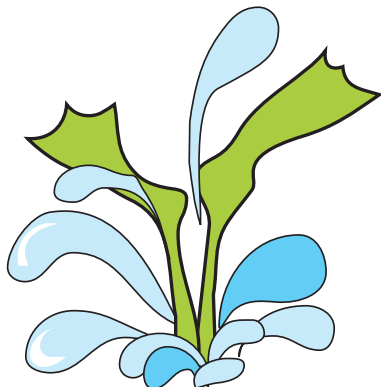
Rib-a-dib-a-dib-a-dib-a dib-a-dib-a-doo,  
Rib-a-dib-a-dib-a-dib-a-doo.  
Rib-a-dib-a-dib-a-dib-a dib-a-dib-a-doo,  
Rib-a-dib-a-dib-a-dib-a-doo!

2. Along comes another fly,  
Then two, three, and four.  
All the hungry little frogs  
Gobble up some more.  
Puffing out their bulgy throats,  
Croaking harmony,  
They croon an amphibious  
Slimy symphony.

*Chorus*

3. Then they jump into the pond,  
Diving cool and deep,  
Landing on their lily pads  
With a dancing leap.  
Rr-bb-tt-ing, they flip and flop  
In their froggy way,  
Frolicking around the pond  
On a summer's day.

*Chorus*



**Pro Song**  
**The Language of the Story**

by Dave Kinnoin  
© 2012 Dave Kinnoin

*The nitty-gritty of professional songwriting*

**M**y favorite lyricists write the way they talk, except their thoughts and feelings are particularly well thought out and their relatively few words are more carefully culled from the world their story lives in. Poetic devices abound. Alan O'Day writes about abandonment in "Lonely Me":

*...I know they're gone—  
The blinds are drawn.  
Reflected in the window all I see  
Is lonely me...*

This kid's best friend has moved away. Can't you just see that hope-lost little kid seeing him- or herself in the glass?

Terri Becherer's character, eighty-six-year-old Jack, who sees the loveliness in all women, asks a lady to dance in "Give It A Spin":

*...Let's give it a spin, give it a whirl.  
I'd like to dance with a beautiful girl.  
You look like a rose on the first day of spring.  
The way that you move is a heavenly thing.  
Why should we wait for the song to begin?  
What do you say? Let's give it a spin...*

Jack's age had been revealed in verse one. Terri uses the language and gallantry that a feisty, fun-loving octogenarian might display.

Elli Baer throws new light on stinky toes in "Smelly Jellies":

*My thumbkin smells like daffodils,  
My pointer like grape juice,  
My middleman like berry jam,  
My ring man chocolate mousse.  
My pinky has been pokin'  
In a pie and smells so sweet,  
But it's quite a different story  
With what's growin' on my feet.  
I've got smelly jellies—stinky little toes...*

*continued on next page ➡*

## Pro Song

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She knows very well that kids like to name their digits and fantasize about food, so she puts 'em together in a fresh, fun way. All her rhymes land on story points.

Stuart Stotts presents a scenario where a kid must decide what to do in “Maybe I Will, Maybe I Won’t”:

*...Nobody's lookin' at the mall today,  
I could grab a shirt and just walk away.  
Debbie got a copy of the test last night.  
I could take a peek and get the answers right.  
Maybe I will, maybe I won't...*

Stuart puts us right in the mall. We can see the aisles and smell that new shirt. Later we can almost hear the gasps of others looking at the test.

In “No Matter How Small,” Randy Sharp describes the aspirations of a child:

*...Little cowboy dreams again  
Of bustin' broncos 'cause now and then  
All of us need to feel we're ten feet tall,  
No matter how small.*

Randy puts us right on the horse.

In all these examples, the lyricists paint vivid word pictures so they can show, not tell, us their story. They don't tell us what to feel, they make us feel it. And they do this in large part by the language they choose.

The great songs in the world evoke an emotional response in us. They succeed because we go inside the song and become part of it with our own life stories. No matter if the song is about Paris and we've never been there or could afford to go. We all have an adventurous spirit, and if the song about something that happens in Paris is properly written, we will all have “been to Paris” by the time the last note rings out.

When Joanie Bartels sits down to write her story about “A Simple Act of Kindness,” she anchors it solidly in a child's world:

*There was a boy I knew in school.  
All the kids teased him—said he wasn't cool.  
Then one day a friend stood by his side.  
The smile on his face beamed like a badge of pride.  
Like a hero who is brave and strong,  
In a dark hour, someone will come along,  
Lift your heart up—fill your life with song.  
Then you'll know you really belong.  
A simple act of kindness can turn the world  
around...*

We've all felt isolated and unloved. We've all taken accurate action to do as Emily Dickinson would have us do:



*If I can stop one heart from breaking, I shall not live  
in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin unto his nest again,  
I shall not live in vain.*

When Michael Monagan wants to drive home the point that “It's Not Okay,” he really lays it out there:

*...You knew I was winning.  
You had an angry look on your face.  
You said I was cheating.  
We both knew that was just not the case.  
You stopped playin',  
And you messed up the game.  
You started usin' every kind of bad name.  
I realized you weren't just foolin' around.  
That's when you pushed me to the ground.  
It's not okay...*

Michael doesn't say:

*Oh, I really wish you'd be polite and fair.  
Being nice is really the ticket to getting along.  
And you hurt my feelings when you mistreat me,  
And that makes me sing a sad song..."*

Good grief.

Here's another example I'm making up right now about how not to write a lyric:

*Going to the zoo is fun, fun, fun.  
Won't you come with me everyone, one, one?  
We'll explore till the day is done, done, done.  
Going to the zoo is fun, fun, fun.*

Holy crap, crap, crap, I don't want to go to the zoo, especially with this songwriter. This songwriter tells me it's fun but gives me no evidence, no detail. I'll decide if it's fun or not based on what I feel when I hear the song. He or she can go to the zoo with his or her pep talk. Yeah, I know, maybe the verses have the evocative detail. I certainly hope so. But I still hate the chorus. It reminds me of when I couldn't make a living as a songwriter.

Just in case I didn't make it clear, my only goal in this essay is to describe how to write a great song, not just a good one.

A great lyric reads like this first verse by David Morgan in “You Do My Heart Good”:

Kinda like a kid on a swing,  
 Livin' with the world on a string,  
 Smilin' with the sun on his face.  
 Little like the smell of new hay  
 In the middle of a sweet summer day.  
 Kinda like a moment of grace.  
 It's a feel thing, what-a-deal thing—  
 It's the real thing now...  
 You do my heart good...

