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

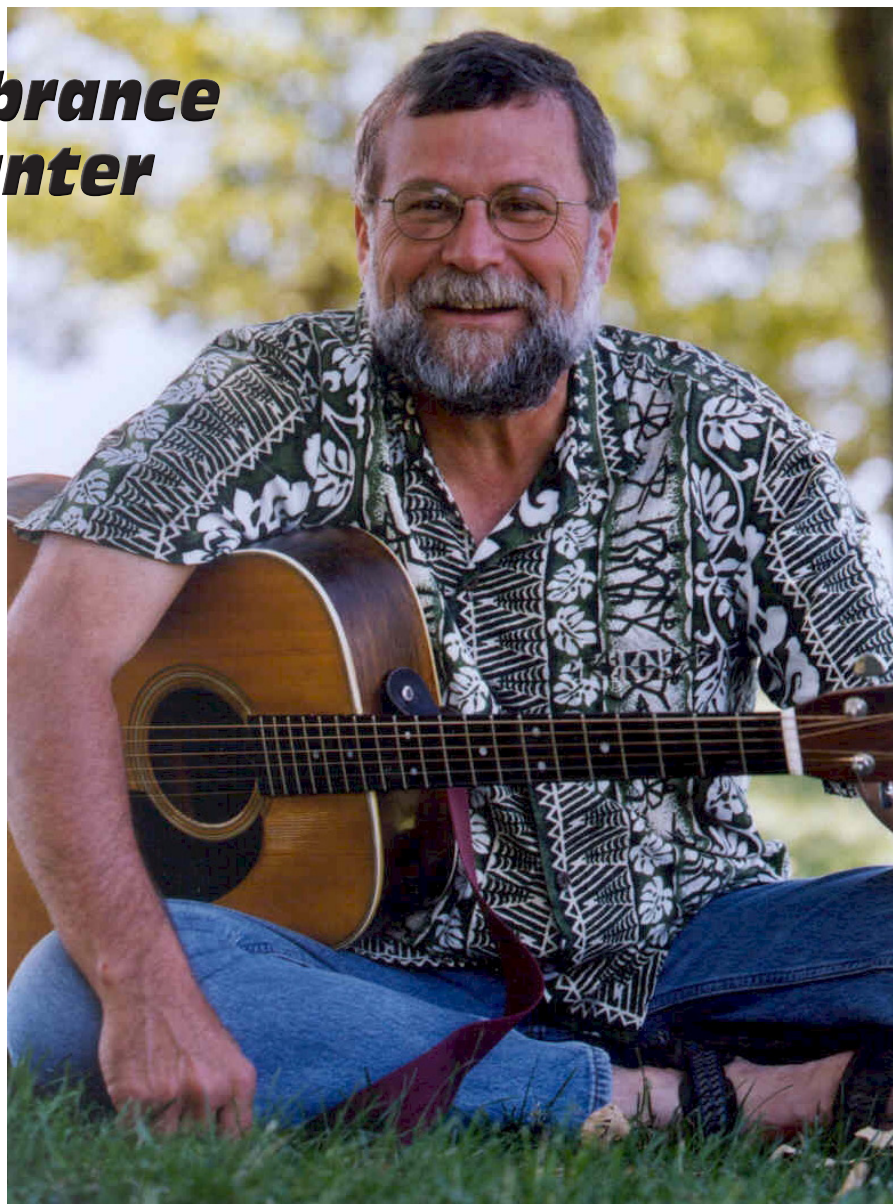
ISSUE # 75

Fall 2013

2013 Magic Penny Award Recipient

A Remembrance of Tom Hunter

**With
Gratitude
for His
Inspiration**



Inside...

- Fun songs for early literacy learning ■ Conferences like family reunions ■
 - Organic Crowd Control ■ Writing a Song that Sells ■ A Lift in the Last Verse
 - CMN members at Kindiefest ■ Looking Back, Around, and Ahead ■
-

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.

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**With Gratitude
for his Inspiration**

A Remembrance of Tom Hunter

by Tom Pease

"It Matters."

Tom Hunter spoke these words many times to encourage anyone he knew who worked with children, and the phrase still resonates with us five years after his death. Tom will receive CMN's Magic Penny Award posthumously in October. His music, his words, and his life are all incredible examples of the values that are central to CMN. The work we do matters, the songs we sing matter, and the children we meet all matter deeply. Our award to Tom is a reminder of his simple truth: It matters.

Each year since 1999 CMN has recognized individuals whose work has celebrated the positive power of music in children's lives, and Tom's life embodied these values. As a musician, educator, mentor, and advocate for children and their teachers, Tom shared his love of song and singing across this country and beyond, whether doing a school assembly, public concert, conference keynote, or educational workshop, or simply sitting on a classroom floor singing with kids. Tom was a community builder and a deep listener, and music was always at the center. "Simply put," he said, "We need to sing more. The benefits are huge."



For well over forty years, Tom wrote and sang songs to help us learn, teach, celebrate, grieve, believe, play, and tell the stories of our lives: "I want my music to be grounded in the realities of what kids and teachers know. I want it to ring true as it helps people laugh, cry, remember, celebrate, and learn."

Tom was a seminar presenter for the Bureau of Education and Research for fifteen years, a cofounder and codirector of the Northwest Teachers Conference established in 1996, and a popular presenter at countless statewide and national events for the National Association for the Education of Young Children.

His ears were always open to noticing and listening to the stories of those around him. In Tom's introduction to his book of essays, *Visits to the Heart of Education: Remembering What's Important*, he wrote, "If I bring reminders of what's important in education, they come from finding those moments when the heart shows up, moments that peek around the corner and need to be invited farther into the room so we can see them. Such moments might seem ordinary but they are way too important to be captured in test scores. They fill teachers (and sometimes children) to overflowing."

Tom's songs found their way into children's lives through camps, churches, and schools, and via his many recordings, made with family, friends, and colleagues Bev Bos and Michael Leeman. His songs were also recorded and sung by many others; in fact, his song "May the Work We Do" has

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With Gratitude

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become an anthem at CMN conferences and gatherings.

“May the work we do make the world we live in
A little more worthy of our children.”

Advocacy with teachers is also one of his legacies. He encouraged teachers to follow their hearts and realize the importance and value in sharing who they are and simply being “as human as human can be” with their students. This big, playful, warmhearted man nudged teachers to allow room for children to be big and loud and sing their songs. He inspired everyone to recognize the small, everyday moments filled with joy or insight as he repeatedly advised that “It matters!”

In May of 2008 Tom was diagnosed with a fatal and rare neurodegenerative disease called Creutzfeldt-Jakob Disease. He passed away on June 20, 2008, in his Bellingham, Washington, home surrounded by his family. His last few weeks were filled with the same grace and zeal he lived throughout his life. His wife, Gwen, and adult children, Aeden and Irene, along with support from friends, surrounded him with songs, poems, images, and stories he loved, as well as messages of love from the multitudes of people of all ages he had befriended when passing through their lives. As his speech and sight declined, Tom left his family with one more phrase: “Keep it going!”

Tom wrote songs that capture the heart of children’s experience, and that capture the aspirations and joys of those who work with children. He was a United Church of Christ minister, a teacher educator, a performer, and a storyteller. Maybe the best way to capture the essence of Tom’s depth, message, and joyfulness, is simply to relate some stories about how he affected others. What follows are just a few of probably thousands that could be told.

From Fran McKinney, teacher and songwriter:

I met Tom Hunter at a daylong workshop he was presenting called “Using Music to Enhance Learning in Your Classroom (Prekindergarten–Third Grade).” The date was February 10, 2005. I drove ninety minutes on a cold Wisconsin morning to a small room where I would meet someone who inspires me still today.

The day began with Tom playing his guitar and singing many, many songs that were not usually heard in the public schools: songs about feelings, families, and experiences; songs that children helped to “write” on the spot by filling in a word of the song with a word of their choice; songs that were tied to books that I did not know, but quickly grew to love. They were all about affirming children, spending time with them singing and learning about themselves and each other.

I couldn’t write fast enough to keep up with Tom’s inspirational words. He not only understood children, how they learn and what they need to grow in every sense, but it was also clear that he loved them and wanted us to see them through his eyes. I was hanging on his every word, knowing this was a day that would transform me.

Even though I created songs to teach my students and to have fun and also made books out of my songs and that extended the learning further, I felt alone in my self-contained classroom, wondering if there was any validity to what I was doing, and way too intimidated to share my ideas with other teachers—and certainly not with the music teacher.

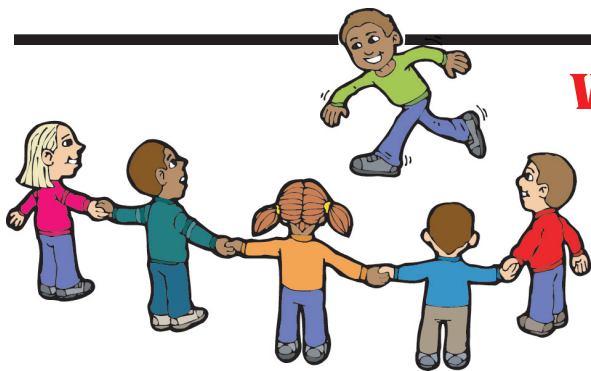
I felt alone, that is, until the wintry day that I met Tom Hunter. He sang “There’s Room in the Boat” by Patty Zeitlin and Marcia Berman, a wonderful song that includes the name of every child in the classroom. He had a book that had been made by children to illustrate the song, a book that the children could sing to read, learning their friend’s printed names and enjoying the sense of community that was born out of the book project. I looked at this book, one of many such projects Tom shared that day, and I realized that I had come home.

Tom’s approach to learning included all children, fed their need for connections with each other, and let them know how much they were valued. As a teacher, I felt all of these feelings after a day with Tom. I felt that my work was not only affirmed, but encouraged by all of the tools he offered that day. I no longer felt like the odd teacher in the self-contained room, but had methods Tom shared that I could take into the kindergarten room and use with teachers and all students. I was in awe of this man and, at the same time, felt I had finally met the educator who would be the mentor I had always needed.

I came home that day full of hope and gratitude. I immediately set to work talking with teachers (on the weekend at school!), setting up plans for making books from songs and doing some of my own songs for the classes. I broke out of my room and found that what I had been doing alone was also useful for others. I have Tom to thank for that affirmation. And I have him to thank for what I have done since that time, which now includes teaching preschool teachers how to use music, movement, and books to help all learners—and to help themselves.

