

PASS IT ON!

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

ISSUE #42

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photo by David Parr

John Langstaff: A Life Filled with Song

Inside...

- Advice from CMN Members on Performing for Children ■ The ABCs of Assemblies ■
- A Lesson Plan for Early Childhood ■ How Music Helps Early Development ■
- Empowering while Leading Groups of Children ■ Introducing Clock-Music ■

About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

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

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A Life Filled with Song

An Interview with John Langstaff

conducted by Sally Rogers with the assistance of Jeff Davis

I don't know when I first heard of John Langstaff, but he has been among my musical heroes and mentors for most of my professional years. His picture books of traditional children's songs were a part of my childhood, though I didn't know they were his until I rediscovered them as an adult. He is the founder of the now nationally known Revels: seasonal productions of traditional music, dance, and ritual from many cultures that are held in number of cities. He instituted Folk Music Week at the Pinewoods Music and Dance Camp of the Country Dance and Song Society of America. He is also known for his years on the concert stage, his baritone voice interpreting classical greats but always including traditional ballads and songs in his repertoire. His discography and bibliography are both lengthy, as is the list of his television and radio credits. He is also a renowned music educator, having taught young children the joy of music making for most of his adult life. More recently he has been a professor at Lesley College in Cambridge, Massachusetts, teaching classroom teachers how to bring music into their students' lives, even if there are no "music specialists" in their schools.

I had the great pleasure of sharing an afternoon with him in his carriage house apartment in Cambridge, accompanied by my friend and fellow performer Jeff Davis. Langstaff was the organizer of Folk Music Week at Pinewoods Camp when Jeff was a teenaged camper. He has been Jeff's friend and mentor during the thirty years since. Jeff happily agreed to share the interviewing with me, helping to uncover the influence of a classroom teacher in his life.

Jack Langstaff's goal, now that he is in his eighties, is to teach and encourage teachers to make music on a daily basis in the classroom. He maintains that this is not only possible but essential in the lives of children. He has recently made a video series for classroom teachers, *Making Music with John Langstaff* (produced by Elizabeth Lloyd Mayer), with accompanying curriculum guides. These present many readily useable musical ideas that can enhance learning and are just plain fun. The lesson plan "Clock-Music" from the video series is on pages 8–9 in this issue of *Pass It On!*

* * * * *

PIO!: Who most influenced you to pursue a life rich in folk music?

JL: There have been great teachers in my life, but the most influential was a classroom teacher I had when I was twelve or thirteen who took an interest in me. Her name was Carol Preston. She knew I was kind of interested in Robin Hood. She got me interested in things like morris dancing, mummers plays, sword dancing, and—of course—folk songs.

PIO!: She wasn't a music teacher?

JL: No, she was my classroom teacher in a little tiny school in Brooklyn. Later on she became the headmistress at the Potomac School outside of Washington. She was a tremendous mentor to me. She took me on when I was twelve. She took me to many places and events that I would never have been exposed to otherwise, like exhibitions of works by artists of the

continued on next page ➤



photo by Nancy Langstaff

John Langstaff:
singer, music educator, and author.

Ashcan school of art in New York, who produced the most modern art there was at the time. Their work preceded the modernism subsequently shown at the Museum of Modern Art.

She also took me to the opera to see Wagner, which my family couldn't afford to do. One day she even took me to hear a man give a lecture at the Plaza Hotel in a great big ballroom. The man had big charts up there and he was talking about the Emperor's Dreams and...and of course it was [C. G.] Jung. I knew nothing about Jung, I knew nothing about what he was saying, but Carol Preston thought it was important that I should get some sense of this man.

The event that truly changed the course of my life happened when I was about thirteen. That summer she took me down to the mountains all through Virginia, where I was exposed to Virginia history. History, history, history! She took me to wonderful places. Finally, we landed on Whitetop Mountain, where Tennessee, Virginia, and North Carolina all come together, to attend a music festival organized by a collector and musician named John Powell. It was an amazing

experience for me. He gathered all the mountain musicians and storytellers to perform on this stage. The only other young person there was a man about twenty years old: [folklorist] Richard Chase. It was at Whitetop, that time, that Chase met the Ward brothers from whom he collected all the Jack tales and grandfather stories.

PIO!: How did your teacher know about Whitetop?

JL: Because she knew John Powell and Richard Chase. John Powell organized Whitetop as a way to collect folklore and songs from the Anglo tradition. I met John Powell down there. He was a dynamic kind of a guy. He wouldn't let the singers perform things they'd heard on the radio. He wanted the old songs, you know. Nowadays people like all kinds of stuff, but he wanted the real old stuff.

Whitetop was up at the top of a mountain. Many people walked in or came on horseback. Some came in trucks and so on. There were hundreds and hundreds of them, and they camped and sang for four or five days. There was a structure, a kind of stage, to perform on. You could win a prize, like twenty dollars, if you were good. All kinds of people would get up and sing ballads. One guy, a great ballad singer from down in the mountains, had a price on his head. The police were after him for some deed he had done. And the police were actually right there in the audience, applauding this guy, because he was a wonderful ballad singer. Those officers were also from the mountains, and they loved the music. But after he finished singing, they gave that singer twenty-four hours to get away, and then they took after him.

The performer who made the biggest impression on me was a Mr. Russell, who sang unaccompanied. I grew up in a family of classical musicians in Brooklyn Heights. We

had two pianos, and people would often come in to make music with my parents. But they would always sing with instruments. When I sang, my mother would accompany me on the piano. I'd been to choir school, and I'd never heard anybody sing a capella except my mother, who sang wonderful songs to me when I was going to bed—even ballads.

So this Mr. Russell got up there and he sang, in front of all these people, without accompaniment—no piano; also, he didn't have a great voice. In New York City we wouldn't have called him a singer. By the time he got to the second verse, I realized that something very powerful had taken place. I realized the power of a capella singing. Since then, of course, I've recorded many things a capella.

PIO!: Do you have a memory of what that ballad was?

JL: Yes, it was "Jesus Born in Bethany." [Sings.] Beautiful tune. Jean [Ritchie] sings a tune, "Christ Born in Bethany," very close to that one, not quite the same. But his tune was a beautiful one, just beautiful! Mrs. Roosevelt was there, Alan Lomax was there—imagine all these people visiting!

Another singer who impressed me was called Sailor Dad. He had a "real" name, of course, though I've forgotten it.* The Library of Congress recorded him. He'd been a sailor and sang his wonderful sea shanties, which made a great impression on me. Even now, when I sing shanties, it's his voice in my mind.

The Whitetop Festival went on for about three years, and then it stopped, which is too bad. I don't know why. But it did stop eventually. A very interesting book called *All That Is Native and Fine* was written about Whitetop and all those people who were there. The author is David Whisnant. He talks about Mrs. Campbell, whom I met later on.

*John M. Hunt

PIO!: From the Campbell school?

JL: Yes. And, of course, the Ritchie family is in the book along with pictures of the people who were singing and collecting traditional music at that time.

PIO!: This was about 1935?

JL: Yes.

PIO!: So probably the Jarrells and the Cockerhamss were there, and the Wards—the Wade Wards?*

JL: Oh, sure. The Wards were among those who told stories, too. There's a picture of Sailor Dad. Also, George Pullen Jackson [author of *White Spirituals of the Southern Appalachians*, Dover Press] is another man I met. He was the first person to interest me in shaped note hymns.