Please note that David elicited the feeling of joyfulness by letting us be that kid on a swing, by letting us smell that new hay.

When writing about a frog, use the language of a frog's world. Let your rhymes land on "lily pad," "ooze," "croak," "slime," "muck," and so forth, not "day" and "away" and "me" and "be," not that those are bad rhymes. Demand the best of yourself. Since I write on assignment every day, I have developed a method that starts with making a list of all the words that have to do with the topic at hand. For example, I just wrote a lyric about a penguin put to Led Zeppelin's "Immigrant Song" groove. My list included: "flippers," "krill," "ice," "sea," "fish," "salt," "surge," "current," and "water." I do the same thing every month when I write a "song of love" for [www.sonsoflove.org](http://www.sonsoflove.org). As I use each word, I scratch it off my list. I never rearrange normal sentence structure to accommodate a rhyme, and I use only true rhymes. The exceptions are "myself" and "else," "together" and "better," and certain other common fudges on a true rhyme that writers I admire have traditionally allowed themselves. (I am not referring to Broadway writers or the legend Hal David, who always used true rhymes.) I don't rhyme "time" with "mind." That's going too far. I never change the pronunciation of a multisyllable word to make the vowel sound land where the melody needs it to be. I keep the verses metrically symmetrical, with some exceptions: sometimes an extra beat in a line can help drive the emotion of the story as it progresses. But let that be an extra beat, not a lost beat, and let that extra beat you used in verse one be used in the same spot in verse two when the emotion there needs boosting. Make sure your rhyme scheme, including internal rhymes, remains constant in subsequent verses. It's okay to add an internal rhyme in a later verse, but it's not okay to have an internal rhyme in verse one and not in subsequent verses. T. S. Eliot wrote in "The Love Song of J. Alfred Prufrock": "Is it perfume from a dress that makes me so digress?" I realize this essay is about the language of the story, not rhyming, but that rhymin' gal smells so divine I sometimes can't stop talking about her.

So here's what I'm trying to say: Let every syllable, every word, every phrase, every sentence, every section earn its keep in your lyric by rooting it in what you see, smell, taste, touch, and hear in your story's world and how

you feel when you sense these things and what realizations these things bring you to. Do this with brevity of expression in a conversational way with seemingly effortless poetic devices and flawless prosody. Include some surprises. Don't force anything—let it flow with the beauty of Emily Dickinson, T. S. Eliot, and other great writers. It's fine to write a song that's aspirational if you wish to impart a message, but the surest way to lose your audience is to say you should or shouldn't do this or that. If it's a sad song, you should cry once in a while when you're writing it. If it's poignant, you should get a tingle or goose bump or lump in your throat. If it's a funny song, you should be laughing. Laughing hard.

I am obsessive compulsive when it comes to the song-writing craft (well, it goes much further than that), and some of my fellow successful writers get a good laugh out of my ways as they bring in big bucks pooh-poohing my old-fashioned rules. I'd rather lean toward Broadway and standards than the more loosey-goosey modern approach. Unless, of course, my assignment is to visit the dark side, which I recently did on a country song, and it got cut. It felt kinda naughty and dangerous, and I must admit it was fun cavorting with scofflaws. Yee haw.

Note: All lyrics in this column are included by permission.



*Dave Kinnoin has written hundreds of songs for the Muppets, Disney, Sesame Workshop and many other children's entertainment and educational companies. He's an award-winning recording artist for kids on his independent label, Song Wizard Records. He's also a volunteer songwriter and talent recruiter for the Songs of Love Foundation, a nonprofit that provides personalized songs for sick children. He lives in South Pasadena, California. Dave can be reached at [davekinnoin@songwizard.com](mailto:davekinnoin@songwizard.com).* 

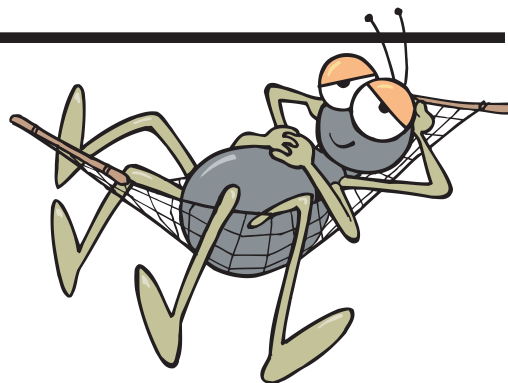
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# Hammock in the Shade

Words and music by Kathleen Rushing  
© 2006 Kathleen Rushing



Kathleen Rushing wrote this cheery, summery song about a real life, buggy adventure. She writes, "I am a retired kindergarten classroom and music and movement specialist. I continue to sing with children at various schools in the San Francisco East Bay area and visit many libraries and community events with my interactive music. One of the greatest joys in my life is sitting on the hammock with my grandkids, making up adventures as we swing and sing. Such a time is what inspired this song, when bugs invaded us and we threw ourselves off the hammock, laughing and screaming.

*verse*      A                      A7                      D                      A

1. On a ham-mock in the shade sat dear Gram-my one day, Swing-ing with her two grand-

E                      A                      A7                      D                      A                      D                      E

kids. Well, a - long came a bug, in - to Gram-my's hair it dug, and this is what dear Gram-my did

A                      *chorus*                      A                      A7                      D                      A

say: "Well, ex - cuse me, you pair, but there's some - thing in my hair. It's

B7                      E                      A                      A7

giv - ing me quite a scare. — I would scream and shake and shout, but from this

D                      A                      E                      A

ham - mock we'd fall out, so I guess I just won't care!"

1. On a hammock in the shade sat dear Grammy one day,  
Swinging with her two grandkids.  
Well, along came a bug, into Grammy's hair it dug,  
And this is what dear Grammy did say:

*Chorus*

"Well, excuse me, you pair, but there's something in my hair.  
It's giving me quite a scare.  
I would scream and shake and shout,  
But from this hammock we'd fall out,  
So I guess I just won't care!"

2. On a hammock in the shade, in Grammy's hair the bug did stay,  
Building a home and family.  
When those bug eggs did hatch, it was really quite a batch,  
And this is what dear Grammy did say:

*Chorus*





## Magic Penny Award Ceremony 2012

### Nose-to-nose On the Floor with Children

by Leslie Zak

Annually, CMN presents its Magic Penny Award to someone deserving recognition for lifetime achievement in the field of children's music. This year, for the first time, and underscoring the international nature of CMN, the "someone" was a three-in-one: the pioneering Canadian trio Sharon, Lois, and Bram. Solo folk musicians Sharon Hampson, Lois Lillenstein, and Bram Morrison were, together, very possibly the first cover band in children's music. Honored for their germinal influence in the field, they had kids and families singing and moving to (mostly) traditional music from many cultures. Their popular success in Canada, the U.S., and internationally, on stage and in media, was something of a phenomenon.