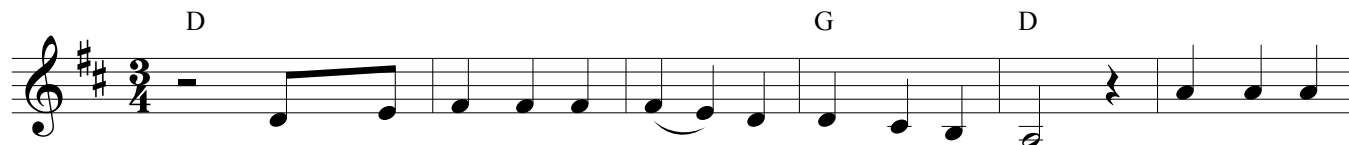
Spring came that year, and I decided to emerge further from my cocoon. I looked online for conferences for children’s songwriting. The first site that came up was CMN. I checked it out, called Caroline Presnell in

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We've Been Waiting for You

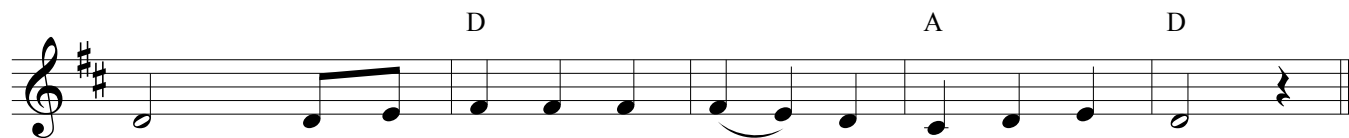
words and music by Tom Hunter
© 1999 Tom Hunter



We've been wait-ing for you — to come to this place. Wait-ing for



you to come to this place. Wher - ev - er you're from, we're glad that you've



come. We've been wait - ing for you — to come to this place.

Chorus

We've been waiting for you to come to this place,
Waiting for you to come to this place.
Wherever you're from we're glad that you've come.
We've been waiting for you to come to this place.

1. And if you want to sing, we've been waiting for you.
But if you don't want to sing, we've been waiting for you.
Wherever you're from, we're glad that you've come.
We've been waiting for you to come to this place.

2. If you want to run, we've been waiting for you.
If you'd like to climb, we've been waiting for you.
Wherever you're from...

3. And if you'd like to laugh, we've been waiting for you,
And if you want to play, we've been waiting for you.
Wherever you're from...

Chorus

4. If you want to wave, we've been waiting for you.
If you want to say hi, we've been waiting for you.
Wherever you're from...

5. If you want to dance, we've been waiting for you,
Or if you'd like to spin, we've been waiting for you.
Wherever you're from...

6. If you're kind of lonely, we've been waiting for you.
If you're real lonely, I could hold you.
Wherever you're from...

Chorus



With Gratitude

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the CMN office, came to the conference the next fall (in Wisconsin, surprisingly) and sang at my first round-robin. My life changed when I met many more mentors in the years ahead. Although Tom had information on CMN in his handbook, I did not find the organization directly from Tom. But I believe that the day I spent with him was the day I met the heart of CMN. Tom's work and his passion for what is important will stay with me as a guide and inspiration as I continue my work with children and the teachers. I will always be

Rock Me to Sleep

As the testimonials below indicate, Tom Hunter's music proved highly inspirational not only for those just entering the journey of life, but for those leaving it as well.

From Stuart Stotts, songwriter:

I began performing seriously in 1983, with my friend Laurie Ellen Neustadt. We were political folk singers, cut from topical cloth, determined that our music could save the environment and bring on a nuclear weapons freeze. In the midst of our anthems and polemics, Laurie sang Tom's "Rock Me to Sleep." I didn't know him at all, but the song was a signature piece for her. She was an amazingly powerful activist, a world changer, but she felt intuitively the truth of that song, the sense of needing to be taken care of sometimes, of not always having to be strong. We sang the song again, quietly, as she lay dying of cancer in 1999.

From Ruthie Buell, teacher, singer, songwriter and Magic Penny recipient:

I have lost two very different husbands. But they both loved "Rock Me to Sleep." Bruce Buell was a classical music radio announcer. When Bruce was dying he became quite agitated, due to a bad reaction to a medication. The nurses came in to set up a morphine drip and one of them said, "Do you know what Mr. Buell told me yesterday? He said, 'I am the happiest man in the world. I have a beautiful wife who loves me and I have just heard a perfect Mozart quartet.' We hope you will sing to him now. Will you sing that song he likes so much?" The medication began to work, Bruce calmed down and smiled at me and then sank back into that peaceful place where the pain is gone and music is welcome. As I sang the last verse, he quietly died. When my second husband, sculptor Stan Schwartz, lay dying, I knew that it was time to sing "Rock Me to Sleep" because it was Stan's favorite song. I look forward to singing "Rock Me to Sleep" with all of Tom's friends and my friends at the gathering in October.



Photos courtesy of the Song Growing Company

filled with gratitude for his inspiration."

From Margie Carter, an early childhood educator and workshop leader with Harvest Resources (Mechanicsburg, Pennsylvania):

In the early years of getting to know Tom we often found ourselves gathering in hallways at conferences or bumping into each other at airport gates in different cities across the country. But it was only when we started getting together for extended lunches during our down, nontravel time in the Seattle area that I think I really began to integrate the inspiration and influence Tom had on my life.

We shared an immense discouragement over the direction early childhood education seemed to be heading with all the emphasis on standards and assessments, and often found ourselves ranting and wailing. But by the end of our time together I always felt uplifted and ready to keep on keeping on. Why? Because Tom always had stories of teachers who had great insights into children, who extended themselves to other teachers who were discouraged, who took risks to buck the system when they knew the curriculum they wanted to offer would be more enlivening to the kids and themselves. Tom's stories reminded me to keep looking and listening closely, to keep spreading the news about the good things that are going on in spite of the troubling aspects. With Tom I always got a chance to laugh fully and deeply, to sing, and be renewed. Now I try to do that for others to keep his spirit and work going."

From Stuart Stotts, songwriter:

I sat at a table with Tom Hunter and few other CMNers at a gathering in New Hampshire some time ago, and looking back, it was a life-changing conversation—in part because of the topic, which was, in a very large sense, music in schools. When I asked him about dealing with the educational realities of standardized testing and rote learning, Tom replied that he didn't address those. He just kept doing what he knew was right:

singing with kids and acknowledging their stories and lives. Although I loved the topic, what I remember even more is the feeling around that table—the way Tom’s presence welcomed others to join us. So many of his songs are about making space for others in our circles and our lives. That day, I experienced the essence of his work in action.

From Billie Slade, early childhood educator and camp director:

One of my favorite times with Tom was early mornings at NWTC (Northwest Teacher’s Conference at Camp Brotherhood in Mount Vernon, Washington) where a small but dedicated group of us would rise very early and gather over coffee to share wisdom, humor, and gratitude by listening to each other’s stories. It seemed like that little group could solve the problems of the world, if only someone had asked us! The thing I will always remember about Tom was his gift for paying attention to the details of life and reminding us how life was “an embarrassment of riches.” He used that phrase to describe so many things—relationships, nature, laughter, song, etc. This attitude of profound gratitude was how he lived his life and inspired those

who knew him to do the same. Tom also had a knack for seeing both sides of any situation and would often point out that things could be “hard and really good” at the same time, with that big grin of his that made you believe him. Tom was a huge part of my life for many years and still is today as I “keep it going” the way he wanted.



It matters that Tom changed the lives of his musical peers, teachers, administrators, parents, and children with his songs and stories and the uncanny ability to pass along to them his compassionate love of life and song.

We are delighted to “keep it going!” and to honor Tom Hunter with the Children’s Music Network’s 2013 Magic Penny Award.

A full time performer since 1982 and a proud member of CMN since 1992, Tom Pease has been highly influenced by many CMN friends, including Tom Hunter, whom Pease describes as “one of those amazing people.”

Stuart Stotts assisted with the writing of this article.



May the Work We Do

words and music by Tom Hunter
© 1990 Tom Hunter

a cappella

May the work we do make the world we live in a
lit-tle more wor-thy of our chil - dren. May the lit-tle more wor-thy of our chil - dren.



1. May the work we do make the world we live in
A little more worthy of our children.
May the work we do make the world we live in
A little more worthy of our children.
2. May the songs we sing...
3. Games we play...
4. Love we share...
5. Lives we live...
6. May the work we do...



Music with Older Kids

Organic Crowd Control: Keeping the Peace through Developmental Movement and Music

by Eve Kodiak

The kids are coming in from recess, animated and active. How do we organize this chaotic pile of bodies into a group that can sit quietly and work?

A fight breaks out in the locker room. One boy has hit another for no apparent reason. How can we calm things down, and restore a sense of peace and justice?

A child sits frozen-eyed, unwilling to participate. How can we create an atmosphere that helps this child feel safe enough to enter the group activity?

These problems are so common we don't tend to ask "Why?" We are too busy jumping into the fray, encouraging children to "use their words," follow the rules, take the leap. And when these tactics don't work, we sometimes create consequences that the children understand as punitive.

But let's take a step back and ask: "Why is that child so frightened? Why did that child hit the other boy for no apparent reason? Why is it so hard for all the children to calm down after running around outside?"

One answer may be found in the way our brains develop.

Paul McLean's triune brain theory says that the human brain has three basic parts that fulfill three basic kinds of functions. The back part of the brain is where most of the survival system is housed. This is all the brain that reptiles, for example, have—and they survive just fine. They eat, sleep, breathe, mate, defend territory, and are alerted to danger.

Our first movements originate in this back part of the brain, because, like reptiles, we need them to survive. All of our early movements are reflexive. Babies don't have to think about sucking and swallowing and kneading with their hands; they just know how. When babies are startled, their hands go up to protect them and there is a quick intake of breath. When babies are frightened, they freeze—like the little fawn hiding in the brush so that the mountain lion doesn't know she's there.

And when we are under stress, we act reflexively also. How many of us bite our lips or clench our fists? Jump back when the bus comes too close? Freeze up in a performance situation?

Once these primitive reflexes are activated and the alarm system is on, we no longer have access to the

rules we're supposed to remember, the words we're supposed to use. Connections between the survival system and the higher functions of the brain are severed. This is because, when we are running away from a saber-toothed tiger, the split second it takes to wonder "Should I go left or right?" could be the difference between being safe and being lunch.