So, Carol Preston was the teacher who breathed life into all these things for me. She wasn't a singer herself, but she loved the songs. She knew it was important for kids to sing and to memorize songs and poetry. There would never have been a Revels if it were not for her. She introduced me to all this material, which is now Revels. Revels is just an extension of the work I did with children when I went down to her school to teach. She finally got me to teach music at that school, and she would let me do anything I wanted with the kids.

You know, that's the big thing that you've got to talk about, that these children have got to learn the songs. They've got to sing, they've got to really sing, and Carol Preston was very much into that.

PIO!: When did you go on to college?

*Tommy Jarrell, Fred Cockerham, and Wade Ward were venerable old-time musicians—Jarrell and Cockerham from the Mount Airy, North Carolina, region, and Ward from near Galax, Virginia. When their kind of traditional music later gained some international popularity, all three greatly influenced several generations of younger players from around the world.



John Langstaff takes part in the mummers play *St. George and the Dragon* in Portland, Oregon's, 1996 Christmas Revels.

photo by Roger Ide

JL: Well, I went to the Curtis School of Music on a scholarship, and then the war broke out. I was a pacifist. I had been marching all over New York as a young boy, following Paul Robeson wherever he sang or spoke, passing out pamphlets. But as soon as I heard the voice of Franklin Roosevelt on the air after Pearl Harbor, I went straight down to Philadelphia to sign up. I called my father and I said, with the sureness of youth, "I'm going to go in right now, because I think if we go in, I'm sure that in two or three weeks we can have the war all over and gone." So Dad said, "Well, come on home, and you can go next week."

So I went to war in the Pacific, and then I was shot. It took another year to get out of the hospital.

PIO!: Didn't you lose a lung?

JL: Yes I did, but it healed. I quit the service and went to Juilliard. I got married. I'd already been married to Dianne Hamilton, my first wife. She was just very young. She was seventeen when we got married, and I was nineteen. She's the one who's known in the folk music world; particularly in Ireland. She's since done some wonderful collecting.

I was at Juilliard through the GI Bill, so it was free. I also went to Columbia for some courses there. But most of my work was with classical music teachers working on my voice. Then I started doing concert work here and in Europe. Meanwhile, Carol Preston kept calling me and saying, "Who could we get down to teach in this school?" I sent various very good people to her until finally I ran out of people and she called me saying, "You ought to teach!" My response was, "Me teach children? I've never taught children." And she said, "I think you can do it. I just know it." And she did know things like that. She would just find people who would turn out to be good teachers. So I went down there, to the Potomac School, and got \$2,300 a year. I had three children, and we were living on \$2,300.

PIO!: It was a private school?

JL: Yes, and we did all kinds of things in our music department. We did a simple rendition of *The Magic Flute*, and *Noah's Ark* by Benjamin Britten. But all the while, traditional music was very important. We had a May Day there. May Gad [founder of Pinewoods Camp,

continued on next page ➤

run by Country Dance and Song Society] used to come down for May Day to teach. We had a wonderful time with the winter solstice. And for graduations, I'd have them do wonderful things with traditional music.

PIO!: *Do you think that by going to the Potomac School, because Carol Preston was there, you not only had the support to do whatever you wanted to do, but you had the encouragement to do this? You might never have taught children if she hadn't invited you, or if you had taught children, you might never have done it in the way that you did.*

JL: Oh my God! Absolutely! Even when I taught at Shady Hill, I didn't have the same kind of leeway to do what I wanted as at the Potomac School. I mean, I would do outrageous things: I'd take a great procession right through the school, singing like mad! And of course some classrooms would get kind of upset because they were trying to get through the other stuff, so I wouldn't do it often. We'd always start the day with singing. We taught a lot of English songs, which is one of the main things I do with Revels now. As an administrator, Carol Preston would work things out with the teachers to help them make their ideas work. She even gave me several months' leave to perform in Europe. We got someone to take my place until I got back. I was very lucky!

PIO!: *So what do you say to teachers who are so concerned about things like test scores and benchmarks that they are hesitant to have their students participate in "extra" performance activities? How do you get them on your bandwagon, so to speak?*

JL: This is difficult, and it is all about testing. You can have all the testing you want, but it is usually more about "Do you know this and this and this?" instead of really, "How do you think?" The system is putting much time and effort and

money into testing, but it takes these other more creative things out of children's lives.

PIO!: *So how do you convince those teachers?*

JL: Well, I think you have to build up interest in your performances and program. You do a bang-up job the first year, and then next year they're all going to want to do it. Also, while I think it's wonderful to have specialists, it's important to develop and train classroom teachers who can integrate music into their daily curriculum, even if they don't know a lot about music but just like to sing. I think that some of that enthusiasm can and should be carried over in the classroom. There are always teachers who claim there's no time for music in their classroom; that you can't start the day with a song; that music is for the music room only. There are those people, and that's a hard thing. We made our videos specifically for classroom teachers, not for the specialists. They are full of simple stuff that classroom teachers could do. You don't need a piano, you don't need an instrument: just sing to the kids. I want to try to get that across.

PIO!: *One of the things that I've been noticing in the last couple of years, working with kids, is that children as young as three and four are not singing. They sit, and they expect it to happen to them, just as video and TV have been doing to them.*

JL: Adults are the same way: they sit and they buy their music and listen to it, but they don't do it themselves.

PIO!: *Yes, and how do we empower? There's a wonderful quote from Susan Cooper that you have on all of your brochures, saying, "Jack Langstaff is a magician at getting people to sing." So what's your secret?*

JL: Empowerment is important. I try to present things in the videos in a way that empowers teachers who say they are scared of teaching music because they don't think

they can sing. When they were in school, they may have been told to just mouth the words or not to sing because they don't have a [good] voice. People come into my classes like that, and they are really scared. They think that they can teach kids art even though teaching art is just as complicated as teaching music or dance or drama. That's the barrier that has to get broken down.

I think that when we're born, we're born with certain things in our body, and one of these is the ability to sing, and to have a good ear for music. This has been proven. It has been shown that newborn babies are able to differentiate pitch and rhythms, as well. This ability lasts for a while but if that part of the brain isn't used, this ability atrophies. That's why children need to sing and listen to music at a very young age. Parents should be singing with them earlier. They should be hearing music and doing it.

PIO!: *Why is music so important? What is it about opening the voice and making that sound? Why isn't it just a waste of time?*

JL: Why is singing important? For a lot of reasons, including for the sheer enjoyment of songs and singing. For most art forms—for example, storytelling—you've got to have an audience. Singers don't need an audience. People sing. For instance, I believe lullabies are not really sung to the child. They're sung to help the parent. If you have a child that is colicky and so on, you sing. Nancy [Langstaff] and I used to sing long ballads, verse after verse, if the child was crying, and it was a good way to memorize verses while quieting the baby. You can sing when you're washing dishes. And you sing to yourself. You don't tell stories to yourself, you sing to yourself. I think that singing is also the greatest way of bonding people together. I learned that in teaching kids in school. We could get the whole school together in a big room, from the four year olds to the fifteen year olds, and

THE LITTLE BELLS

English traditional



In this round, each of three groups of children comes in on 1, 2, and then 3, as indicated.

Lively

1. 2. 3.

The lit - tle bells of West - min - ster go ding, dong, ding, dong, dong.

we might all sing "Go Tell Aunt Rhody." The older ones would think that was kind of goofy, but I'd break them down, and they would get the feeling of these younger ones, because they'd done it ten or fifteen years before when I had them in my classes.