Yet, with a career that included two popular Canadian TV shows which also aired in the U.S. on The Learning Channel and Nickelodeon; twenty-two hit recordings and compilations; fully elaborated theatrical concerts complete with sets, large puppets, and back-up musicians; feature articles in major magazines; and a measure of celebrity they had not expected, they always felt "lucky to be able to bring music to families."

They were uniquely qualified and their appeal deserved because, as Morrison was quoted in *People* magazine, "We have experience—nose to nose on the floor with children—we've really done our homework. We know



kids and we respect them." They have served as ambassadors for Canadian UNICEF since 1988. As Sandy Byer said in her MP ceremony introduction, "They never lost their center...[but have always] shared their talent, generosity, empathy, respect, and spread joy and love." This truth was evident in the celebratory ceremony.


To set the scene: The weather had been decidedly damp and gray, but as the conference gathered on Sunday, the sun spiked rays in the misty rains, and beyond

the vast windows, Lake Michigan shone silver, speckled with rainbow highlights. It was a perfect backdrop for what was to come.

Continuing a CMN "call to order" tradition begun in 1999, Bonnie Lockhart and Nancy Schimmel led the opening sing-along with the namesake song that was written by the first M.P. award recipient—and Nancy's mother—Malvina Reynolds. CMN members then paid tribute to the trio's influence by offering personal favorite songs inspired by the M.P. honorees.

These included two sung by Canadian CMN members Sandy Byer ("Peanut Butter and Jelly") and Kathy Reid-Naiman ("Rags"), along with "Circle of the Sun" (Sally Rogers), Susan Salidor's hilarious take on "Five in the Bed (Roll Over)," "Hey Dum Diddly Dum," and the very old "Ooba Looba John" with Laura DeCesare, Amy Conley, Barb Tilsen, and Kathy Reid-Naiman. They were followed by Joanie Calem, Tom Pease, Frank Squillante, Jennie Heitler-Klevans, Dave Orleans, and Carole Stephens, who gave a rousing rendition of "Rattlin' Bog," then turned the mics over to Sharon, Lois, and Bram.

The hip young folksingers are now hip "old folkies," parents and grandparents whose warmth and verve have not waned over the years. Because they rarely perform together on the road these days, it was a special treat to be able to enjoy them—and their progeny, who performed here with them—in a CMN family concert mode. Starting with "She'll Be Coming 'Round the Mountain," the one song that Pete Seeger has proclaimed that "everyone needs to know how to sing and play," Sharon, Lois, and Bram rollicked through "One Elephant Went Out to Play" in English and French, "I am Slowly Going Crazy," "Doodley-Do (Waddley Acha)," and "One Bottle of Pop."

After a Q & A session where discussion flowed easily with topics such as career decisions and arcs, and "attention span today" (Bram says "The wiring [of the brain/synapses] is still the same"), the three led their theme song, "Skinnamarink," and the room had a palpable CMN glow. The 2012 award itself, as always handmade, was in the form of three almost identical but individualized quilted panels, one for each awardee, created for the occasion by artist Francie Kinoche. Each had a brand-new Magic Penny sewn on the back. 



Photos by Jenny Heitler-Klevans

# 2012 CMN Conference Zion, Illinois

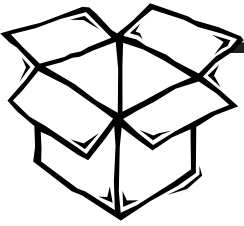
Photos by Frank Squillante, Sue Straw, and Leslie Zak



2012 CMN Conference, Zion, Illinois


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## 2012 CMN Silent Auction Contributors

The silent auction fundraiser held at the October 2012 Annual Conference in Zion, Illinois, was a resounding success. Special thanks to everyone who donated CDs to the Taste of CMN Basket and to those who donated to the Cash and Carry Table! We are grateful for the generous support given by these contributors.


Peter Alsop (DVDs)  
Mara Beckerman (CDs, book, T-shirt)  
Liz Benjamin (music pin and earrings)  
Debbie Block and Bill Harley (woven place mats/napkins)  
Jacki Breger (book, DVDs)  
Liz Buchanan (Finger Play Fun Packet)  
Sandy Byer (jewelry, Hmong purse and fabric, Laotian purse)  
Joanie Calem (wall hanging, book cover, guitar tuner/  
metronome, dish, unstrung instrument, tin whistle, book/  
cassette)  
Amy Conley (glass pendant)  
Brigid Finucane (cat portrait and stand, book)  
Fran Friedman (CDs)  
Jackson Gillman (performance coaching)  
Judy Caplan Ginsburgh (hand-knit hat and scarf)  
Ken Heintz (baskets)  
David and Jenny Heitler-Klevans (video enhancer)  
Candy Heitner (djembe)  
Margaret Hooton (Limberpony)  
Carol Johnson (xylophone and stand, keyboard)  
Dave Kinnoin (books, cookies)  
Eve Kodiak (Rappin' on the Reflexes)  
Jodi Koplin (Witchy Witch)  
Diana Laffey (puppets, book)  
Adam Miller (CDs)  
Music Together (book, CD)  
Bruce O'Brien (shruti box, djembe and stand)  
Tom Pease (raspberry peach pie)  
Sarah Pirtle (one of Bob Blue's favorite shirts)  
Connie Purcell (biscotti)  
Susan Salidor (wine, crocheted bags, puppets, handheld  
wooden xylophone, songbook, book, CD)  
Mara Sapon-Shevin (book, socks, hat)  
Nancy Schimmel (earrings)  
Patricia Shih (audio tapes)  
Anna Stange (home-canned foods)  
Anna Stange and Lisa Heintz (crocheted T-shirt rug)  
Gari Stein (cookies)  
Sue Straw (books, Rhythm Band Sing & Play, Boomwhackers)  
Barbara Straw (handmade bags for iPads)  
West Music (Boomwhackers) 

## Save the Date!

The Children's Music Network 2013 Annual International Conference will be held at the beautiful Presentation Center in Los Gatos, California, October 18–20.

As at every conference, we will have endless opportunities to sing together, network, and learn, both professionally and informally, while we explore CMN's mission of celebrating the positive power of music in the lives of children.