When the reflexes are active, cognition shuts down, and our bodies operate in ways we can't really control. If we want children to remember the rules or how to use their words, we have to first get their executive functions hooked back up to their brainstems. And that means deactivating the survival system. They need to know at an instinctive level that it has become safe to use the whole brain.

Here are some activities that can help.

For transitioning from an active to a quieter place

When children have been out using their hands and feet and heads, it is good to bring them back to the core rectangle formed by the two shoulders and two hips. Moving the shoulders and hips independently and in different combinations integrates the body for coordinated walking and running, and the brain for thinking and feeling. This rap from my CD/songbook set *Rappin' on the Reflexes* is for activating the core muscles.

Try "Well, Well, Where's Your Turtle Shell?" demonstrating and calling out the words the moment the children pile in the door. Have the children hold out their hands in a "So, what?" gesture and chant "Well, well, where's your turtle shell?" along with you.

Well! Well, where's your turtle shell?
Put your right shoulder forward and push it back.
Put your left shoulder forward and push it back.
Put your right hip forward and push it back.
Put your left hip forward and push it back.

Well! Well, where's your turtle shell?
Put both shoulders forward and push 'em back
Put both hips forward and push 'em back.
Put your right side forward and push it back
Put your left side forward and push it back

Well! Well, where's your turtle shell?
Put your right shoulder forward and your left hip forward,
Now, push 'em back!
Put your left shoulder forward and your right hip

forward,
Now, push 'em back!

Well! Well, where's your turtle shell?
Put your right shoulder forward and your left
shoulder back,
Now, twist, twist, twist twist, twist!
Put your right hip forward and your left hip back,
Now, twist, twist, twist twist, twist!

Well! Well, where's your turtle shell?
Put your right shoulder forward and your right
hip back,
Now, rock, rock, rock and rock!
Put your left shoulder forward and your left hip
back,
Now, rock, rock, rock and rock!

Well! Well, where's your turtle shell?
Put your right shoulder forward and your left hip
back,
Now, rock and twist and twist and rock!
Put your left shoulder forward and your right hip
back,
Now, rock and twist and twist and rock!

Well! Well, found your turtle shell!
Now, wiggle it up, and wiggle it down,
Wiggle it all around the town!
Wiggle it front and wiggle it back,
Wiggle it, Jill, and wiggle it, Jack!

Wiggle to the left and wiggle to the right,
Wiggle all day and wiggle all night!

Now cross your hands right over your chest,
Give a hug to the one that you love best,
And sigh!
Oh my!
That feels good.

For hitting for no apparent reason—or any kind of reactive behavior

The Moro reflex is the startle response: the head and shoulders jerk back, there is a sudden intake of breath, and the hands fly up. Kids with an active Moro are often knocking things or people over, usually without meaning to. Their voices tend to be loud, they won't stop moving, and they seem to repel any efforts to calm them down.

What is needed is the other half of the movement—the exhalation, the contraction, the head drop. Doing movements that mimic both halves of the Moro can bring this reflex into an integrated state. African dance is great—it's all Moro. “Well, Well, Where's Your Turtle Shell” integrates the Moro as well. Another way to do it is to put pressure on hands and feet—drumming, stamping. Song/hand movement games like “Dem Bones Gonna Rise Again” are good Moro integrators. “Row, Row, Row Your Boat” with partners on the floor,

continued on next page ➔

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 or 339/707-0277.

Also available are templates of marketing letters directed to teachers, performers, and librarians, as well as potential business sponsors. These are located on the CMN website, <http://cmnonline.org>, in the Member section, under Marketing/Membership/Publicity. You will need to log in.

And, we now have a vibrant interactive presence online. Join the conversation on our [CMN Blog](#). Like us on [Facebook](#), follow us on [Twitter](#), join our [LinkedIn](#) group, share a video on our [YouTube](#) channel! Click on [This Link](#) to download a pdf telling how to use our social media to help you connect to others and enable people to learn more about you and CMN.



Music with Older Kids

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feet together and hands together, is also good, and can take care of the plantar (foot) and palmar (hand) reflexes as well.

Here's a rap called "Something's Coming towards Me!" from *Listenin' Live for Literacy* that integrates the Moro:

Something's coming towards me!
(Gasp!) Hands go up!
(Exhale) It's only a leaf blowing on the wind.

Something's coming towards me!
(Gasp!) Hands go up!
(Exhale) It's only a bird flying in the sky.

Something's coming towards me!
(Gasp!) It's a ball!
(Clap!) Catch!
Yay!!

This can be a fun improvisation game. Go around the circle and everyone can say what is coming towards them (a monster, a dinosaur, a train) and what it really turns out to be (an ant, a sock, a Frisbee). It is important to exaggerate the motions of the gasp and the hands flying out, and to make sure you really sigh out that exhale and let the hands drop.



One of Eve's students demonstrates the posture and releasing the posture.*

* Photos from *Feelin' Free: Songs and Stories for Sensory Integration*, by Eve Kodiak; reprinted by permission.

For the child too afraid to participate

Fear-paralysis is the "freeze" response. We see it in frozen eyes, in repetitive motions or stock responses, in children who just can't seem to take in anything new. An excellent Brain Gym activity for fear-paralysis is hook-ups:

1. Cross feet.
2. Cross arms.
3. Point your thumbs down.
4. Bring palms together and clasp. (If it doesn't work, go back a step and make sure the thumbs are pointing down.)
5. Fold the elbows and curl the clasped hands up to the chest.
6. Let the tongue rest on the roof of your mouth.
7. Breathe and hum.

When you're done, you can do the whole thing over again with the opposite cross of hands and feet. Then, just uncross and lightly press your fingers and thumbs together.

This is a great way to get quiet and order when waiting in line, too. One high school special education teacher said to me, "You know, it's never really quiet in the classroom. But when we do hook-ups, it truly feels quiet."

Eve Kodiak has made a career of turning movement for children into music. She specializes in giving participants an understanding of the neurological basis for their work, as well as techniques for enhancing it. She practices at the Lydian Center for Innovative Medicine in Cambridge, Massachusetts, working with people of all ages. Eve also is a performing and recording pianist.



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

The next issue, to be distributed in February, will go to current members only. If you have received an expiration notice, you can renew online.



It's a Dancing Day

words and music by Debbie Carroll
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During her workshop at the 2012 CMN Conference, Debbie presented this liting waltz tune, which was an instant hit. She writes, "Zipper songs are so versatile. I wrote this one with my early childhood music classes in mind (baby to primary grades), but the song can be used in umpteen situations—cuddling a newborn, reading a book, waiting in line, playing with dolls, walking in the park, swimming in the pool, or dancing together in the kitchen. I hope you will find ways to make today a bouncing, laughing, hopping, hugging, clapping, running, drumming, ringing, flying, tipping, tapping, jumping, swirling, dancing day!"

C Am F G C

It's a dance, it's a dance, it's a danc - ing day. It's a

C Am F G C F

dance, it's a dance, it's a danc - ing day. Fol - low your


C G C C Am F G C

dreams and find your own way. It's a dance, it's a dance, it's a danc - ing day!

1. It's a dance, it's a dance, it's a dancing day.
It's a dance, it's a dance, it's a dancing day.
Follow your dreams
And find your own way.
It's a dance, it's a dance, it's a dancing day.
2. It's a swing, it's a swing, it's a swinging day...
3. It's a twirl, it's a twirl, it's a twirling day...
4. It's a dance, it's a dance, it's a dancing day...



Online link to MP3: <http://cmnonline.org/members/pio/songs/its-a-dancing-day>

 This is Brigid Finucane's last issue as the songs editor for Pass It On!, soliciting, editing, and engraving the songs. She exits with CMN's heartfelt thanks for her service. Dale Boland has taken up the task starting with the next issue.

Music in Bloom

Five Fun Songs for Early Literacy Learning

by Liz Buchanan



Ideas for working with younger children

For the past two years, I've worked as a music specialist for preschoolers at Horizons for Homeless Children in Boston, a day care program for children in homeless families. I've helped develop a program to link music to early literacy learning aimed at improving the children's readiness for kindergarten.

Sponsored by Young Audiences of Massachusetts, our program offers twenty-two weekly music sessions for children aged three to five. These sessions offer thirty minutes of musical fun and learning for the kids, and model for the teachers how to use music with intention in the classroom.

Young Audiences staffer Gail Zarren envisioned this program as one that goes far beyond the weekly classes. It includes professional development for the classroom teachers in using music in their practice, with CMN members leading several sessions. The program even provided for teachers to attend CMN's regional gatherings in the Boston area. We also hold several musical events during the year to which the children's families are invited.

Why use music for early literacy learning?

Research has shown that music can help develop early literacy in various ways:

- Children who could tap a regular rhythm achieved greater success at phonological awareness activities.¹
- Children who had regular music instruction scored better on pre-reading assessments.²
- Children who were taught pre-reading skills using music had higher assessment scores than those in classes that didn't use music.³

Nearly all early literacy skills can be enhanced through the use of music. The songs below help teach some of the most important skills:

Notes:

¹ Dana David, Lesly Wade-Wodley, John R. Kirby, Katharine Smithrim, "Rhythm and reading development in school-age children: a longitudinal study," *Journal of Research in Reading*, 30(2), May 2007, 169–83.

² Joy Eastlund Gromko, "The effect of music instruction on phonemic awareness in beginning readers," *Journal of Research in Music Education*, 53(3), Fall 2005, 199–209.

³ Douglas Fisher, "Early language learning with and without music," *Reading Horizons*, 42(1), October 2001, 39–49.

- *Phonological awareness* Understanding that words are made up of distinct units of sound and awareness of those sounds
- *Alphabetic knowledge* Learning the names and appearance of letters and the corresponding letter sounds
- *Sequence learning* Placing ideas into a sequence and remembering that sequence
- *Understanding of stories* Understanding the elements of stories, such as plot, characters, setting, and theme
- *Book and print knowledge* Understanding of basic facts about books and text, such as the fact that words read from left to right in English

For this article, I've chosen to discuss five "traditional" songs that I've used in the classroom and how I added a literacy "spin."