My college students sometimes say that they can't sing, but eventually they will if you encourage them. I tell the audiences in Revels that if they were told they couldn't sing, try anyway. And by the end of an evening, by golly, they find themselves singing! They enjoy that opening up of the body: the voice is a part of your body, an opening of your soul.

PIO! *It's taking your place in the world. And being part of it.*

JL: Yes, and your voice is very much a part of you, your speaking voice, too. A lot of teachers feel that you need to teach children to read notes. Well, I was never a great sight reader anyway, though that was one of the things I studied. But I believe strongly that it all starts with the ear, just that ear. Teaching by rote. That's the way we all learn at the very beginning. That's the way my mother taught me.

When you go to teach people music, you should use your human voice. Don't use an instrument. I really believe that. In my videos, I don't use instruments. When you first start to teach, you may think that it helps to have a piano there, and the kids can hear the harmony.

Kids have a better sense of harmony than we have. They can hear modal melodies just off the bat. But it's important to have just the human voice, because the human voice gives the child or the person the melody. It also shows how the words scan with the melody, how the words fit. And it gives a sense of how that song should go, the quality of that song, something about that song [sings "Souling Song"; see p. 6] so the kids get a feeling of it.

I often line a song out, because lining out is a great teaching tool from our tradition. A lot of teachers don't want to do music with the kids because they never learned how to play the piano, but you don't need to play the piano. You can just sing with them.

PIO! *Some education departments are encouraging the teaching of nursery rhymes in the primary grades because they can help teach language skills.*

JL: Nursery rhymes, and the things that they do in the street, like "Shimmy Shimmy Cocoa Pop"* are wonderful rhymes that connect kids with their past. These kinds of rhymes are found in different cultures having different meanings. And the children are using kinetic body movement as well. I think movement is also very important for young kids.

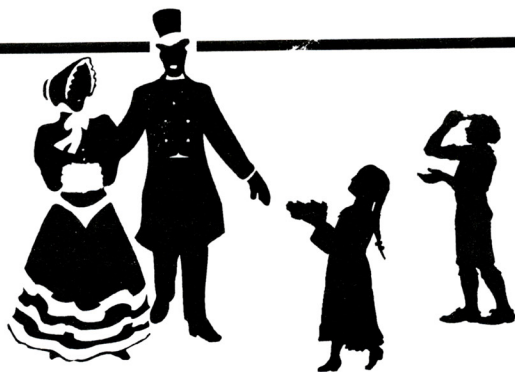
*Langstaff published a book of the same name, one of the first to present street games and jump rope rhymes to teachers as a legitimate classroom tool. Sadly, it is out of print.

PIO! *How do you get children to participate during classroom music: boys, for example, who have suddenly learned in fourth grade that it's not cool to sing?*

JL: I might start with something simple that might even have some clapping in it, something that catches them in some kind of way. Try songs that they can actually do a percussion thing with or have some of the kids make a drone. Games—make a game. There are lots of games that you can do with music. As you say, they've already been told that music isn't cool. They've got this feeling, but if you could just get over that....They've got this about dancing too: "Oh I don't want to get up and dance with girls." But if you can just get over that, then they would have a great time. And there are simple little rounds that they may try. [Sings "The Little Bells of Westminster"; see above.] They may just sort of say it for a while, and then you can divide them into two parts. There are nice things that you can do with instruments, too, to just get kids interested in music and sounds.

In my graduate school classes I tell my students, "I'm not going to teach you music, I'm not going to teach you a lot of notes and things. We don't have time for that in this class. I want you to have a perception of sounds, the feeling of sound." Just getting kids interested in sound, the perception of sounds, is valuable [hearing a bell in the

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A-SOULIN'

traditional



A soul, a soul, a soul - cake! Please, good mis - sus, a



soul - cake! An ap - ple, a pear, a plum or a cher - ry, a - ny good thing to



make us all mer - ry; One for Pet - er, two for Paul, three for one who made us all.



The lanes are ve - ry dir - ty, my shoes are ve - ry
God bless the mas - ter of this house, the mis - ter - ess al -



thin. I've got a lit - tle pock - et to put my pen - ny
so; And all the lit - tle chil - dren that 'round your ta - ble



in. If you have - n't got a pen - ny a ha' - pen - ny will do; If you
go. Like - wise young men and maid - ens, your cat - tle and your store, And



have - n't got a ha' - pen - ny, then God _____ bless _____ you!
all that dwell with - in your gates, we wish you ten times more.



Bonnie Lockhart is the Songs Editor for Pass It On! She solicits, edits, researches, and computer engraves the songs. She is an educator, performer, and songwriter, and is a board member of CMN.

Interview: John Langstaff

➤ *continued from page 5*

background]. You know there's music all around us. Have the students really listen with eyes closed and they'll discover sounds they hadn't heard before. You teach them not just to hear, but to listen, to attend to sound. You say, "Okay, you go home tonight and you write down all the sounds you hear. Bring me back a list of four or five sounds you hear. Can you take a sound that you heard in your house, and can you match it by making a sound like that in your throat [hums]. Your father's got a razor, so try and find its sound in your throat. Is it this or this?" [Hums two different hums.] "Or the refrigerator. What is it?"

I tell the kids that I had a boy once who got so interested in sounds that he went downstairs and he turned on the water in the kitchen. "He told me that he would listen to that water," I go on, and right away I've got the kids listening. He first turned on the cold water, and then when the water got hot, it had a slightly different sound. "Why is that, Mr. Langstaff?" And I said, "I don't know, but go find out. Go find a science guy, look it up in a book." One thing is to get their curiosity going. I have my students keep sound diaries. They put down things like What does the rain sound like? What about when it falls into a puddle? That's a beginning. Another thing you can do is send them back to their grandparents, or to the oldest person in their family, and ask if there are sounds that they knew when they were kids that you can't hear anymore. And you'd be surprised. The older people love to think about that, because there are all kinds of those sounds. I remember coal going down the chute in my father's house in Brooklyn.

PIO!: *How do your students use sounds in class?*

One of the most exciting things I do with kids is to make sound orchestras: turning ordinary stuff into instruments. One time I'll have them bring in nothing but paper and see all the sounds that they can make with paper. You can do so much just with paper. Paper alone could be one orchestra, then another orchestra would be stones, and another would be wood, and so on. But you don't even need to make a full-blown orchestra. You can simply have them explore silence. I give them a piece of paper divided into four parts. Then I ask them to be absolutely silent, which is nearly impossible to do. They take this piece of paper, and the first thing that they're supposed to do during the silence is to put down any sound that they hear that is connected to their own body in some way: their own breathing, their heartbeat. One girl told me that she thought her eyelashes were making a sound, and one girl told me she could hear her hair when she turned her head. They mention all these things, like the writing of the pencil. The next thing is any sound that you hear in the room that you don't have anything to do with, and they put those things down: somebody coughed, somebody moved a chair, something happened in the room. The next thing is any sound you hear in the building: somebody coming down the stairs, somebody talking. And then the fourth thing is anything outside the building: maybe a car, maybe a plane. They write all these things down and keep them separate. You can go back and fill in things as you hear them. And then ask the kids to talk about it. Which are the things that happen just here and there, which were long sounds? All these things are music. So it's all perception of sound. I think then you can ask them to do anything.