Do you have: Ideas for workshops? Activities that you would love to offer? Thoughts of how to get the word out about the conference and CMN? Friends you want to make sure can make it and need to know now? Items to donate for the silent auction? Contact Nanci Schneidinger (nanmusik@pacbell.net) or Joanie Calem (jcalem@columbus.rr.com).

We are looking forward to another wonderful time of sharing music with all of you. 



## The 2013 Children's Music Network Annual International Conference

will again be held at the  
Presentation Center  
in Los Gatos, California  
**October 18–20**  
Come one come all!

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## CMN Board News and Notes

### An Anniversary Year Filled with Planning and Reflection

by Liz Buchanan

The Children's Music Network celebrated its twenty-fifth anniversary this past year, and the board took this milestone as an opportunity for reflection and strategic planning. We're examining who we serve, what our goals are, what we'd like to be doing in the next twenty-five years, and how we might gather more people to join us in that adventure.



Part of the process is considering the goals of CMN as an organization and how well we're meeting them. One of CMN's most important goals is to provide a network for people who love making music with children. Our membership is open to anyone who values music for and with children: performers, teachers, librarians, parents, and many others.

It's also a goal of CMN to provide opportunities for our members to share songs, including original songs written by the many singer/songwriters in our group and songs from a variety of sources and traditions that we hope to pass along to the next generation. "Song swaps" are an important and valued CMN tradition.

One likely outcome of our strategic planning process is the expansion of the song resources we offer to the public. The Peace and Environmental Resources Pages on our website contain some excellent and useful songs, but we haven't added much to them recently. We'd like these pages to be truly up to date, providing a resource for CMN members and also for teachers, librarians, and others who value songs for education and inspiration.

I hope we will expand the topics we cover in our song resources. The board has discussed creating a new resource list of songs from many cultures, languages, and traditions—a true "Multicultural Resource Page." We've also talked about adding a resource list of songs for teaching literacy skills. If helping build our resource pages interests you, please let us know, as we would love to have some volunteers.


Expanding our song resources is part of letting the world know what CMN stands for. As an organization, we're committed to promoting nonviolence, diversity, cooperation, and protecting the earth. While most of us sing about a variety of topics—not only social change—I think CMN members share a belief that singing really does have the power to change children's lives and create a better world.

We are pleased that certain members stepped forward to help us in the strategic planning process. Lenka Zbruz and Patricia Shih took the time to advise us during our planning retreat in June 2012, and Jacki Breger committed a significant amount of time and energy to lead our planning process. We owe Jacki a huge debt of gratitude.

We're excited by several other new initiatives that we've begun in the past year. We have decided to do a membership drive each spring, and to offer a prize for the person who brings in the most new members during the drive. The reward is a reduced price to attend the annual conference, or a reduced price for CMN dues. Look for more information this spring.

In the area of fundraising, we're hoping that more members will become "sustaining donors" to CMN. Becoming a sustaining donor simply means that you agree to provide ongoing contributions to CMN. Some people have decided to give to CMN on a monthly basis by providing automatic withdrawals on a credit card. Giving just a few dollars per month can add up! We hope more members will consider donating to CMN on a monthly basis. You can sign up online at <http://www.cmnonline.org/donate.aspx>. You can also sign up to be a sustaining donor on an annual basis by committing to give a certain amount each year over a three-year period.

We are also pleased to be expanding the ways we communicate with the wider world. Our CMN blog has been online for a year, offering a new way to publicize our members' viewpoints, share songs, and let people know about the work we do. We have expanded our social networking presence, too. This is very important as we seek to attract a younger and more diverse membership who will keep us going for another twenty-five years. We were very excited about the diversity of musicians who attended our 2012 conference in Zion, Illinois. One of our top goals is to reach out to a widening circle of musicians, teachers, and others who can bring their talents and ideas to CMN.

It's an exciting time to be on the CMN Board as we plan for our organization's future. We've recently taken steps to streamline our meeting process and improve board communications. Our standing committees on membership, fundraising, and marketing are open to members and nonmembers, so if helping CMN in one of these areas interests you, let us know. We hope to recruit some new people to run for seats on the board in our 2013 board election; if you have thought about joining us, we'd be very happy to hear from you. Whatever role you wish to play in CMN, the board appreciates your thoughts, questions, and suggestions. Here's to another twenty-five years of CMN! 



# Tell Me Your Story

Words and music by David and Jenny Heitler-Klevans  
© 2009 Magillacutty Music, ASCAP  
(See page 32 for more information)

**chorus**

C G Am F C G

Tell me your sto - ry, I want to know what life was like

Am G C G Am

so long a - go. Tell me your sto - ry, I want to

F C Am F C G C

hear how things have changed o - ver the years.

**verse**

Am D F

1. Sit - ting on the so - fa next to Grand - pa, I start - ed ask - ing

G Am

ques - tions 'bout his life. "Did you have T - V - when you were my

D F G

age?" "How did you ask Gram to be your wife?" His

F C Am

voy - age to this coun - try was ex - cit - ing. He learned the lan - guage,

C G F

o - pened up a store. Eyes twin - kled when he talked a - bout his chil -

C Dm F G

- dren, tears came when he thought a - bout the war.

# Tell Me Your Story

continued from previous page



**Chorus**

C G Am F C G

Tell me \_\_\_ your sto - ry, \_\_\_ I want \_\_\_ to know what life \_\_\_ was like

Am G C G Am F

so long \_\_\_ a - go. Tell me \_\_\_ your sto - ry, \_\_\_ I want \_\_\_ to hear

C Am F C G C

how things \_\_\_ have changed o - ver \_\_\_ the years.

**verse**

Am D F

2. Out a-round the block I saw my neigh - bor. We start - ed talk - ing

G Am

'bout her mem - o - ries. \_\_\_ I was a-mazed at all the things she'd been

D F G

\_\_\_ through, her sto - ries filled with so much his - to - ry. \_\_\_

F C

\_\_\_ She grew up in the South \_\_\_ with seg - re - ga - tion, \_\_\_ where

Am C G

un - fair laws kept blacks a - way from whites. \_\_\_ Her

F C

eyes gleamed with fierce de - ter - mi - na - tion. \_\_\_ She

Dm F G

nev - er gave up fight - ing for \_\_\_ her rights. \_\_\_

continued on next page

**Tell Me Your Story**

→ continued from previous page



**chorus**

C G Am F C G

Tell me \_\_\_ your sto - ry \_\_\_ I want \_\_\_ to know what life \_\_\_ was like

*Descant:*

Tell me \_\_\_ your sto - ry \_\_\_ I want \_\_\_ to know

Am G C G Am F

so long \_\_\_ a - go. Tell me \_\_\_ your sto - ry \_\_\_ I want \_\_\_ to hear

so long \_\_\_ a - go. Tell me \_\_\_ your sto - ry \_\_\_ I want \_\_\_ to

C Am F C G C **bridge**

how things \_\_\_ have changed o - ver \_\_\_ the years. Some

hear o - ver \_\_\_ the years.