"Icky Sticky and Ooey Gooley"

I first learned this song from CMN, either from Carole Stephens or Fran Friedman, I can't remember which. Both are longtime CMN members with tremendous expertise in early childhood songs. It's a fun finger play that asks children to make rhymes with body parts. The lyrics go like this:

Icky Sticky and Ooey Gooley, they went out one day
Said Icky Sticky to Ooey Gooley, "Won't you come and play?"
So Icky Sticky and Ooey Gooley, they played in the sand.
But Icky Sticky got stuck to Ooey Gooley's—*hand!*

Got it? Here are some other rhymes: tree-knee, hose-nose, track-back. The idea is to get the children to guess the rhyming word each time the last line comes around. It's a great way to invite children to start listening for and even initiating rhymes. I created spoon puppets for the two characters. I tell the kids that when you cook with a wooden spoon, it often gets really icky sticky and ooey gooley!

I added another dimension to the song by asking the children to "stick to a friend" when we call out the body part. The kids have fun finding a friend and sticking to a knee, arm, toe, hand or back. I yell, "Un-stick!" to get everyone to come apart.

(Liz's demonstration of this version is on YouTube at <http://www.youtube.com/watch?v=jbUIAPQyxlo>.)

“The Muffin Man”

Do you know “The Muffin Man”? Of course you do, but many of the young children you see might not. Children these days often do not know traditional nursery songs and rhymes. You can use your music time to help pass these along to the next generation. I turned “Muffin Man” into a literacy song by adding more verses with alliteration—that is, matching initial consonant sounds. So my song now includes the following: the Lemonade Lady, Cookie Cat, Donut Dog, Pancake Pig, Goldfish Girl, and Bubble Boy. I have one classroom of two- and three-year-olds who have memorized all the characters and can't wait to sing this song.

For greater literacy emphasis, pair the song with a picture card that includes the letter, and sound each phrase out before singing. You can also change the name of the lane where the character lives to start with the same letter. So my muffin man lives on “Mango Lane,” while the Donut Dog lives on “Daisy Lane”; or it could be “Daisy Drive” if you really want to get into D sounds.

“Two Little Robins”

People sing this traditional song in various ways. I turned it into a literacy song by making the creature and the names all start with the same letter. Here are my lyrics:

Two little robins, sitting in the tree,
One named Rob and one named Ree.
Fly Away Rob, fly away, Ree.
Come back Rob, come back Ree.
Tweet tweet tweet...

Two little bunnies, sitting on the hill,
One named Bob, one named Bill.
Hop away Bob, hop away, Bill.
Come back Bob, come back Bill.
Hop, hop, hop...

Two little fishies, swimming in the sea,
One named Fred and one named Fee.
Swim away Fred, swim away Fee.
Come back Fred, come back Fee.
Glub glub glub glub, splash ...

Just recently, I expanded this song to include many more birds and fish, such as hummingbirds and jellyfish. I plan to post the complete version, with all my creatures, on the CMN blog. To add a visual learning dimension, I made simple “paper doll” stick puppets for each creature and put the corresponding letter on the stick, too.

(A demonstration of this version is at <http://www.youtube.com/watch?v=RQ6c9Tru9FM>.)

“The Cat Went Fiddle-I-Fee”

Children love singing songs that add one more thing as each verse comes around. This traditional song is a fun sequence/memory song about farm animals. Keeping the animals in order and remembering them helps with memory and builds the skill of organizing ideas. Using a book, such as Melissa Sweet's *Fiddle-I-Fee* with its adorable illustrations, encourages children to relate the book to the song. They may look at the book themselves and sing along, which encourages them to relate text to words they already know. You can find this song in many places. I found it in Ruth Crawford Seeger's *American Folk Songs for Children*, an anthology I highly recommend.

“The Royal Children” (“Thorna Rosa”)

I first learned this song from CMN's Amy Conley when I needed some songs with a fairy tale theme. This traditional song, called “Thorn Rosa,” is a dancing game that follows the story of Sleeping Beauty. The children make a circle. A designated princess stands in the middle. Someone designated as a witch casts a spell and the princess falls asleep in the circle. The circle may go up high and low as thorns grow around the princess over the years. At the end, a prince breaks through the circle and brings the princess back to life.

In my version, I substituted “royal children” for the princess because I find too many girls are desperate for this part. The “royal children” can include several children of both genders. We also have both girls and boys as witches or wizards. Amy gave me the suggestion of adding a dragon in the middle of the song who threatens the castle with fire. I added a knight to vanquish the dragon. Finally, Amy suggested replacing the prince with magical unicorns, again making the part gender neutral and eliminating any need for a kiss at the end!

Playing this singing game is not only great fun, but provides a vehicle for discussing the elements of stories, including characters, plot, and themes.

Liz Buchanan is a teaching artist and family music performer in the Boston area. She is a CMN board member.



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.



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For further information, contact:
 Jane Arsham at the CMN office: 339-707-0277
office@cmnonline.org



The 2013 CMN Conference

Our Conferences Are Like Family Reunions

by Nanci Schneidinger

Where are we going and how will we get there? We're going to the 2013 CMN conference in Los Gatos, California.

I'm not sure how I originally heard about CMN. I think it was from an e-mail group I participated in called "Fun Music Ideas" organized by a fellow named Thomas. Someone must have written a little blurb about CMN and the upcoming conference. I was a new mother at this time, and also new to the world of children's music. I remember calling Caroline (the administrator then) at the home office, and she was very helpful at answering all my questions and concerns.


I attended my very first CMN gathering in 1999 at the Walker Creek Ranch near Petaluma, California. I brought my eighty-year-old mother with me so she could help out with my daughter. I think she was also looking forward to it since Malvina Reynolds was being honored as the Magic Penny Award recipient. My mother took guitar lessons from Malvina back in the late 1950s.

What stands out in my mind from my first conference was the beautiful singing, the beautiful environment, and the warmth of the conference attendees. Everyone was friendly and made me feel at home. The workshops were great! I gathered a ton of new material for my budding business and picked up a lot of CDs, so that I had new songs to sing to my daughter.

My second conference was in fall 2002, when 9/11 was still fresh in the minds of all the attendees. I remember standing in a big room holding hands with others while Ruth Pelham led us in her incredibly beautiful song "What Do I Do?" It was moving and emotional for all.

I continued as a member of CMN, participating in many, many regional gatherings and made a lot of wonderful friendships. Each time I attend a conference I see familiar faces and make new friends at the same time. I feel like it's a homecoming. We really are one big family. Our conferences are like family reunions.

This past summer while camping next to a peaceful lake in Oregon, I lay in my sleeping bag looking up at the stars. I pulled out my iPod, put the headphones in my ears, and found an old recording of the 2002 CMN conference. We were singing "Where Are We Going and How Will We Get There?" I closed my eyes and was back in that room with all my CMN buddies singing in harmony. I began to cry—overcome by the beautiful spirit of the song.

So I ask you, Where are we going and how will we get there? We're going to the 2013 CMN conference in Los Gatos. We'll get there by plane, car, train, and foot. But we'll get there, and we'll sing and laugh, learn and grow, and hold each other's hands in friendship. We have some amazing workshops lined up, a wonderful keynote address with Bev Bos, and an important posthumous Magic Penny tribute to our beloved Tom Hunter, a songwriter, educator, CMN member, and all around amazing person. Please join us. 



BE A PIO! VOLUNTEER

Our wonderful little journal is the result of a lot of volunteer effort from our regular staff. There are times when we'd like to have help with some smaller pieces or a one-time project. For example, could you

- ▶ Help to think up topics for *PIO!* and suggest good people to write feature articles about these themes?
- ▶ Solicit children's art to go with an article or topic?
- ▶ Transcribe the audio-recording of an interview into a text file?
- ▶ Coordinate a special project such as compiling a resource list on a particular topic?

We'd like to have a list of volunteers we could call on for such things, and if you'd be willing to be on that list, get in touch with the CMN office (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!



A Season for Singing

words and music by Nancy Stewart
© 1996 Friends Street Music, BMI

From Nancy: "In the spirit of the magic of the season that will soon be upon us, I am offering 'A Season for Singing.' It has been sung over the years by children's choirs and included in school programs. Because of that, I am including an instrumental version of it for you to use as accompaniment. I have always loved the fact that people of all faiths and traditions celebrate at this time of year. So Happy Holidays, whatever your holiday may be!" More holiday season ideas and other resources are on Nancy's websites: <http://www.nancymusic.com/index.htm> and <http://singwithourkids.com>.

Chorus A D A

All a - round the world it's a sea - son for sing - ing, though

Bm E A

ev - 'ry voice may sing a diff' - rent song.

A D A

All a - round the world, hear the chil - dren all bring - ing

Bm E A *verse*

songs of hope to last all year long. 1. So

F#m D E A

light the me - no - rah or hang pi - ña - tas high. Let's

D A Bm E *D.C. al Fine*

sing a song to - geth - er as we share the win - ter sky.

Chorus

All around the world it's a season for singing,
Though every voice may sing a diff'rent song.
All around the world, hear the children all bringing
Songs of hope to last all year long.

1. So light the menorah or hang piñatas high.
Let's sing a song together as we share the winter sky.

Chorus

2. So strum the balalaika and shake maracas too.
You can play an Irish harp and I'll bring drums and flute.

Chorus

3. So bring out the holly and hang the mistletoe high.
Let's sing a song together as we share the winter sky.

Chorus



The Nelson Wassail

words and music by Kim Wallach
© 2011 Black Socks Press

Kim tells us: "I wrote this so that my students would have a local wassail song. Where I teach in Warwick, Massachusetts, we call this the 'Warwick Wassail.' On the winter solstice, I sing with four other women over in Nelson who mostly live there, and then it is the 'Nelson Wassail.'"

Verse Dm

1. A - was - sail, a - was - sail, a - was - sail we go. A -

Dm C Dm

vis - it - ing neigh - bors we crunch through the snow. Oh - give us some

Dm

ci - der, we'll sing you a song. Give us some cook - ies and

C Dm *chorus* Dm

we'll go a - long. Fal de dol, lol de dol-dy dol, lol de dol-dy dol, lol-dy dol-dy

C Dm B \flat Dm C Dm

dee. Fal de der - ry, fol de dad - dy, sing too ra li dol.

1. A-wassail, a-wassail, a-wassail we go.
A-visiting neighbors, we crunch through the snow.
Oh give us some cider, we'll sing you a song.
Give us some cookies and we'll go along.

Chorus

Fal de dol, lol de doldy dol,
lol de doldy dol, loldy doldy dee.
Fal de derry, fol de daddy, sing too ra li dol.