PIO!: *Can you please explain a little bit about the Clock-music you demonstrate on your classroom video?*

JL: Clock-music is a great way to focus kids' attention and to teach them about score reading and how musicians in an orchestra only read their own part. They never see the whole orchestral score used by the conductor.

Clock-music is made up of one-minute sound compositions conducted by the second hand of the clock. Symbols are used to represent each instrument, whether they are body percussion, found sounds, or classroom percussion instruments. These symbols are placed around a drawing of a clock face in a way that indicates how long each is to be played. They may have solo or overlapping parts. You assign a part to each student or group of students. As the second hand sweeps the face of the clock, the children play their instrument or make the sounds indicated by their symbols at the appropriate time. [See accompanying lesson plan on p. 8.] This is a wonderful activity to focus their attention while they work together to form a band. You can also expand the activity if you have time and have the kids make up their own sound compositions for Clock-music.

PIO!: *Brilliant! Any other great ideas and words of wisdom?*

JL: One of the things that I do with children, with adults too, are rituals. I think rituals are wonderful. Anything can be a ritual. Making a circle and putting your hands out, getting as close as you can without touching, with eyes closed; but soon they can feel the energy. Then do the same thing with sounds [hums].

Then there's the thing that I do with names. Show them the things that can be done with names. [Demonstrates crescendo and diminuendo while saying "Jeff Davis."] Give them a common beat and they all say their names together. Taping

continued on next page ➤

their performances, formal or informal, is very good. They love to hear themselves taped, even when they're singing, making a drone, or banging on a cymbal or something. Those are some of the things that you can do. Even try getting them to chant "Om," which is a great way of getting kids to get the pitch.

I've learned after all this time that the way to teach pitch is to start with a low pitch and get all the kids to match that one. I sing a note for them, then I ask them not to sing it out loud, just to hear it in their minds. We cannot sing anything that we have not heard; we have to hear it first. When you sing a very fast ornamentation in Handel or Bach, you have to hear those notes before you can sing them, because you've got to get your vocal chords


in that position. You have to hear that note that you're going for.

PIO! *You know, we haven't talked too much about Revels.*

JL: Oh, I don't want to talk about Revels. It's more important to talk about getting kids singing. That's such an important thing. I think part of that is the kind of songs that you give them, songs they can enjoy. There are a lot of songs that have a range of only two or three notes if you want.

PIO! *Part of it is getting good teachers, too. Music teachers are currently in short supply. How do we get people to want to teach music?*

JL: You're talking about teachers who are going to learn to be music teachers, but I'm also talking about classroom teachers. In a lot of places, the classroom teachers feel they don't have the time to add

music. But you don't need a lot of time. You can sing recitatives with the kids when it's time for lunch, and the kids have to answer in song, and pretty soon they'll think that it is funny and they'll answer along. It is hard for classroom teachers to find the time, but there are some who will do it. They could use singing during daily transitions. And then there are other teachers who will only sing the songs they know, and that's why it's important that we teach them new songs. 

Sally Rogers is a long-time CMN member who is also serving on its board. She is currently a music teacher in Pomfret, Connecticut, after a lengthy career as a touring musician, songwriter, and recording artist. Jeff Davis, who assisted her in the interview, spends his time performing historical music programs for school children throughout New England. He lives in Woodstock, Connecticut.

Clock-Music Lesson

by John Langstaff

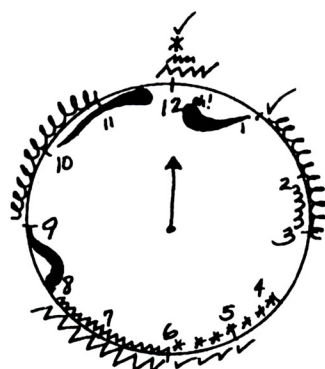
Clock-music teaches children how to follow and understand the structure of an orchestral score, how to participate as members of an orchestra by reading and playing individual parts under the direction of a conductor, and how to compose full orchestral scores themselves. In clock-music, a large clock with a prominent second hand is displayed in front of the children. Every clock-music piece lasts for exactly sixty seconds. The full clock-music score consists of a large drawing of a clock face on which different colors and graphic notations indicate exactly when, over the course of a minute, every sound or instrument will play. A code for the notations, showing which sound or instrument each notation represents, is listed below the score. The players take their cues from the sweep of the second hand as it points to each second enumerated around the clock's circumference. Children play the composition on designated instruments which can range from the simplest "found" sound-makers (pieces of paper, sticks and stones, kitchen utensils, etc.) to varieties of percussion and sophisticated traditional instruments. The second hand of the clock acts as the "conductor," freeing the teacher or parent to observe and assist individual children during the performance of each piece.







To introduce clock-music, it is helpful initially to let children play directly from the full score, which is displayed in front of them, right next to the actual clock. A more advanced step comes when (just as in a standard orchestra) each player is given a smaller, individual score on which only that player's particular part is shown on a picture of a clock face. Each child then plays from his or her individual score, meantime watching and following "the conductor"—the second hand as it moves around the clock over the course of a minute.

Once children have learned to follow and play clock-music scores, they can start composing their own pieces for others to play, making their own notations of sequential and overlapping sounds on blank drawings of clock faces. As they experiment with clock-music, they develop increased awareness of the qualities of different sounds, of silence as an aspect of music, of the myriad ways in which sounds can be combined, and of how to build color and dynamics over the course of a piece. Simultaneously, they grow in their capacities for focused attention, listening, and appreciating the basics of orchestral music.

OPUS 1

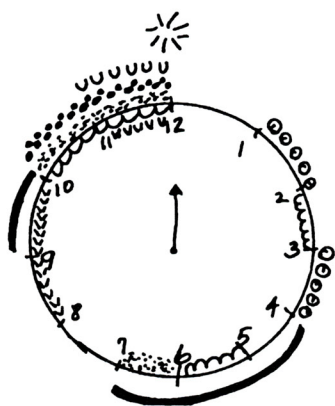
HANDS & MOUTH











Vocal AHI  Tongue clicks 
 Rubbing Hands  Finger clicks * * * *
 Whistling  High Clappers 
 Low clappers 

OPUS 2

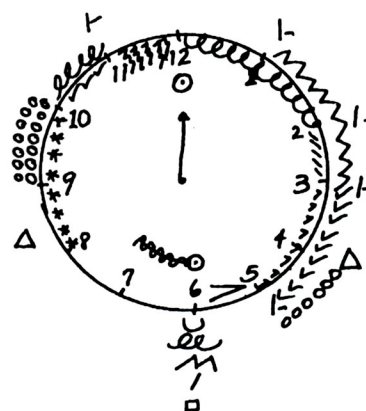
THE BIG BANG!

