Em Am F

peo - ple think that his - to - ry \_\_\_ is bor - ring \_\_\_ Just end - less lists of

C G Em

plac - es, dates and names. \_\_\_ But his - to - ry \_\_\_ is real - ly peo - ple's

F Dm F G

sto - ries, \_\_\_ the hard - ships that they fin - 'lly o - ver - came. \_\_\_





**Chorus**      G                  Am                  F                  C                  G

Tell me \_\_\_ your sto - ry \_\_\_      I want \_\_\_ to know      what life \_\_\_ was like

Tell me \_\_\_ your sto - ry \_\_\_      I want \_\_\_ to know

Am                  G                  C                  G                  Am                  F

so long \_\_\_ a - go.      Tell me \_\_\_ your sto - ry \_\_\_      I want \_\_\_ to hear

so long \_\_\_ a - go.      Tell me \_\_\_ your sto - ry \_\_\_      I want \_\_\_ to

C                  Am                  F                  C                  G                  C

how things \_\_\_ have changed      o - ver \_\_\_ the years.

hear      o - ver \_\_\_ the years.

**tag**      G                  F                  C                  G                  C

Tell me \_\_\_ your sto - ry \_\_\_      I want \_\_\_ to know.

Tell me \_\_\_ your sto - ry \_\_\_      I want \_\_\_ to know.



More song information continued on next page ↪



## Tell Me Your Story

Words and music by David and Jenny Heitler-Klevans  
© 2009 Magillacutty Music, ASCAP

This song was commissioned by the Camp Hill School District in Pennsylvania as a theme song for a Two of a Kind oral history songwriting residency in which the students interviewed members of their community and then wrote songs based on these life stories. David and Jenny Heitler-Klevans, a.k.a. Two of a Kind, have done oral history songwriting residencies in a number of schools over the years, originally inspired by a workshop presented by Larry Long at a national CMN conference. (See music for this song on pages 28–31.)

### Chorus

Tell me your story, I want to know  
What life was like so long ago.  
Tell me your story, I want to hear  
How things have changed over the years.

1. Sitting on the sofa next to Grandpa,  
I started asking questions 'bout his life.  
“Did you have TV when you were my age?”  
“How did you ask Gram to be your wife?”  
His voyage to this country was exciting.  
He learned the language, opened up a store.  
Eyes twinkled when he talked about his children,  
Tears came when he thought about the war.

### Chorus

2. Out around the block I saw my neighbor.  
We started talking 'bout her memories.  
I was amazed at all the things she'd been through,  
Her stories filled with so much history.  
She grew up in the South with segregation,  
Where unfair laws kept blacks away from whites.  
Her eyes gleamed with fierce determination.  
She never gave up fighting for her rights.

### Chorus

### Bridge

Some people think that history is boring,  
Just endless lists of places, dates, and names.  
But history is really people's stories,  
The hardships that they fin'ly overcame.

### Chorus

### Tag

Tell me your story, I want to know.

## New Sounds

Compiled by Barbara Rice

*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.*



### THE CAT'S PAJAMAS

#### **Backseat Driver**

*Backseat Driver*, the newest album from The Cat's Pajamas, delivers family fun on wheels. *Backseat Driver* features eleven songs for wiggling, singing along, and playing over and over, tailored to kids ages two to eight. Fan favorites like “Driving In My Car,” and “How Many People In A Family” showcase The Cat's Pajamas' signature high-octane live sound. *Backseat Driver* is storytelling music brought to life with stellar musicianship, rich four-part harmony, and a big band sound that will jump out of the speakers and make families move!

*The CD is available at the Cat's Pajamas website, [www.howlinrecords.com](http://www.howlinrecords.com); on Facebook and Twitter; and through iTunes, CD Baby, and library distributors Midwest Tape and AV Cafe.*

### VARIOUS ARTISTS

#### **All About Following Your Dreams...Big and small**

This compilation album contains humorous and reflective songs, poems, and parables about creativity and dreaming about life's path. The album's subject matter spans self discovery, the enthusiasm to dream and achieve, diversity, teamwork, self acceptance, and hope for a better tomorrow. Many creative aspects of one's youthful aspirations are explored in an intriguing way within this collection of excellent performances of poetry and music. You'll find yourself visiting the album's new friends over and over again with your whole family. The roster of artists in this collective vision includes a number of recognized, award-winning artists—many of them CMN members. All of the net proceeds from this album are being donated to the “I Have A Dream” Foundation, which is working to expand educational opportunities for all students. The foundation helps students in low-income communities across the nation get to, and through, college so that they can achieve their greatest dreams.

*The CD is available online at:  
[http://www.allaboutfollowingyourdreams.com/All\\_About\\_Following\\_Your\\_Dreams/Home.html](http://www.allaboutfollowingyourdreams.com/All_About_Following_Your_Dreams/Home.html)*

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## JUDY PANCOAST

### ***Christmas with Mrs. Claus***

Judy Pancoast has just released her sixth CD and her second Christmas CD, entitled *Christmas with Mrs. Claus*. It is a holiday fantasy in which Mrs. Claus invites you to her North Pole home to share cookies with her, talk about the true meaning of Christmas, and listen to Christmas songs by her favorite singer, Judy Pancoast. It features seven original songs, traditional carols, and a guest appearance by CMNer Dave Kinnoin, as well as a special appearance by public broadcasting's David Brancaccio.

The CD is available on her website, [http://judypancoast.com/tune\\_room\\_store.htm](http://judypancoast.com/tune_room_store.htm), for \$15 (plus s&h).

## SULINHA BOUCHER

### ***Imagination***

Released in June 2012, *Imagination* from Sulinha Boucher is a collection of children's music. Most of the songs are written by Sulinha with lyrics written by her twelve-year-old daughter, Julia Boucher. The album also features the songs "Alligator in the Elevator" by Rick Charette and "Zoom Zoom Zoom" by Ellen Allard. "Down by the Bay" is played with a Brazilian samba feel.

You can listen to samples or purchase the physical CD or digital songs by going to Sulinha's website, <http://www.sulinha.com>, or CD Baby.