2. Good health to you, Mister, good health to you, Miss.
Good health to your babies, and give 'em a kiss!
May your garden yield pumpkins, your maple trees, sap;
Your apple trees, apples, when they wake from their nap.

Chorus

3. Now it is winter and cold is the wind.
Cold is the night until spring comes again,
When the mud will be thick and the black flies will thrive.
Till then we do sing to keep our hope alive.

Chorus



CMN Board News and Notes

Looking Back, Around, and Ahead

by Liz Benjamin, CMN Board Member

In June 2012, some members of the CMN Board of Directors—led by Jacki Breger and advised by Lenka Zbruz and Patricia Shih—attended a retreat to begin a strategic planning process. We looked back at our history over the past twenty-five years, at the values and traditions and sense of fun that brought CMN to this time and place. We looked around at who we are, what we are doing now, and the impact that has on our membership and beyond. We looked ahead to determine what we could do to keep CMN strong, growing, and connecting people who love making music with children for the next twenty-five years and beyond. We drafted the following organizational goals to guide us in the work and play ahead:

We have set out to build, sustain, and support a network of people who make and enjoy music with children. We welcome professionals, amateurs, experts, and beginners, and bring them together to share expertise, ask and answer questions, and offer and receive support.

We work to develop and share songs, resources, and strategies related to children's music, whether in the classroom, in a workshop, or on the concert stage. This helps all of us to expand our repertoires and share music we have written and found, making us better teachers and performers, parents, and human beings.

We seek to empower children to become music makers themselves and active citizens of the world. We model for and include children in music making and self-expression, mutual respect, and kindness. We encourage creativity and participation. We recognize that children care about the world and the people in it.

We know that our work with music and children is a way in which we can make the world a better place, and we have intentionally placed ourselves at this confluence. What makes CMN unique is our shared vision of a more peaceful, healthy, and just world, and our willingness to do our part to bring that about, each in our own unique way...one song at a time.

While many of our members sing about making peace, sustaining a healthy environment, nurturing creativity, teaching literacy and character development, and encouraging solutions to world problems, many sing songs that are simply fun and downright silly! Our songs reflect the diversity of our members.

We also drafted a position statement regarding the issue of "quality children's music":

One of the basic tenets of CMN is to maintain a safe, judgment-free space for *all* members to share their music. For that reason, CMN does *not* have criteria of what is considered "quality children's music." However, there are certain factors that are recognized in CMN and in the field of education regarding "appropriate material" for children:

Are the lyrics and music developmentally appropriate?

Are the lyrics and music respectful?


Are the lyrics and music relevant to children's lives?

Are the lyrics and music sensitive to and/or accessible to children of all abilities?

The strategic planning process continues as we articulate goals for the next five years regarding:

- song resources, including recordings of all songs
- improvements and updates to *Pass It On!*, the CMN website, and our blog. (We will hire part-time organizers/editors to make these changes to the Song Resources Page and the blog.)
- member benefits
- fundraising
- marketing
- partnerships and sponsorships
- increasing our activities, at and beyond our inspiring annual conference

Many thanks to Susan Salidor and Carole Stephens for the "love fest" fundraising video—a creative new idea that inspires us to give to CMN. Look at it again any time on the CMN website ("Donate to CMN" section) to feel that joyful CMN vibe.

This is an exciting time for the board and for CMN. We feel grateful to have the opportunity to work with all of you. There is a place for you, in our online conversations and support, on a committee, in a region, or on the board. Whatever role you wish to play in CMN, we appreciate your thoughts, questions, and suggestions. It is very rewarding, and so much fun, to be in this together! 

CMN Members Speak, Network at Kindiefest

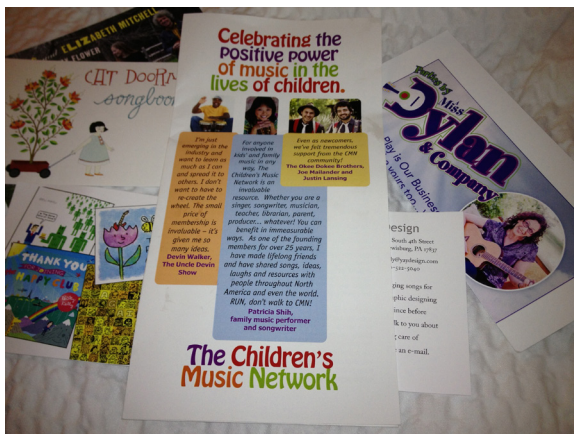
by Liz Buchanan

Kindiefest 2013 drew close to 300 participants to the Brooklyn Academy of Music in April for two days of marketing tips, showcase performances, and networking with musicians, publicists, radio hosts, and others in the children's entertainment world.

Organized about five years ago by a small group of fans and promoters of family music, Kindiefest (<http://kindiefest.com/wordpress/about/>) has billed itself as “the world’s first-ever family music conference that fully embraces today’s market in all its diversity.” It began in 2007 as a band showcase and became an annual conference in Brooklyn in 2009. Sadly for the many musicians and others who’ve attended, Kindiefest’s organizers announced in July 2013 that they are moving on to other pursuits and will no longer produce the event. CMN’s blog published an open letter to the indie community encouraging people to join CMN and attend our conferences (<http://blog.cmnonline2.org/2013/07/24/open-letter-to-kindie-musicians/>).



Patricia Shih and Devin Walker in a panel discussion about music and the educational market



Every attendee's "goodie bag" included a special brochure about CMN, designed for Kindiefest.

And while Kindiefest may be gone for now, indie as a musical genre seems to be firmly established. As CMN’s Dylan Glanzer noted in a piece about Kindiefest on the CMN blog (<http://blog.cmnonline2.org/2013/05/08/321/>), “Kindie is a phrase coined by the music industry to mean music done by artists especially for children under ten years old. Much of it is not in the mainstream commercially—yet.”

One highlight of the weekend was the keynote appearance by children’s music icon and CMN Magic Penny recipient Ella Jenkins, who led the audience in simple songs (“London Bridge” and “The Cuckoo”) and seemed


happiest with a baby in her lap. She also showed she can still blow a mean harmonica.

CMN was a presence at Kindiefest as never before. Because Kindiefest was our business partner, a colorful CMN brochure was distributed to every attendee. About twenty CMN members attended and several others joined soon after the weekend, most at the Silver Business Sponsor level.

Two CMN members, Patricia Shih and Devin Walker, were panelists in the discussion “Music in the Classroom and the Educational Market.” Patricia spoke about the many kinds of musical enrichment programs she has tailored for schools over the years. Devin, a more recent entrant into the world of school programs, said that as a black man, he hopes to be a positive role model for students. His award-winning repertoire includes songs about eating healthily and good values.

Shih and Walker strongly encouraged attendees to join CMN in order to gain new ideas and songs for school programs, and to have a year-round network of helpful colleagues.

Among the other panels were two sequential panels titled “You’ve made an album, now what?” as well as a “film festival” of family music videos. There were also workshops on recording and on garnering radio airplay.

Saturday evening featured Kindiefest’s customary showcase of family entertainers, in which eleven pre-selected musical acts played short sets. Kindiefest staged a similar showcase during the day Sunday, which was open to the public. 



P Is for Peace

words and music by Sally Rogers
© 1991 Thrushwood Press Publishing, BMI

Sally tells about the origin of this song: "I was asked in 1991 to submit a song for a compilation winter holiday CD put out by Alacazam Records. The album was called a *A Child's Holiday*, and it included songs about peace and winter. So I made the attempt to write a secular Christmas song. This song was the fruit of that labor. I wrote 'joyous birth' to refer to the miracle of *all* babies coming into the world, as well as the annual rebirth of the earth in spring."

D Verse

1. *P* is for peace, good - will to - wards those who
2. *E* is for every - thing I love to see: my
live on this earth: the cows and the crows, the
gram - ma, my grampa, my fam - i - ly, my
birds in the sky, the fish in the sea.
friends and my neighbors, the peo - ple in town,
Peace for you and me. world 'round.



1. *P* is for peace, goodwill towards those
Who live on this earth: the cows and the crows,
The birds in the sky, the fish in the sea.
Peace for you and me.



2. *E* is for everyone I love to see:
My grandma, my grampa, my family,
My friends and my neighbors, the people in town,
People the whole world 'round.

Chorus

Peace on earth, (Pax in terra.)
Joyous birth. (Pax in terra.)
Love and mirth! (Pax in terra.)
(*all*) Peace on earth.

P Is for Peace

continued from previous page

PEACE

G Chorus (two parts) Em

Peace on earth. _____

Pax in ter - ra. _____

F#m A D

Joy - ous birth. _____

Pax in ter - ra. _____

G D Em A A7 D

Love and mirth! _____ Peace on earth.

Pax in ter - ra. Peace on earth.



3. A is for all of the people on earth.
All colors, all creeds, all have the same worth.
The love in our hearts is all that we need
To conquer all hatred and greed.

Chorus



4. C is for cherish this planet we share,
From oceans to mountains, from forests to air.
The earth is our mother, our cradle, our home.
She's with us wherever we roam.

Chorus



5. E is for ever and ever, amen.
Bring light to the darkness and peace to the glen.
With truth in our hearts and joy in our hands,
Our love will encircle the land.

Chorus



Pro Song

Writing a Song That Sells

by Dave Kinnoin
© 2013 Dave Kinnoin

My first five essays for this Pro Song column gave tips on how to write a great song. I've mentioned rhyming on the story points, not reusing a word for no good reason, having an excellent setup for each chorus, staying up late until a song is perfect if it's due the next day, bouncing the song off trusted professionals if time permits, and dozens of other things. Now some of my readers want to know "how to write a song that sells." Well, first make sure it's a great song. Although we all know of not-so-great songs that sell, I trust none of us wants to settle for mediocrity.

Some songs are written on assignment with direction from a client, in which case close attention and dedication to that direction (along with strong talent and craft) are required. Some songs are written for the writer's own career or personal needs, and some songs are written "just because." In all cases, there is a way to improve the chances of the song's being a hit and having many uses beyond the first.

Some songs need to identify the gender of the person being sung to or sung about. But sometimes you can avoid disclosing the gender without sacrificing storytelling, and this can give your song wider appeal. Instead of saying "she" or "he," maybe you could say "my love" or "that silly one." Instead of saying "her eyes" or "his eyes," maybe you could say "those eyes." I remember writing a song for Jim Henson's *Muppet Treasure Island Sing-Along* video about a girl who was a pirate. My working title was "Girl Pirate." Hey, she was a girl, she was a pirate, and the song was about a girl's being a pirate. But my client said, "Why limit the number of kids who will sing along? How about "Real Pirate?" Wow, much better!