Paper  Water glasses 
 Bubbling water  Bells 
 Recorder  Spoons 
 Sandpaper  Paper bags 

OPUS 3

NATURE PERCUSSION



Seed pods  Drum 
 Tick tock  Gong 
 Maracas  Shells 
 Guiro  Claves 
 Kalimba  Chimebars 
 Balafon  Bells 
 Triangle  Rainstick 

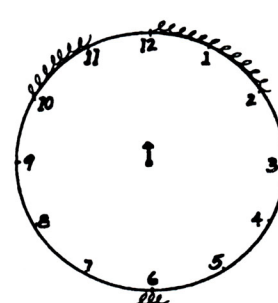
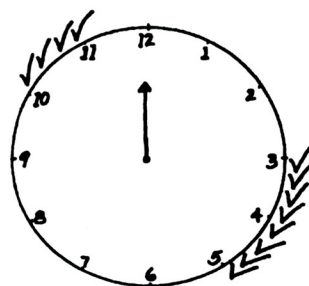
Two Examples of Individual Scores


OPUS 3

NATURE PERCUSSION

KALIMBA SCORE

SEED POD SCORE



Many varieties of instruments, sound makers, vocal sounds, and body sounds are employed in constructing and performing these scores. Homemade maracas, guiros, drums, sheets of paper, small paper bags, recorders, whistles, bells, cymbals, gongs, pans, xylophones, chime bars, bubbles blown into water glasses, tuned glass jars, clapping, orthodox instruments, and any sounds made with the human voice just begin to define the palette of sounds which children themselves can come up with, or which you can introduce to them. 

Clock-Music Lesson Plan reprinted with permission from *Making Music in the Classroom: Ages 7-11*, the accompanying booklet to the video of the same name by John Langstaff and Elizabeth Lloyd Mayer; ©1995 John Langstaff and Elizabeth Lloyd Mayer.



Like a Rain Forest

by Sarah Pirtle

*This was originally printed
in PIO! #5, Fall 1989.*

The cry of “bigger, brighter, best” is loud in our ears in our culture, but following its call leads to feeling perpetually hungry. For instance, when we measure the worth of our work only in numbers—be they dollars or audience sizes—we’re left fixated on unachieved external goals, so satisfaction is always just out of reach.

In contrast, I think of the rainforests and how they nurture luxurious growth. Reading about them this summer, I learned that in a four-square-mile radius, 1,500 distinct species of plants and 750 different trees abound. This riotous diversity is my fondest wish for our network: that we can each follow our own unique calling and feel proud of who we are.

Rainforests also have a multitude of ecological niches. Each horizontal layer, from the forest floor to the giant emergent trees, has its own distinct habitat. It’s not just made up of those tallest trees the lumbermen most value for plucking. There are also medicinal plants and species which have not yet been catalogued. There are niches of every size, and room for broad individuality to flourish.


In my first editorial, I said that I hoped we could be like a cooperative rope team for each other. I also hope we can be like a rainforest, honoring diversity and collectively creating an environment for growth in our own terms, as our individual hearts and goals lead.

I’m encouraged as I see us extend respect to each other, based not on visibility but on personal integrity. There is room for the “giant tree” moments—500 kids clapping and

singing along, eyes bright—and for the “undergrowth” moments—sitting with 25 kids in a school cellar as just the right song turns wild energy into an exuberant focused expression.

Our network is here to help us remember just what it was that motivated us originally to do this work, to care about empowering young people. It’s here to bring us into a closer dialogue with ourselves and with each other. As we meet through letters, the directory, through gatherings, and through music, we find mutual inspiration and nurturance.

We formed our network around shared values, but this doesn’t mean we want to establish an alternative straight jacket of standards to conform to. We’re in a process of discovery together. That means we don’t want to demand rigid correctness or sit in judgment over each other. In fact, maybe someday a parody of a quintessential CMN song will appear in these pages to keep us laughing at ourselves.

This is a year to increase our dialogue. Knowing more about each other, we expand our sense of the possibilities of what children’s music can be. Luckily, we don’t all see things the same way. Our common goals—respecting young people, building community, stretching to include many cultures—will be strengthened as we keep ourselves in a dynamic relationship. Like a rainforest. 

Sarah Pirtle has six recordings. Her newest songs are about science topics such as quarks, whales, and DNA.

And here is a contribution from *PIO!* Issue #8, Spring 1991. We hope that reading Lisa Olshansky’s youthful words will inspire our present young members to send in their thoughts to *PIO!* ▼

My Advice for Kids’ Songs

by Lisa Olshansky

Hi. I’m Lisa Olshansky. I want to write my ideas about what kind of songs I think kids like. Being one myself, I probably would have some good suggestions for adults who write kids songs. By the way, I’m twelve years old.

First of all, I don’t think kids’ songs should ever be teaching a lesson, like school—something kids don’t enjoy very much. Instead, they should be about what kids like to think about. For example, songs about “saying no to drugs” and “never talking to strangers” are pretty boring. They’re totally repeating what we’ve already heard a billion times before. I think it’s OK to have a song about a serious issue like that but it’s boring if you say it in a “teachy” way.

You could give kids something new to think about it. For example, instead of having a song about how parents give us such helpful advice, it could be making fun of parents’ advice. Or instead of being like a



The author, Lisa Olshansky (middle, top), with Spencer and Stephanie Stone as CMN Board Members in 1991



Lisa more recently at age 22

teacher saying, "this is what you should do" and "this is what you shouldn't do," it should just be singing about it in a fun way that makes you think about what to do yourself.

Another suggestion could be to put the idea to cool music. For example, if you really wanted to write about "saying no to drugs," then instead of putting it into a dippy song that just repeats stuff, put it in a rock song or a rap so it's fun to sing.

I just read this over and realized that I'm doing what I told you not to do: I'm telling you what you should and shouldn't do. So forget everything that I just said and write whatever you feel kids will like.

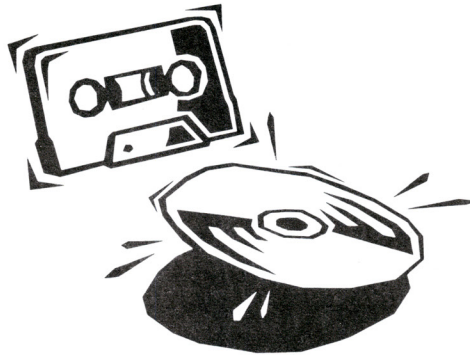


Lisa is now twenty-three and living in San Diego, selling antiques, working construction jobs, and traveling as much as she can. She served as one of five children on the CMN Board of Directors 1990-94. She credits her love of both music and community values as well as her mean harmonica playing to the many CMN gatherings she took part in.

New Sounds

compiled by Joanie Calem

Note: These descriptions of new releases are sent in by the CMN member(s) mentioned, but they may have been edited by Pass It On! staff for style consistency or length. The materials have not been reviewed.



JEFF SORG

Carry Me


This is Jeff Sorg's fourth children's recording. Geared for the three-and-up crowd, there are sixteen songs on this latest recording, fifteen of which are Jeff's originals. The music has an upbeat '60s feel, both harmonically and rhythmically, and several feature children's voices singing along with Jeff. Jeff plays several different guitars and keyboards, and the songs are all a light-hearted celebration of a young child's world.

CDs are \$13.95 (plus \$2.50 s+h) and are available from Jemi Records, P.O. Box 1574, Port Washington, NY 11050; phone: 800/758-2361, acc.# 55; website: www.SongsSaySoMuch.com.

BONNIE LOCKHART

Dreams, Drums, & Green Thumbs

Sing-alongs, story songs, lullabies, rounds, and singing games—this collection of Bonnie's originals and favorite traditional folk songs invites participation, contemplation, and celebration. There's a samba percussion dance song that has piano riffs inspired by Jerry Lee Lewis, a traditional Mexican song for harvesting corn, and a bedtime story song. Accompaniments, from Appalachian fiddle to Caribbean steel drum, reflect the diverse folk roots of the songs. Bonnie has used these songs with children ages two to ten and their families.