## SUSAN SALIDOR

### ***Come and Make a Circle 3***

*Come and Make a Circle 3: Even More Terrific Tunes for Children and Those Who Love Them* is the newest addition to Susan's award-winning Circle series. With a focus on songs for circle time, the CD is divided into categories like "Songs That Teach" and "Let's Dance" that help early childhood educators quickly locate appropriate songs for their curriculum needs. The CD contains eighteen brand-new, original songs and one cover song by CMNers Peter and Ellen Allard, "Building a Better World." Susan's songwriting gets to the heart of childhood and parenting, and each track is lovingly crafted with lively arrangements and uplifting vocals.

CDs cost \$15, and are available through Susan's website, <http://www.susansalidor.com/>, iTunes, CD Baby, and Amazon.



## PAUL NYE

### ***My Favorite Teddy Bear Is You!***

Paul Nye's sophomore kids' music release with songs targeted to kids from preschool up to age seven is a circus of fun for the whole family. Paul finds a catchy hook or riff and puts it down with a strong beat in a wide range of musical styles to get the family laughing and dancing. A number of the songs on this disc—such as the reggae-infused "Forgive and Forget"—were co-written by several of Paul's young friends and students, who were also involved in the decision, selection, and mixing processes of making the recording. (Yes, they all received royalty checks.) Rather than include lyrics in the CD inner sleeve, Paul opted to tell a story of how each song was written—where the idea came from. The cover features a red toy box with Paul's name painted on it by his now ninety-year-old mom, Dorothy, when Paul was three. His mom says that oranges used to be shipped to grocery stores in those wooden boxes. The toy box is a treasure, plus it's a great home for all of Paul's stuffed toys when he takes them out on tour.

The best way to order the CD is online through CD Baby for \$12.97. More information is also available at <http://www.paulnye.com>.

## "MISS CAROLE" STEPHENS

### ***Season Sings!***


Winter, spring, summer, fall—thirty sing-along, do-along songs from Miss Carole! From "Hat and Jacket, Pants and Boots" to "Jump in the Puddles," you'll find songs early childhood teachers and students will love. Make a flannel board for spring "Flowers," or put a scarf over your head and become one of the "Ten Little Goblins." It's all fun and developmentally appropriate. Miss Carole sends a special thank you to the CMNers who shared music with her for this project: Debbie Carroll, Jean Young, Kathy Birk, and Margaret Hooton.

Get the CD from CD Baby, or for a special CMN discount price, contact Carole directly at <http://macaronisoup.com>.

## SARAH GOSLEE REED

### ***Plenty***

These songs address the differences between needs and wants as illustrated in the first track, "All Living Things," which was written by three classes of first graders; such wisdom and whimsy in their words! A portion of each CD sale is donated to Black River Middle School in Sullivan, Ohio, to help fund children's mental health programs. May the song in memory of Wes Garrett, "The Hole in His Heart," remind us to get close to each other, to talk, to love, to distinguish wants from needs, and to recognize the plenty that we all have.

CDs can be ordered directly from Sarah at 1102 New Gambier Rd., Mount Vernon, OH 43050, or through her website, <http://www.sarahgosleereed.com>, or CD Baby. 



## Regional Reports

Please refer to the list on page 35 for contact information. In addition to the reports found here, you may find more recently updated information about regional activities on the CMN website: <http://www.cmnonline.org>.

### MID-ATLANTIC

We are pleased to announce that The Music Experience for Young Children's brand-new YouTube channel features half a dozen fun songs taped at April's CMN/TME workshop and song swap. This wonderful resource is at <http://www.youtube.com/kidsmusicexperience>.

Looking ahead, here's a heads-up (especially to those of you in the southern end of our Mid-Atlantic territory) to mark your calendars for Friday, April 5, 2013, when we'll be once again making merry in Maryland. Watch for details as they are finalized.

### NEW ENGLAND

CMN New England members held a potluck in July in Arlington, Massachusetts, to greet Californians Jessica Anne Baron and her son Elias during their summer stay in Boston. Jessica is the founder and executive director of Guitars in the Classroom. She shared with us some sample lessons from this innovative program designed to bring more music into classrooms by giving guitars to teachers. GITC trains teachers to use guitars—often donated—in teaching various subjects. GITC has put special emphasis on teaching sustainable living through music with help from their book of simple guitar songs, *The Green Songbook*, that includes many written by CMN members.

The GITC program helps students learn subject matter through music, a technique that has proven to help memory functioning.

Jessica demonstrated her method of helping teachers feel at ease with the guitar, a task not always easy for an adult who has never played an instrument. Once teachers feel at ease with some open tunings and simple chords, they learn how



*Jessica Baron shares Guitars In the Classroom techniques with Marcia Taylor and other New Englanders at a gathering last summer.*

to write songs with their students, not only conveying subject matter but experiencing the group process, creative problem solving, poetic language, and more. Jessica herself has a background in psychology, which seems to have given her some great insight into how GITC should be taught to adults. For more details on the GITC program and techniques, see the article in *Pass It On!* #69, Fall 2011, available on the CMN website at <http://www.cmnonline.org/pio-article.aspx?ID=65>.

A bonus for our CMN get-together was that Jess's son Eli brought his new five-string banjo, and he offered on-the-spot lessons to a few attendees. One person was so excited that she signed up for Jess's week-long August workshop—and loved it! Thanks to all who added your enthusiasm to a great night.

We've set the date of our New England Regional Gathering for Saturday, March 23, 2013, from 9:00 a.m. until 5:00 p.m. at the Fountain of Grace Academy, 427 Turnpike Street (Route 138 South), in Canton, Massachusetts.

### NEW YORK METRO


On Saturday, November 17, twelve CMNers, some of them longtime members and a couple of brand new ones, came together for a wonderful afternoon of song sharing and discussion hosted by librarian Rosemary Rasmussen at the White Plains Library in Westchester County, New York. The event was co-sponsored by the library, which is a CMN member.

The theme for the afternoon was exploring the connections between children's literature and music, and many great songs were shared, round-robin style (except with a lot more talking). Partway through, a young mother came in with four youngsters who sat right down in the circle and absorbed it all with shy smiles on their faces.

Two CMNers from outside the New York Metro area, Jay Mankita from western Massachusetts and Andy Morse from Albany, were able to attend because they happened to be in the area. We spoke about keeping the energy going by hosting events in diverse parts of the New York area: in the city, Long Island, and New Jersey, as well as in Westchester and Fairfield Counties.