Sometimes you have to use the client's character's name in a song, and that diminishes its usability for other projects. I look for ways to avoid limiting the song to a particular character. When Randy (just got voted into the Rock and Roll Hall of Fame!) Newman wrote "You've Got a Friend in Me," he didn't mention any of the *Toy Story* characters, and he didn't reveal the gender of the person offering friendship or the one being offered friendship. Had he made any of these disclosures, the song would not have as great a usability beyond the first use, and I don't think it would be as good a song. Millions of people sing that song out loud or in their heads without having to change any names or pronouns (he/she).

It's important to use words that keep the story solidly on the right emotional course. I almost violated this rule twice this week on a wedding song. Verse four used to be:

*When roads get bumpy, as they must,
My heart will always trust
In who you are.*

I really liked it, but my trusted professional friend Randy Sharp thought "must" was not the best word, as it seemed to be a harbinger of doom. He suggested "can" or "will" or some other softer word that acknowledges life's ups and downs without sounding negative. So I explored the rhyming opportunities. I arrived at:

*When roads get bumpy, as they will,
My heart will trust you still.
I know who you are.*

The word "will" resides somewhere between "must" and "it ain't gonna happen." Oh, maybe you're thinking, "But that fanatic Dave Kinnoin used an extra beat in line three. Didn't he say a few essays ago to keep the verses metrically symmetrical?" Well, I believe that if the extra beat propels the story, it's okay, especially if it occurs later in the song. I would not recommend the loss of a syllable as the song progresses. My second mistake occurred near the end of the chorus, and again, Randy caught it. I had written,

*I hold on tight. I take my vow:
To build each day upon the way
We're feeling now.*

He said that "building" each day just didn't feel right. I was thinking that people "build" a life together and so forth, but I buckled down to improve the line:

*I hold on tight. I take this vow:
To fill each day with the tender way
We're both feeling now.*

As I look back on my career, I remember the hundreds of times the wise counsel of others has saved my butt. I also remember the hundreds of times I stuck to my guns when I knew I was right. One of these occasions was quite recent, and my cowriter was so dismayed at my lyrics he withdrew his melody. What I came up with on my own became one of the project's highlights, and I look forward to being congratulated. Of course, reviewers and others might single out the song as a dud, and my high horse might miss a few meals. (I should

mention that as I wore the composer's hat, I improved the lyrics, and many of those changes grew from the first composer's complaints.)

Selling a song usually requires marketing, and it often requires luck. I'm sure there are many hit-quality songs that will never be heard beyond the writer and maybe a few others. We've all heard stories of old songs (or other works of art) that were suddenly "discovered" and acknowledged as great. The writer might have passed on, but he or she wrote "a song that sells" in that it contained the ingredients thereof.

I wish you well with the writing, marketing, and luck.



Dave Kinnoin has written hundreds of songs for the Muppets, Disney, Sesame Workshop and many other children's entertainment and educational companies. He's a 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.



Calling All Engravers!



Do you enjoy making computer-engraved lead sheets? Can you help get our great CMN songs out into the world? Both *Pass It On!* and our ever-expanding website need volunteers to engrave songs. If you'd like to be part of the engraving team, please contact Dale Boland, the *Pass It On!* Songs Editor.

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

Thoughts to Chew

A Lift in the Last Verse

by Peter Alsop



Watching a "reality" television show the other night, I found myself fascinated with people I didn't even know, as they tried to cope with their difficult situations. I thought to myself, "I have better things to do with my precious life. Why am I watching this?!" My own *real life* is already filled up with people struggling to cope with their own crazy and upsetting situations! I thought, "Maybe I'm watching to pick up some life skills, or maybe I just want to see that my life's not nearly as complicated as some of these folks'."

Why am I watching this? It's a good question to chew on, because I think it's a question our family audiences ask themselves as they watch our performances and listen to our music. So it's worth thinking about. How do we write and choose the material we perform for kids and families? What does our version of life provide for them that can engage and entertain them while giving them some perspective they might find useful or empowering?

Most of us might agree that our musical sounds and rhythms, our humor and fun, and clap-along, sing-along group participations engage and entertain our audiences. For many older folks and kids, that's plenty of good reasons to watch us. But just like in real life, where we so appreciate it when someone helps us make sense out of what's going on around us, we have a chance as performers to provide our family audiences with some perspective about what's going on around them, so they can see their lives a bit more clearly. So they can see "why we are doing this."

A friend of mine played me a new song she'd written about three kids who are friends. One only likes strawberries, one only likes apples, and one only likes bananas. It's a cute song and has a really catchy melody and a singable chorus. After my friend played the song, she asked me if I liked it.

"Sure I liked it!" I said, "Where's the last verse?"

"The last verse was about bananas, remember?"

"I remember the banana verse," I said, "but where's the last verse that helps me understand why you thought it was important to sing the other verses to me?"

"Oh!" she said. "You were looking for a 'message' in the song?"

"Well, I'm asking you to help me understand why you wanted me to hear that song?"

continued on next page ➡

Thoughts to Chew

➔continued from previous page

“Because I wrote it!”

“And you sang it wonderfully!”

“It’s fun, right?” she asked.

“Yep!” I said.

“So you think it should have a message too?”

“I think it already has a message,” I said. “That’s a great song to help kids and families understand that different people have different likes and dislikes, and that every one of them is okay. It could really help a kid to hear that if someone disagrees with you or likes something different than you do, that doesn’t make what you like wrong. It doesn’t make them your enemy. Kids learn that it’s really not okay to be different than other kids. They need to hear that even if you’re the only kid in the whole world who feels like you do, that’s still okay! That idea could help some parents too. The whole world could use more of that kind of thinking right now! So your last verse might be about how the strawberry kid liked the banana kid enough to give bananas one more try, and then found out that bananas are actually not so bad...just not as good as strawberries, of course”

She thought for a minute then said, “Or maybe the kid tries bananas and still can’t stand them.”

“Exactly!” I said. “The outcome’s not as important as the idea that we all have differences, even with our friends, and that’s kind of neat. And as long as we keep trying, there’s hope for change. That’s what I call a “lift.”

“What’s a lift?” she asked.

“It’s when we feel like something’s been lifted from us. We can see things more clearly. The veil goes away. We feel empowered to go on again. We have hope. We can pick ourselves up and give it another try, like a kid learning to walk. And when people feel a lift, they know why they just spent time listening to our song.”

We might not be able to have a lift in every song, but the last verse is where we can tie things together so the picture becomes clear; so connections are made between what the kid learns and what the parent learns. It’s where we applaud the effort, regardless of the outcome. It’s where we get a glimpse into someone else’s world and their story. It enriches us and it gives kids and parents (don’t forget the parents!) other ways to think about changing some of our own rigid behaviors and beliefs. And if it’s not a song I wrote, and the last verse does not have a lift, I can always lift it myself with a comment or a story on the way to the next song.


Some people don’t need a “last verse.” Kindergarteners,

for instance, mostly just want to be present and laugh and dance and have fun. If I sit on a rug and play music with kindergarten kids, it’s different than making a music video or an album. If one of them takes off his shoe, I might stop singing my song-with-a-lift-in-the-last-verse, take off my shoe and hold it to my ear like a telephone and pretend I’m talking to him. We might talk for a while or share our phones with others, and maybe eventually get back on track and finish my song, or maybe not. That’s where the phrase “playing music” comes from. When we’re actually physically present with each other, we can “play” with each other and our music. Doing that is a most important message. It provides the experience of caring about each other in a visceral way that is rare and more essential than the content of the song lyrics. When I write songs or record them, I’m usually not with my kindergarten kids, so my focus is to create and pass on songs with a lift in the last verse. I keep lifted songs handy in my “song bag” so that in a live concert situation, I can pull one out when I need it, or I can always decide to stop a song and play around with my audience. But at the end of our time together, I like knowing that I’ve passed on more than just a good time.

My frustration around watching reality television is that when I’ve become involved emotionally with the people and engaged in their current struggle, it still shocks me that we don’t actually have a real human connection. We don’t know each other. Stories like *The Velveteen Rabbit* or *The Little Prince* remind us that if we are going to be “real,” we need to belong to each other. My daily life is fully engaged with the struggles and turmoil of my real family and friends and co-workers, because we know each other. And the lift for me spending time being involved with them is love—a wonderful, real, messy, tangible, and reciprocal connection. We belong to each other. Kind of like what happens with our audiences, eh?

Kids and families can always use help figuring out how to do things better, and our songs can help model other ways to deal with some of the tough things they face. Even though they, like us, might be okay with listening to “reality show” songs that engage them enough to simply pass the time, why not give them the added value that “the last verse with a lift” can provide. Give ‘em something to chew on in the car on the way home.



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. 



All Living Things

words and music by Sarah Goslee Reed
and the first graders at Dan Emmett Elementary School
© 2012 Sarah Goslee Reed, BMI



Sarah reports that “All Living Things’ was written during a 2009 residency at Dan Emmett Elementary School in my hometown, Mount Vernon, Ohio (see *Pass It On!* # 66, Fall 2010, *Songwriting With Older Kids*). All songs written for this project related to science. In first grade, children learn what living things need to live: air, food, water, shelter, and habitat. Together, we wrote a verse for each, combining the last two into one verse. The chorus is easily taught and makes a wonderful sing-along. I have found that it works with all ages, not just kids. Originally, this song was recorded by the children as part of the residency; however, I liked it so much that I recorded it on my latest CD.”

chorus D A

What do we need, all liv-ing things? — What do we need,

verse D A D

all liv-ing things? — 1. We need air with ox - y - gen

A D

that comes from the trees — on the wind. —

A D

Can't hold it in your hand, but feel it on your face; — it's

A G A

ev - 'ry where, but not in out - er space! —

Chorus

What do we need, all living things?
What do we need, all living things?

1. We need air with oxygen
That comes from the trees on the wind.
Can't hold it in your hand, but feel it on your face;
It's everywhere, but not in outer space!

Chorus

2. We need food to help us grow
So we can run and play—ready, set, go!
If you're a bear or a busy bee,
Whatever you eat gives you energy!

Chorus

3. We need water clean and good to drink,
The taste on your tongue keeps you in the pink!
If you're a plant, you get it from the ground,
From rivers and rain—water's all around!