Available at www.bonnielockhart.com or send a check for \$18.00 to Bonnie Lockhart, 1032 Winsor Av., Oakland, CA 94610. 

TWO OF A KIND

Patchwork Planet

Two of a Kind, David and Jenny Heitler-Klevans, have released their fifth children's recording. The fourteen songs on *Patchwork Planet* celebrate the fabric of community and the beauty of the natural world, weaving together themes of multiculturalism and diversity, animals and the environment, and other topics. The theme of diversity extends to the musical styles, which include folk, rock, dixieland, klezmer, latin rock, and choral part-songs. The CD also features songs written by several other CMN members, including Sarah Pirtle, Bob Blue, and Joanne Hammil.

CDs are \$15.00 and include a CD-ROM component with MP3s, videos, lyrics, and more. Cassettes are \$10.00 (plus \$1.75 s+h for one, \$3.50 for two or more recordings). Recordings are available from Two of a Kind, 7426 Barclay Rd., Cheltenham, PA 19012; phone: 215/782-8258; website: www.twoofakind.com.

So—You Want to Be in Children's Music?

by Mary Kerr

One morning this spring, I made the decision to stay with—or rather, come back into—children's music. I have been a member of CMN since 1995, have been to a number of gatherings, both regional and national, but, after moving a couple of times in as many years for my husband's career, my own career started to feel like a moving target. I have been lucky enough to be involved in children's music in one form or another for the last twenty years. I started as a volunteer singing with my children's classes. Then I went on to work at several preschools as a music specialist, to perform at school assemblies, libraries and festivals, and to take part in teacher training and songwriting residencies. I established a clientele—not once, but twice—and, after a long break, I'm going at it for a third time.

Texas was supposed to be a temporary move for us. Accordingly, I decided that rather than plug in and get attached only to say goodbye yet again, I would just sit this one out, do some kind of temporary work, and be able to leave without looking back. Well, there is a saying, "If you want to make God laugh, tell her *your* plans." I think she still must be laughing, as now the temporary stint in Dallas has turned into a permanent one, and all I've done is collect dust. So, one morning, I turned to our online community and asked them to treat me as though I were beginning anew as a performer and to tell me how to go about getting myself out there. What ensued was a wonderful conversation full of wise and compassionate guidance. If you want to pursue a career in children's music, read on. Perhaps the collected insights gathered from our CMN online community could be of some help.

Getting Organized

You'll want to think about your audience: the ages for whom you'll be developing a program, as well as how to keep them involved. Getting your music organized might be a great way to start this process. Tina Stone had great advice for organizing a binder to help with developing a set list. She has developed a set book with an 8½-by-11-inch sheet for each theme, all filed thematically in a three-ring binder. She continually updates the binder as she learns new songs.

Finding Materials

I'm always combing used bookstores and sales for old music teaching manuals that give sample lesson plans, age appropriate activities, and other useful ideas. It is always nice to have some of that material to hold in reserve. There are also some great websites, including CMN's site, www.cmn.org, and the www.childrensmusic.org site. But, by far, I have received the most truly great, truly appropriate material at the regional and national gatherings with the wealth of great songs written and/or shared by our very own CMN members.

Programming Performances

Keeping your audience involved is key to an engaging performance. This topic alone led to an entire discussion called "The Science of Sets," but I'll touch lightly on a few points. It was suggested that one should look through songs themselves for ways to involve an audience. As Laurie Vela so beautifully stated, "Audiences generally live for 'their part,' so give them one!" Observing other artists in action can help you see how to keep your audience involved, what parts you can give them. Consider the dynamics of the show. You'll want to have

some kind of balance between sitting, standing, singing, listening, hand motions/sign language, physical activity, fast songs, and slower songs. You will also want to have more music planned than you think you could possibly need. The online community even brought up topics and ideas for the close of a concert. There was great discussion about how to dismiss children from school performances addressing, in particular, the need to make sure that kids are not so excited that the teachers have a big job reeling them back in. And, pragmatically, Jenny Heitler-Klevans suggested saying in closing something like "I perform full-time at all sort of places such as schools, libraries, festivals, and camps. If you have a place you'd like me to play, please come see me afterward." She says this statement has generated a lot of gigs.

Staying Busy

Now that you've gotten your set list together, you might want to consider volunteering to present your music in a classroom, at a nursery school, or even to a friendly mothers' play group. This can be a valuable start for a number of reasons. Say you give a performance at a library, and though no money changes hands, you ask for a referral to the other libraries. You can't put a price on word-of-mouth advertising. Getting this kind of "in" can open up all sorts of work. Besides getting yourself out there, volunteering your services can be a great way for the beginning performer to work out the kinks in a program: to determine, for example, what is age-appropriate and what isn't. Another suggestion was to offer an "Introductory Local Special" show for a very low fee: perhaps fifty to seventy-five dollars a show. Artist in education showcases are yet another way to get



photo by Christina Muir

Mary Kerr and children enjoying a moment of fun together

acquainted with the PTA parents, as well as a way to meet the other artists in your area. You can find out about these by calling your local arts council.

Setting Fees

At some point you are going to start wondering about what to charge for your services. You might want to get together with other artists to get a feel for what the "going rate" is in your area. It was also suggested that when asked what your fee is, a good answer is "I can be somewhat flexible; what is your budget?" As Leslie Zak says, "Seven out of ten times you'll be offered an amount you can be happy with (and sometimes overjoyed about—don't let it show)."

Beginning Publicity

Now that you've had a little experience, it's time to start sending out a brochure. It was suggested that you include a bio that could be used as a press release, as well as a recent photo, which, for instance, a library could send to the local paper. Places to consider sending


your brochure are arts centers, children's museums, community centers, coffeehouses, parks and recreation departments, libraries, and even businesses that might put on family events. Both nursery schools and preschools are listed in your local phone book. Read the entertainment section of the local paper to see where the festivals are, and call the information number to see where to send your brochure. While you're at it, ask if they know where you can find a list of all the area festivals. I have found that people genuinely want to help and will happily give you whatever information they can. Beth Bierko suggested both contacting the state education department, and mailing your brochure to the "cultural arts coordinator," who in most cases is a PTA member. Some districts even have their school addresses and phone numbers on a computer disc in a mailing label format.

Creating a Positive Mindset

It's scary starting out, even starting out for the third time! However, I remember that when I was trying

out new material before, the thing that got me through the nervousness was to remember that I love this world of children's music. As idealistic as it may sound, I try to present music that I feel will make a difference, that will teach us enough about our differences that we can see how similar we all are. I try to present it in a way that says we are in this thing together, no matter our size, our color, our beliefs. I found that if I connected with the kids, made eye contact, talked to the kids as they filed in for the concert, it helped to establish a two-way trust and an excitement of getting to share the time together: a time filled with singing, laughing, and learning together. This isn't a guarantee that all will go smoothly; this is, after all, live performance where anything can and will happen. As Bob Reid points out, we can learn as much from the failures as the successes—maybe more.

Each of the things I've touched on could easily be an article of its own. This is just to give a starting point. I think starting may be one of the biggest hurdles to overcome, but the rewards—the fulfillment as well as a great online community to talk things over with—make it a hurdle I feel I have a running start on.

Many thanks to an empowering online community that is willing to share expertise and encouragement. Thanks to Bob Reid, Skip Jones, Will Hale, Beth and Scott Bierko, Janet Sclaroff, Laurie Vela, Leslie Zak, Nancy Schimmel, Tina Stone, Jenny Heitler-Klevans, and anyone whom I have inadvertently failed to mention for your part in this Brave New Topic. See you online! 