### NORTHERN CALIFORNIA

Kathleen Rushing, a new and enthusiastic CMN member, made all of the arrangements for our September 30 Northern California regional meeting at the Dublin Public Library. The afternoon session was preceded by lunch in a historic barn that is part of the nearby heritage park and museum. Sunday afternoon regulars at the library apparently include families who come for an earlier story hour. Several of those families came into

our meeting space to form the audience and participated as CMN members shared their songs. It was a happy, successful sharing for all concerned. In the photo on this page, Kathleen is shown with Nanci Schneidinger's ninety-two-year-old mother, who comes to the regional meetings whenever possible. 



*Kathleen Rushing (l.) and Liesel Tilles at the Northern California regional gathering*

Minutes of 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 website.



## **Regional Representatives\* and Contacts**

*If you are from an area that does not have a contact listed, please feel free to contact the person who lives closest to you.*

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\* CMN regional representative 



# Birthday

Words and music by Joni AvRutick  
© 2008 Joni AvRutick

Joni AvRutick and Gigi Weisman brought down the house with their consummate musicianship and hilarious performance of Joni's song during the round-robin at the 2011 CMN conference in Hyannis, Massachusetts. Joni writes, "There are never too many birthday songs! This one, with its playful rock and roll feel, has been a frequently requested favorite with both kids and adults. On our recording and when we perform, Gigi adds some doo-wop harmony and bluesy violin."

**B7 C7 B7 A7 E7 B7 C7 B7 A7** *verse*

1. It's your

**A A7 B7**

birth-day, it's been giv-en to you. May you spend it how you wan-na, with a

**D7 C#m7 D7 F#m7 F#m**

good friend or two. May you walk in-to the de-sert to look at a flow-er. It's your

**B7 C7 B7 A B7 C7 B7**

birth-day, may you rec-og-nize your pow-er. It's your birth-day, may you rec-og-nize your

**A Bm7** *chorus*

pow-er. You say you've nev-er done much. You've got

**C#m7 Cm7 Bm7**

prob-lems, but no so-lu-tions. I see you when our

## Birthday

➔continued from previous page

or - bits touch. You're start-ing a new rev - o - lu - tion! 3. It's your  
 birth-day, you can shed some tears. You can take a look be - hind you, you can  
 count all the years. You can car-ry on from mid-night in ways you've nev - er been. It's your  
 birth-day,-and it's time to be-gin. \_\_\_\_ It's your birth-day, and it's time to be-gin. \_\_\_\_

1. It's your birthday, it's been given to you.  
 May you spend it how you wanna, with a good friend  
 or two.  
 May you walk into the desert to look at a flower.  
 It's your birthday, may you recognize your power.  
 It's your birthday, may you recognize your power.

2. It's your birthday, you've been born at last.  
 All that kicking in the belly, now that's in your past.  
 And presently the one you are has learned to survive.  
 It's your birthday, I'm so glad you're alive.  
 It's your birthday, I'm so glad you're alive.



### Chorus

You say you've never done much.  
 You've got problems, but no solutions.  
 I see you when our orbits touch.  
 You're starting a new revolution!

3. It's your birthday, you can shed some tears.  
 You can take a look behind you, you can count all  
 the years.  
 You can carry on from midnight in ways you've  
 never been.  
 It's your birthday, and it's time to begin  
 It's your birthday, and it's time to begin.

### Chorus

Repeat verse 3

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## Thoughts to Chew

### Another Set of Glasses

by Peter Alsop



In order to write and perform songs that connect with kids, “kid performers” put on our “kid glasses” to see what the world looks like through a kid’s eyes. We advocate for them by presenting their views of the world to grown-ups (“blown-ups,” as Utah Phillips called them). We’ve all heard songs written for children by adults who are still wearing their “blown-up glasses.”

Do what your parents say!  
And never disagree!  
Say “please” and “thank you;” eat your peas!  
Then you’ll grow up like me!

Definitely “adult glasses.” So let’s look at the wisdom of putting on another set of glasses. I’ve learned and grown so much from doing this myself that I know it will provide some useful “thoughts to chew” for other Children’s Music Network members.

Let’s look at an example. It’s impossible for me to really “know” what it’s like to be a woman in our society, even if I have a great imagination. But I can try on a set of “woman’s glasses” by seeking out stories from my women friends and colleagues. If I listen closely, I may get a glimpse into a woman’s life; her concerns and her feelings. When I understand a bit of what women face, I can be a better friend to my women friends and a better father to my daughters. That awareness shows up in my songs and stories, my stage patter and my selection of material.

The more different sets of glasses we try on, the more clearly we see how power and privilege work in our society. With our “kid glasses” we can explore the dynamics of being a kid in an adult-centered culture and gather information about how some of the ridiculous upside down priorities in our world came to be. We can use songs and humor to present what we’ve learned in ways that might help kids *and* parents clearly see better ways to do things. Everyone in my audience, including myself, has actually been a child, so it’s not much of a jump for all of us to try on our kid glasses and look at our lives. Our similar experiences become a common denominator for us to put the inequities of privilege and power out on the table for examination.

You’re bigger, bigger, bigger than me!  
Bigger, bigger, bigger than me!  
And you can make me do things  
Even when I don’t agree ‘cause you’re bigger,  
Bigger, bigger, bigger than me!  
There’s always someone bigger  
Who’ll disagree with you

And sometimes make you do things that you  
Don’t want to do.

Big people throw their weight around  
When they’re feeling bad,  
So please don’t pass it on to me  
If someone bigger made you mad.

Excerpt from “Bigger, Bigger, Bigger,” on *Stayin’ Over*  
album

© 1987, Moose School Music (BMI)

When kids say “No fair!” it’s most often because something is not fair! I used to tell my kids, “You’re right. It’s not fair, but I’m the parent, you’re the kid. If you want a fair, go to Pomona!” (Site of the world-famous Pomona Fair, of course!). Just because it’s not fair doesn’t mean that those of us with power have to make it fair. Many of us have access to resources and opportunities that are not available to others. We do not live on a level playing field. Parents and other blown-ups have more power and privilege than kids.

The most interesting part of this system of privilege is what’s hidden. When we buy into our own privileged status without understanding the costs, we deepen our own impoverishment in subtle ways that we don’t even see. We want to keep privileges we have, so we don’t rock the boat, and in doing so, we miss opportunities to learn and grow. These lessons are sometimes painful, but that’s where our growth edge exists.

Growing up in my family of origin, my dad seemed to have all the votes. He didn’t choose to give up his privileges. In my current family, with my wife and two daughters, I somehow ended up with only one vote. I don’t remember choosing that! “No fair!” What’s nice is that I now see that learning how other people see things is not giving up power or privilege. And the cost of not learning that is a life with a more limited range of experiences, including love and delight.