Chorus

4. We need shelter from too much sun;
Ice and snow will make you numb.
Home where it's safe, it might be in the sea,
In a den or a cave, your house or in a tree!

Chorus (Repeat 2X)



Pickin' Pumpkins in the Pumpkin Patch

words and music by James Coffey
 © 2005 Jim & George Publishing, ASCAP

"I love writing songs about subjects that encompass a treasured childhood memory," James says. "The yearly trip to the local pumpkin farm is a highlight that many families continue to share." He adds that when he recorded this tune, he played the banjo and the tin whistle, taking him back to his Irish roots.

quick 2-step

A D A A

1. Come on, kids, let's get in the car and go pick-in' pump - kins in the

E A A D A

pump - kin patch. It won't be long, it's not that far 'til we're

A E A *to coda* E

pick - in' pump - kins in the pump - kin patch. Feel a chill in the

D A

morn - ing air, — chil - dren and laugh - ter ev - ery - where.

E E D

Hunt from dawn 'til the set - ting sun just look - in' for that spe - cial —

E D E E D E E

one! —————

♩ coda A E A

Pick - in' pump - kins in the pump - kin patch,

Pickin' Pumpkins in the Pumpkin Patch

→ continued from previous page

1. Come on, kids, let's get in the car
And go pickin' pumpkins in the pumpkin patch.
It won't be long, it's not that far
'Til we're pickin' pumpkins in the pumpkin patch.
Feel a chill in the morning air,
Children and laughter everywhere.
Hunt from dawn 'till the setting sun
Just lookin' for that special one!
2. Puttin' on my walkin' shoes,
Pickin' pumpkins in the pumpkin patch.
Hurry up, no time to lose!
Pickin' pumpkins in the pumpkin patch.
There's one round like an orange sun,
Or may be I'll pick that funny one.
That one looks like it weighs a ton.
It may be just the one!
3. It's that special time of year to go
Pickin' pumpkins in the pumpkin patch.
People come from far and near to go
Pickin' pumpkins in the pumpkin patch.
Pumpkin bread and pumpkin pie,
Soon a winner will catch my eye,
A jack-o'-lantern for Halloween—
The biggest you've ever seen!

Reprise v.1

Come on, kids, let's get in the car
And go pickin' pumpkins in the pumpkin patch.
It won't be long, it's not that far
'Til we're pickin' pumpkins in the pumpkin patch.

Coda

Pickin' pumpkins in the pumpkin patch.



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.

JASON DIDNER AND THE JUNGLE GYM JAM

Everyone's Invited

Husband and wife Jason and Amy Didner, the co-lyricists of this album, were inspired by all the things that captured the imagination of their two-year-old daughter, like seeing the moon in the sky by surprise, or pretending to see ladybugs on the ceiling. There's something for a child of any age between one and seven in every song. The songs are arranged and played with rock 'n' roll energy fueled by New Jersey rock drummer Ross Kantor and bassist Judy Helbig, tempered by glowing harmonies and mellow acoustic guitar playing by Meg Beattie Patrick and Casey McCleary. In the first track, "Mimi the Ladybug" tells the story of a little helper in the garden who protects our flowers and fruit while dressed to impress in her red shell with black polka dots. Next, "Peek-a-boo Moon" will delight small children as it relates the ways the moon changes in the sky, appears and disappears to a loving game of peekaboo. We'll take an easy-going but exciting journey on a glass-bottomed boat down "a river teeming with life down below." Then listeners are invited to "A Bowling Party," where we learn together that "counting, exercise, and manners" are all part of the game while we "root for our friends and play it fair." So, what color ball will you choose? In the following track, we'll count down the "Five Sea Lions" as they roll off the pier into the water, as we also learn what makes a sea lion different from a seal. Then, we'll have a fun musical instrument safety lesson in the "Pick Song" about all the places where the pick does not belong. The "Jungle Gym Jamming" song features the strong lyric "Everyone's invited and no one gets left out!" In "Let's Share Our Toys," Barbara Harris of the '60s girl group The Toys joins Jason in a duet. This vintage soul-flavored song captures the magic of Barbara's "A Lover's Concerto," which gave a Bach Minuet a backbeat. This time the classical melody comes from Mozart and the message is about how sharing toys is "what good friends do."

After fall 2013 release, all music will be available for purchase at our live performances, at <http://www.JungleGymJam.com/>, CD Baby, Amazon, iTunes, and at many other physical and online retailers.

continued on next page →

New Sounds

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PETER APEL

Fred's Back!

"It's Peter Apel time!" That's what Peter's young fans shout as he arrives for one of his music and magic programs. The theme of the day is not important; they know Peter's style, and that they're in for a treat. With this second CD, Peter adds thirteen new original songs to his collection—each song with its own inspiration, each song different from the last. For song themes, insights and teacher notes, go to <http://www.PeterApel.com/> and click on "About the Songs."

The CD is available for \$14.98 at <http://www.PeterApel.com/>, CD Baby, and iTunes.

LIZ BUCHANAN

Once Upon a Tune

Liz Buchanan's third CD, *Once Upon a Tune*, is a delightful mix of songs focused on classic stories and early literacy themes. The album includes a trio of original songs about characters in threes: "The Three Bears," "Three Billy Goats Gruff," and "Three Little Kittens." Liz based the songs in part on her work in Boston-area classrooms, including her music/literacy residency at Horizons for Homeless Children. *Once Upon a Tune* also features Liz's enticing story-song about color mixing, "What Color Will You Be?" Mrs. Purple encounters Mr. Blue, who's eager to pursue Miss Red! The resulting ditty offers a huge musical splash of color. Fans of Liz's classroom sessions will be glad that she has included her popular pair of rabbit songs "Peter Rabbit" and "Rockin' in the Rabbit Hole" (a tune by Bob Messano), as well as her favorite warm-up, "Bananas, Unite!" The album closes with original songs about vowels and consonants, and a tribute to friends by Liz's partner, Gordon MacFarland. Listeners of all ages will enjoy the upbeat folk-pop tempo with a dash of bluegrass, featuring coproducer Eric Kilburn on mandolin, guitar, and bass; the talents of Billy Novick on saxophone, clarinet, and penny whistle; and the fiddling of contra dance star Eden MacAdam-Somer. Liz's album will especially appeal to children aged seven and younger, as well as to teachers of pre-K through first grade.

The album is available on <http://www.cdbaby.com/cd/lizbuchanan2/>. CMN members may receive a discount by contacting Liz at antelopeiz@gmail.com.

MARYANN (MAR) HARMAN

Music Makes Me Wanna Move

This CD was written after watching and hearing many children dance and sing lyrics to the pop songs—lyrics and dance moves that are inappropriate for children. Knowing the brain research about how this style of

music can be up to twenty percent more beneficial for the brain than Mozart, Mar thought, "Let's take those beats and put them to good use." She contacted PE teachers and physical therapists to find out what moves would be good for children to practice and incorporated them into the songs. The genres are a mix, and the songs are entertaining to adults as well as children.

This music can be purchased as a physical CD, as a download, or as single song downloads at <http://www.musicwithmar.com>, and can also be found at CD Baby and Songs for Teaching. The cost is \$12 per CD/disc, \$10.99 per full download, \$1.29 for single songs.

WAYNE POTASH

Yes!

This collection of fifteen songs opens the doors to New England performer Wayne Potash's music, which encompasses with no incongruity both the natural world and machines. Potash easily extols the prowess of a "Bold Beaver" and the versatility of "Allis Chalmers" farm tractors, and he skillfully packs in a lot of information. It's fun to camp out and "Sleep in a Tent," yet there's no shame in admitting "I Like Trucks." The album is a mix of seven Potash originals and eight covers, including the rockin' "Rock Island Line," old-timey "Old Dan Tucker," and the similarly authentic "I Had a Rooster." There's a lot more here, from "Flying in an Airplane" to "Dogs in Outer Space," and every song gets a solid, entertaining treatment, whether country or rock or a combination of styles. Potash knows his young audience, and his music mirrors their likes and stirs their enthusiasms.

This CD is available at iTunes, Amazon, CD Baby, and <http://www.waynepotash.com/>. 



CMN Gift Memberships are always available

Think of giving one to a friend or teacher for a birthday, a holiday, or in appreciation. To start off their year's experience of CMN, the recipient will be connected to the member e-mail group and the member section of the CMN website, which includes access to *Pass It On!*, and will receive a welcome letter naming you as the giver.

Just send the recipient's name, postal address, and e-mail address with \$35 to CMN, 10 Court Street, P.O. Box 22, Arlington, MA 02476 U.S.A.



Candles, Candles

words and music by Joanne Hammil
© 1987 JHO Music, BMI

“It’s often difficult to find interesting Hanukah songs in December,” Joanne tells us, “to give a bit of counterweight to all the truly gorgeous Christmas songs. Hanukah is a minor Jewish holiday and only has a smattering of decent songs associated with it, and they are often either in a minor key or somewhat babyish. So I wrote an upbeat calypso-style Hanukah song that is very accessible for all ages, but that is in three-part harmony for a sophisticated sound. Children can sing all three parts either as a three-part partner song or as a round, or they can just sing the first two parts together and the performer/teacher can overlay Part III very effectively.”

3-part partner song or round

I. C B^b F C G C



Can-dles, can-dles, burn - ing bright, they cel-e-brate the mir-a-cle of Han-u-kah light!

II. C B^b F C G C



One, two, three, four, five, six, seven, eight can - dles to - night!

III. C B^b F C G C

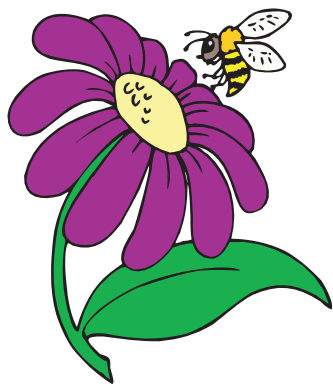


Can - dles, burn - ing so bright!

Candles, candles, burning bright,
They celebrate the miracle of Hanukah light!
One, two, three, four, five, six, seven, eight
Candles tonight!
Candles, burning so bright!

Zum, Zum, Zum!