Mary Kerr has recently returned to her roots in the CMN Mid-Atlantic Region where, as soon as she unpacks, she intends to put all of the loving guidance of her fellow CMNers into action.



IT'S A LONG WAY

words & music by Bill Harley
©2001 Round River Music



This catchy number would be a good addition to the brainstorm of songs for graduation generated on the CMN e-mail list last spring. Bill's arrangement, which features a solo with choral response on the lines in bold type, would work beautifully with a children's chorus and could provide lots of solo opportunities for young singers. You can learn more about Bill's music at www.billharley.com or write to him at Round River Music, 301 Jacob St., Seekonk, MA 02771.

verse

F Amin B \flat F C F

Think-ing 'bout the peo-ple that came be-fore, **It's a long, long way.**

F Amin B \flat F C F

Moth-ers and fath-ers from a dis-tant shore, **It's a long, long way.** Some

Amin B \flat F C F

came for free-dom and some came for land, **It's a long, long way.** Some

Amin B \flat F C F **chorus**

came bound and shack-led hand in hand, **It's a long, long way.** **It's a**

B \flat F B \flat

long way, **It's a long way,** with man-y miles be-hind us, with

F B \flat F Dmin

man-y more to go, **It's a long way,** 'til to-mor-row finds us.

B \flat C F Dmin B \flat C F Amin B \flat F

It's a long, long way. **It's a long, long way.**

It's a Long Way

➔ continued from
previous page



1. Thinking 'bout the people
that came before,
It's a long, long way.
Mothers and fathers from a distant
shore,
It's a long, long way.
Some came for freedom some
came for land,
It's a long, long way.
Some came bound and shackled
hand in hand,
It's a long, long way.

Chorus:

It's a long way,
with many miles behind us,
It's a long way
with many more to go,
It's a long way
'til tomorrow finds us.
It's a long, long way.

2. Some came with dreams of power,
some came with dreams of gold,
It's a long, long way. (etc.)
Some came with whatever their
two hands would hold,
No matter when you got here, no
matter how,
We're all in the same boat now.

Chorus

3. If you want to go, you can't get
there all by yourself,
If you want to go, you got to bring
somebody else,
It's a long hard road, it's a long
steep climb,
Reach back your hand, don't leave
anyone behind.

Chorus

4. When I was a boy, once I heard a
man,
He said he had a dream about the
promised land,
He said I may not get there and
neither may you,
But our children's children will see
it come true.

The ABCs of Assemblies

by Johnette Downing

A successful school show takes work to make it look easy and effortless.
Here are a few key elements in putting together a successful school show.

A


- 🎵 **Artistry**
Polish your craft and let it shine.
- 🎵 **Audience management**
Knowing your audience and respecting their needs is essential. Be aware of how they are reacting to you and make adjustments to keep the momentum going in a positive direction.
- 🎵 **Audience participation**
Audience involvement increases enjoyment and retention of the program material.
- 🎵 **Accentuate the positive**
Positive words, attitude, body language, and actions are infectious.
- 🎵 **Applaud good behavior**
Train yourself to focus on and acknowledge good behavior. Catch 'em being good!

B

- 🎵 **Be flexible**
Be prepared to bend and change in the best interest of the children.
- 🎵 **Be on time**
Promptness is a sign of professionalism.
- 🎵 **Be aware of school schedules**
Schools are tightly-run ships. Unplanned interruptions of lunch, recess, or bus schedules are disturbing to students and faculty.
- 🎵 **Be prepared**
Check your equipment, props, program list, schedule, and directions beforehand.
- 🎵 **Plan B**
Bring back-up equipment and program material in the event one or both is not working.

- 🎵 **Benchmarks**
Become familiar with content standards and benchmarks.*

C

- 🎵 **Creativity**
Like the firefly, let sparks of inspiration ignite.
- 🎵 **Content**
Your program material should be educational and entertaining. Like icing on a cake, the right mix is a treat.
- 🎵 **Concise program material**
Get to the point and get to it quickly. Simplify the material so that it packs a punch.
- 🎵 **Curriculum guides**
Indicate how your program harmonizes with the school curriculum and provide teachers with study guides about your program.
- 🎵 **Consider audience age**
Make your programs age-appropriate by either simplifying or expanding the language and content.
- 🎵 **Child friendly**
Make your program interesting and enjoyable for children; fill it with laughter, surprises, involvement and challenges.
- 🎵 **Crescendo**
Your program should have a direction. It should move and build toward a finale. 

Johnette Downing is a singer, songwriter, children's performer, and published author of children's literature and poetry. "The ABCs of Assemblies" was first published in Applause!, the quarterly newsletter for the Independent Children's Artist Network.

*The standards set by states or school districts for what all students should know or be able to do in each subject at each grade level.

Music: More Than Just a Tool in the Classroom

by Diane Wikse

Preschool and day care teachers would not want to even try to imagine what classroom routines would be like without music. We use music to help the children focus on cleaning up; to help settle them down for story time; to introduce concepts we want them to learn. You could say we use music as one of our many tools in the classroom. But what are children learning when we share music with them every day? And how do musical activities foster the developmental process?

As a child development specialist, I've observed and screened infants, toddlers, and two-year-olds. I look for smooth, balanced movements, many different kinds of vocalizations, ability to follow directions, a full spectrum of emotions, curiosity, problem-solving strategies, and ability to focus in play. When one of these areas is impaired (e.g., when a child has awkward movements or can't follow directions) we know we need to watch that child's development. For preschool children we look for all of these things, too, of course. In addition, we want to see children able to respond to others' suggestions easily, and able to sustain focus in a variety of play themes and activities.

Music helps children integrate the different areas of development. Music with movement helps children learn to move their bodies in rhythm, follow directions, and to work together in a group. We feel better when we stretch and sing and move around. It's good for our coordination and our self-esteem. And when we dance to a song about animals and move our bodies like horses, rabbits, ducks, or lions, we broaden our repertoire of movements. We also broaden our cognitive understanding of the abstract

concept of what an animal is. We can now associate the name of an animal with sounds and movements we can make.

When we sing songs and play musical games, children have the opportunities to integrate their motor skills with new cognitive understandings, their language skills with their social and emotional skills. Offering a wide range of music enhances our children's repertoires in all of these areas. They learn to move fast—and s-l-o-w; hop, and stop. They learn to SHOUT and whisper. They learn high and low. A curriculum with music allows children the opportunities to experiment with different modes and extremes, different rhythms and feelings.

At the fall 2000 gathering of the Children's Music Network (CMN) in New York, Pete Seeger recalled for us his impressions of music when he was a boy: "I thought music was something you simply have fun with." He experimented with many different instruments when he was young, but he especially enjoyed playing the penny whistle. Experimenting with instruments, creating patterns, and exploring the different sounds is important. Even very young children play with instruments for a long, long time if they're given the chance. We do have fun with music.

We also enjoy singing silly songs. Ella Jenkins' song "And One and Two..." and "Clap Your Hands," from the Wee Sing series, really appeal to the toddler and two-year-olds' sense of humor. In "And One and Two..." we clap, shake, and tap in rhythm while counting up to eight, a challenge for the young ones. But what keeps it interesting is that we clap in tempo the first time, and then the second time

through, we do it really fast. The contrast keeps it very exciting. The "Clap Your Hands" fingerplay is based on the same premise, where we clap, shake, roll our hands as slowly as we can, and then as fast as we can. This fingerplay has helped children who have difficulty with language, too. They are highly motivated to try to speak the words.