I wanna try it! I wanna try it!  
Give me a chance to learn  
I wanna try it! I wanna try it!  
It’s my turn!  
My Dad bought a toy for me  
He opened up the box  
He read directions, set it up  
Then he broke it while I watched! Not again Dad!

Excerpt from “I Wanna Try It!,” on *Stayin’ Over* album  
© 1987, Moose School Music (BMI)

As grown-ups, we smile when we see a child trying something beyond their abilities. We may even discourage them from trying, because we want to save them the pain of failure. I’ve caught myself, with the best of intentions, stopping my own child’s forward movement on a project.

“Sweetie, that will never work! You have to use tape.



String will just fall off. Trust me.”

“I can do it Dad!”

So I reconsider and put on my “kid glasses” and here’s what I see. I see that it looks like it might work. I see that I don’t want to get up right now and look for tape. I see that my Dad knows lots of stuff, and he’s usually right, but I know lots of stuff too, and sometimes I’m right.

I’ve also learned to take a closer look at what’s really going on when I look through my Dad glasses. I can see that I’m being unnecessarily controlling. I see that there is no real danger for my child. I see that if it doesn’t work, my kid will have learned something, and if it does work, then I will have learned something. I see that we’re not late and I’m not in a hurry (as usual), so I can stay and watch without pressuring the situation. And guess what? Eighty-five percent of the time, I’m right. (This is a straw poll, so these figures might be skewed a bit in my favor.) But fifteen percent of the time my kid makes it work with string. And I’ve just been reminded that I’m not always right. What a blessing!

Some “men’s glasses” make it hard to see the sexist, patriarchal society we live in, and a set of “American glasses” can hide the fact that no matter how little we have, there are millions of others with less. So we slip on our “homosexual glasses” and notice the glaring lack of examples of healthy homosexual relationships and families in the media, and our “people of color

glasses” flash all the negative references about “people of color” across our field of vision, things we’ve never noticed before! Our “disabled person glasses” make it clear that we need a ramp to get our wheelchair out of the street onto a sidewalk.

So I encourage each of us “children’s performers” to make the choice to try on another set of glasses. Like children, many of us feel left out and disregarded, with a sense that the ability to make our lives work better is in the hands of someone else. But with our “kids artist glasses” on, we can see that all of us, regardless of the oppression we’ve endured as native people, teens, elderly, non-English speaking, hearing impaired, non-Christian, little people, overweight people, or members of any other disenfranchised group, all of us also hold privileges in other groups. And what we can learn, we can share through our music with kids and parents. This is our craft. When we do it well, our songs help others learn to set boundaries and to speak up for themselves so we can all live together with more understanding and compassion.



*Peter Alsop has a PhD in educational psychology and has worked as a New York City school teacher and as the director of a residential treatment center for emotionally disturbed adolescents. He has also produced songbooks and twenty award-winning albums. He is a father and grandfather.*



## Spread the Word About CMN

Do you mention CMN at your gigs, workshops, teacher trainings, or other events? We have new brochures with separate inserts developed for teachers, performers, and librarians. To order a supply to distribute, contact Jane Arsham at [office@cmnonline.org](mailto:office@cmnonline.org) or 339/707-0277.

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# St. Francis Prayer

Words attributed to St. Francis of Assisi  
Composer unknown

This simple song can be sung in unison or as a round. *Pass It On!* Songs Editor Brigid Finucane writes, "The song came to my attention while working on the last issue of *PIO!* with Jan Graves, CMN's graphic designer. While discussing the peace, family, and celebration themes for this issue, Jan exclaimed, 'I have the perfect song! I learned it from Joanne (Hammil), and we often do it at our church.' She then magically produced a lead sheet, the origin of which is shrouded in mystery. Sol Weber and Joanne Hammil, CMN's resident rounds scholars, were unable to provide a provenience. The melody has no known composer, and though the lyrics come from a poem attributed to St. Francis, one website refutes that claim as well."



For more on the song's history, see

<http://www.franciscan-archive.org/patriarcha/peace.html> (English translation)

or the original poem in French, <http://www.franciscan-archive.org/franciscana/peace.html>.

Jan's church choir at the United Church of Rogers Park, a United Methodist church in Chicago, leads the congregation in singing the round in the linked sound file.

1 2 3 4  
May I be an in - stru - ment of peace; \_\_\_\_\_

5 6 7 8  
may I be an in - stru - ment of peace. \_\_\_\_\_



May I be an instrument of peace;  
May I be an instrument of peace.

## 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...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...

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 2013 issue:  
May 4, 2013**

**Deadline for Winter/Spring  
2014 issue:  
October 15, 2013**

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

Hassaun Ali Jones-Bey  
P.O. Box 1002  
Alameda, CA 94501  
[music@boundlessgratitude.com](mailto:music@boundlessgratitude.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 seasonal song...
- ✓ a song representative of cultural diversity...
- ✓ a song written by people from various parts of the continent or the world...
- ✓ a song on a topic that is in some way representative of CMN's mission.

Songs should be submitted using Finale or in a lead sheet format. It is the responsibility of the submitter to provide a notated song. Please send an MP3 file or a recording; online issues now provide a direct link to each song.

Each submission should include

1. Title of song
2. All authors of words/music
3. Copyright date and name of copyright owner(s)

Copyright ownership remains with the author. Upon acceptance, a permission to print form must be signed by all authors.

**Send songs to:**

Brigid Finucane  
Songs Editor  
[gardengoddess1@comcast.net](mailto:gardengoddess1@comcast.net)



### CALL FOR NEW RELEASES!

**Send notification of items released in the last year to:**

Barbara Rice  
[berice@bitstream.net](mailto:berice@bitstream.net)

**Please include date of release in description.**

### CALL FOR LETTERS TO THE EDITOR!

**Letters to the Editor may be sent to:**

Hassaun Ali Jones-Bey  
P.O. Box 1002  
Alameda, CA 94501  
[music@boundlessgratitude.com](mailto:music@boundlessgratitude.com)

**Submission via e-mail is preferred.**

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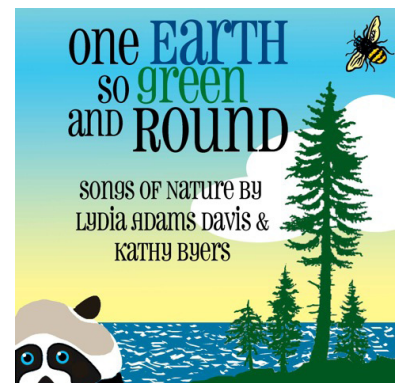




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