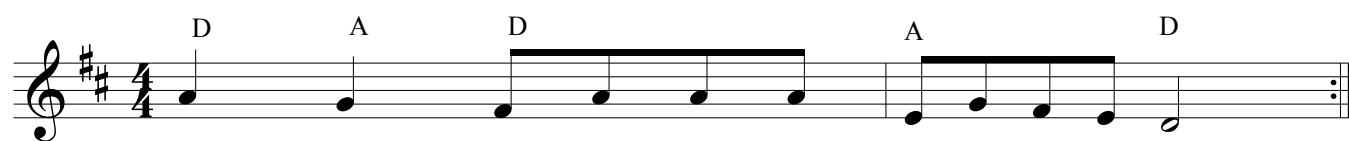
traditional Swahili lullaby from Tanzania



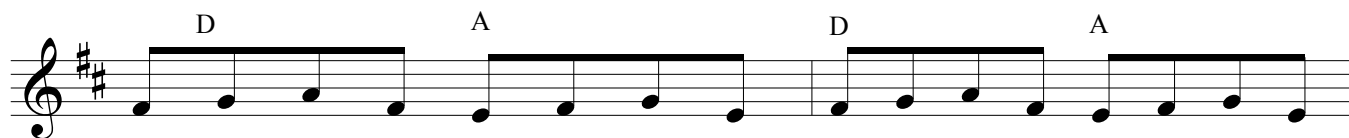
Fran McKinney writes, "This song was taught to me by my brother-in-law, Louis Mbughuni. He was born in the Tanga region of Tanzania, the oldest of twelve children. He studied and received his undergraduate degree in Uganda. He came to the US in 1971 to do his graduate work, met my sister, Patsy, and they both returned to Tanzania. They lived in Dar es Salaam for twenty-two years where Louis taught at the university as well as holding the position of commissioner of culture and language.

This simple song, in varying wordings, is sung to young children in a number of ways, speeding the rhythm to create excitement, or slowing the words to soothe a child to sleep.

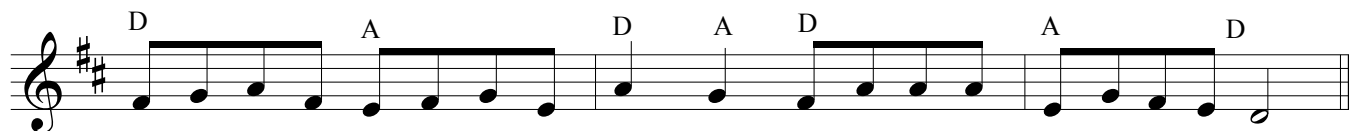
My niece and nephew, now grown, have strong memories of this song, and it has become a family song that I share with my grandchildren. I find the pattern and rhythm truly engaging."



"Zum! Zum! Zum! O Ma - ma," nyu - ki li - a wee!



U - ki - en - da ku - le sham - ba, u - ta o - na u - a zu - ri,



li - fa - a - lo kwa cha - ku - la. "Zum! Zum! Zum! O Ma - ma," nyu - ki li - a wee!

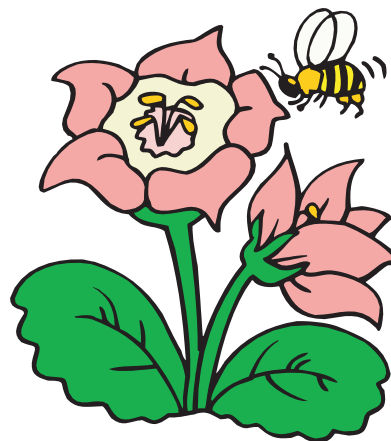
"Zum! Zum! Zum! O Mama,"
Nyuki lia wee!
Ukienda kule shamba.
Uta ona ua zuri,
Lifaalo kwa chakula.
"Zum! Zum! Zum! O Mama,"
Nyuki lia wee!

Pronunciation:

A=ah, E/EE=eh, I=ee, O=oh, U=oo

Translation:

"Zoom! Zoom, Zoom, Oh Mama,"
Cries the bee so long!
Go fly over to the farm,
Looking for a beautiful flower,
Good enough for you to eat.
"Zoom! Zoom, Zoom, Oh Mama,"
Cries the bee so long!





Regional Reports

Please refer to the list on page 31 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

On January 17, members in our region had an unusual opportunity. We met at the studio of the East Coast Recording Company in Warminster, Pennsylvania, for a presentation and panel discussion entitled “Walking the Tracks: Behind the Scenes of *All About Following Your Dreams* and *All About Bullies*.” The panelists—the Grammy-winning producers of the *All About* recordings—described the development process of their projects. The discussion was lively, and was augmented with live performances. A jam session followed.

On March 8, several region members participated in the winter workshop of the Philadelphia Area Songwriters’ Alliance in Cherry Hill, New Jersey.

Pausing just to catch our breath, we swapped songs and ideas for kids’ activities on the afternoon of April 20 at St. Peter’s Episcopal Church in Glenside, Pennsylvania, a suburb of Philadelphia. This was a cooperative event with The Music Experience for Young Children. We had a fine time and made some great videos.

The “Kids’ Parties for Fun and Profit” workshop was our summer get-together on June 30 at the Academy of Music on Main Street in Spotswood, New Jersey.

Facilitators Dylan Glanzer (Miss Dylan) from the CMN New York Metro Region and David C. Perry (Mr. David) from the Mid-Atlantic Region, both veterans of the children’s party business, shared tips and strategies from their experience. Topics included:

- branding and marketing
- creating and pricing the party package
- preparation and improvisation
- not a music class
- managing kids’ and parents’ comfort zones

The Academy’s owner, Melody Stevens, topped off the topics by sharing tools and ideas from her book *Become a Time Millionaire: 100 Ways to Gain an Extra Hour a Day*.

MIDWEST

Hot soup helped warm up attendees of the Song Swap with a Prop hosted by Carole Peterson Stephens in Park Ridge, Illinois, on February 17. We shared ideas about props, and various participants demonstrated props they use to encourage movement or enhance a song.

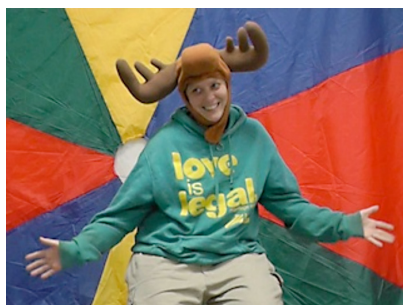
Our annual regional gathering was May 18 at the famed Old Town School of Folk Music in Chicago’s Lincoln Square neighborhood. About twenty people enjoyed a potluck lunch and swapping their songs. Two workshops gave attendees even more material to take away. Carol Kerman encouraged audience participation with “Stories and Creative Movement Using Rhythm and Rhyme.”



Julie Baker leads “Icky Sticky Bubble Gum” at the Mid-Atlantic April 20 song swap.



Barbara Frankl demonstrates her “critter in a cup” at the Mid-Atlantic.



Beth Fox gets into “The Great Big Moose” for the Mid-Atlantic crowd.

She told how engaging children in story telling can expand vocabulary and teach values. Anna Stange shared from her extensive travels throughout the U.S. in “Meeting Instruments from Across the Country.” She incorporated a variety of songs—new, gathered on her travels, and traditional. You can share in or refresh your memory of this event via a great video collage put together by Deborah Hubbard-Parks at <http://animoto.com/play/NfQdMWLFSC1FZzFdX27u1A>.

We are looking forward to another song swap in the Chicago area on September 29.

NEW ENGLAND

The Fountain of Grace Academy in Canton, Massachusetts, was the site of the all-day annual New England Regional Gathering on March 23. Ellen Allard set the tone with her keynote presentation, “Pshaw and Fiddlesticks: A Skills Approach to Music in the Early Childhood Classroom.” And thanks to other generous members, we were able to offer five workshops:



*Ellen Allard,
Liz Buchanan,
and Sulinha
Boucher enjoying
the New England
Regional Gathering*

- “Soundscapes: Learn to Create a Landscape of Sound through Vocal Improvisation” (Lisa Marie Garver)
- “Using Puppetry to Weave Song and Story” (Amy Conley)
- “Music to Our Ears: Helping Young Children Develop Audiation Skills through Music Play” (Betsy Zahniser)
- “Using Music to Teach Literacy” (Eve Kodiak)
- “High Performance Coaching” (Jackson Gillman)

The New England Region is excited to welcome Philip Alexander and Tim Seston as regional representatives as of August 1, 2013, and they are excited to begin plans for activities this year. Many thanks to outgoing reps Tina Stone and Diana Kane, who will stay on for one year in an advisory role.


NORTHERN CALIFORNIA

Nanci Schneidinger hosted a winter song swap in her home in Oakland on January 27. It started off with a potluck lunch, and the rest of the afternoon was spent in rounds of song sharing and socializing.



*Eve Kodiak's workshop at the Northern
California Regional Gathering*

Elizabeth Hannan organized our annual regional gathering, which was held May 19 at the Our Lady of Angels Church in Burlingame. After opening songs led by Pam Donkin and Wiley Rankin, Eve Kodiak, visiting from the New England Region, led a workshop in which she explained basic principles of how music and movement affect the brain/body system. She demonstrated simple exercises incorporating song that can be done with children to “reset” reflex movements and thus enhance brain function. She gave strategies for using this information personally and in classrooms. Following the program, new members mingled with longtime members over snacks, conversation, and planning for upcoming events. Thanks to all who created a stimulating and happy afternoon.

A number of Northern Cal CMNers also attended the San Francisco Free Folk Festival June 8–9, and several led workshops. 





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

**Deadline for Fall 2014 issue:
May 4, 2014**

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

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:

Dale Boland
Songs Editor
dabblle@yahoo.com



CALL FOR NEW RELEASES!

Send notification of items released in the last year to:

Barbara Rice
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

Submission via e-mail is preferred.

Not a member?

Visit the CMN website, www.cmnonline.org, for details or contact the CMN office, office@cmnonline.org.





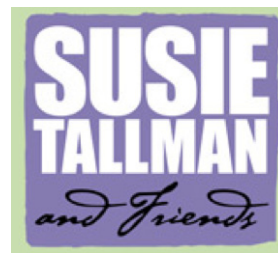
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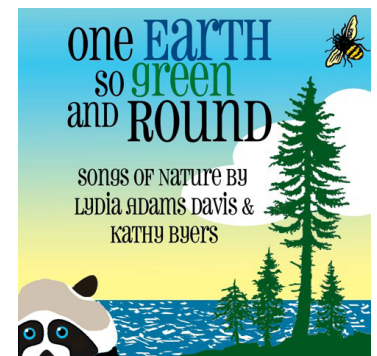
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