In a presentation on literacy development, Barbara Abel, Ph.D., said, "Part of language learning is learning to play with language." In music we can play with the language, too. These songs give us words to play with, with our whole bodies. To feel the experience of slowness and then contrast it with fastness is exciting. And other silly songs, such as Raffi's "Shake My Sillies Out," make playing with words fun.

We play with music by experimenting with the instruments, moving to the rhythms, and getting silly with the different ideas the songs provoke. But another way to play with music is to experiment with different kinds of music. Pete Seeger reminded us that the serious songs are also important. We can try on different feelings and lessons. When we offer a wide range of songs to children and invite them to claim these songs and experiences for themselves, we give them a gift they can carry with them their whole lives.

Those of us who've grown up with music have a whole repertoire of songs to help us cope with different stresses in our lives. Some songs resonate with us when we're feeling blue; some when we're feeling happy; some when we're anxious. Music addresses these human emotions in a way nothing else can. Songs like Marcia Berman's "Angry Song" can be used as tools to explore ideas or strategies for dealing with strong feelings. Songs can convey to us that our different feelings are okay.

A good song is bigger than any one

issue or single perspective. Pete Seeger has discovered that "Every song is a great triumph over simplification." In our cultural diversity lessons, it is no accident that we sing songs of different cultures. Not only do we learn to enjoy and respect songs from other cultures, but we also learn to play with music and language and rhythm in a new way. Songs can stretch our imaginations and broaden our ideas of what's possible. Music can challenge our whole being, and it can bring meaning into our lives.

In my developmental play sessions in day care homes, I've introduced a wide variety of songs. A few songs are helpful as tools to establish a change in the routine. The children feel these transitions physically, by singing and moving together. When we play ring-around-the-rosy, we know we are beginning music time. The young children love this song and they're proud of themselves for knowing the sequence. (We can tell when the very young child knows the sequence, because she anticipates the falling down and plops herself down too early.) For each one-hour session, we have a regular routine: play, clean up, music with movement, story time, and coloring. Routines help us know what to expect and they teach sequence, so we intentionally keep these special times. But the singing, reading, and writing have been creeping more and more into the playtime.

What has surprised me is that the music I've used along with the play themes has carried the quality of all of the play to a new level. I first noticed it when I introduced the theme of taking our baby dolls on a picnic. We pack up the babies, blankets and bottles, the dishes, and a tablecloth in our backpacks, and take off. As we walk around the living room, through the kitchen and dining room, we sing the song "What Shall We Do When We All Go Out?" We adapt the verses to "We will go for a long hike,



photo by Emery Percell

Preschool children use a beanbag and quilt to learn, play, and sing nursery rhymes.

a long hike, a long hike, We will go for a long hike, when we all go out to play;" and "We will go on a picnic, a picnic, a picnic...." After hiking two or three times around the house, we settle down and spread the tablecloth. We feed the babies their bottles while we eat "sandwiches," read some stories, and enjoy the park. Then we lay the babies down for their naps. Sometimes even we, ourselves take naps. (Zzzzzzz.) After awhile we pack everything up and "take another picnic...."

Singing the song while we walk around carries us into a new space. The children have learned that they can enter this creative space anytime they want to, now. I know I am doing my job when I see children singing to themselves as they play. I know they are then totally engaged, and that they've taken themselves somewhere that has a lot of feeling and meaning for them.

More and more, children are initiating these singing games themselves. I introduced one song called "I Roll the Ball" because it teaches coordination and it reinforces the basics of communication: "I take a

turn, you take a turn." The game requires social interaction and learning how to sustain the play with others. When a child initiates this game, I know what a special invitation this is. It is a great and important skill for a young child to be able to invite another person into meaningful shared activity.

One year, when I provided developmental screenings for an infant-toddler center, one teacher reported that her young toddlers all knew the word "row-row" as one of their earliest words. It wasn't until I observed first hand why this was: she played this very special game with them, one-on-one, holding hands and rocking back and forth, singing "Row, Row, Row Your Boat." The toddlers had learned how to ask for this because it was so special. The young toddlers are initiating a similar type of interaction when they back up right into your lap with a book. These music games are no less intimate. And the songs have the power to stretch the activity into a sustained game.

continued on next page ➡

Music: More Than Just a Tool

➡ continued from previous page


We also play a game that revolves around the song "Where, Oh Where, Has My Little Dog Gone?" The game has three steps:

1. I wrap the doggie in the scarf and "hide" it (next to a chair, under a table).
2. We sing "Where, Oh Where, Has My Little Dog Gone?"
3. One of the children finds it. "There he/she is!"

To be able to play this game is a cognitive achievement for young two-year-olds. It is a peekaboo game on a new level, because we're not hiding ourselves, we're hiding an object. Learning to follow this three-step sequence and waiting until we finish singing the song requires an ability to inhibit one's strong impulses, too. But it is the magic of the music that makes the game interesting. I vividly remember the slow, rhythmic dance one boy (two years old) did while I sang the song, and then his furious race to get the dog before anyone else. Even though he was usually in constant motion, this "dance" helped him develop a different tempo. Another boy (just turned two) had to sit in my lap while we sang the song because it was all he could do to keep himself from running to get the dog. And a child (two years old) with Down syndrome initiated this game with me, again and again. He did the motions to the song (ears and tail) with me while I sang, and he was very excited when he unwrapped the dog from the scarf. I knew by this that even though his language was delayed, his cognitive understanding was much better.

Another play theme the children love is "Going to School." The children walk around the space with backpacks on and sing Ella Jenkins' song "I'm Going to School Today." One day I also brought the

lamb puppet. (You might remember the lamb follows Mary to school.) At one point in the play, I handed a girl (aged two years) the puppet and asked, "Do you want to sing the song?" I expected her to sing the familiar "Mary Had a Little Lamb." But to my surprise, she stood up straight, eyes wide, and in her best solo voice, she sang, "I'm going to school today, I'm going to school today, I'm going to school today, I'm going to school today...." She sang it as though she had been going over it and over it in her mind. It was a moment I'll never forget. What a gift she gave me!

We teachers have the privilege of witnessing these moments with children. We see when they "get it." We see when they make leaps into new territories and new developmental phases. Through music and musical games, we challenge them to think about things in a new way. And since music is something you carry with you, we give them tools they can use themselves, anytime. By inviting them into the world of music, we give them a wide repertoire of movements, vocalizations, social skills, problem-solving skills, and coping skills they can carry with them their whole lives. Day care and preschool music is more than a tool to settle a class: it's a whole qualitative leap into a new and exciting world with meaning. Music helps our children in ways we will never know. 

Diane Wikse wrote this piece in response to the request made at the CMN annual gathering for an article on music and development for children ages 0-5 for the 2000 National Head Start Conference. An edited version was distributed for that conference. Diane lives in Northern California and works as Parent-Infant Coordinator for the California Parenting Institute.

News from PIO!

by Nancy Silber, editor

Fall has arrived and our thoughts naturally turn to the upcoming national gathering in Freedom, New Hampshire. I was present at the last gathering held in Freedom, in 1995, and I vividly remember the beautiful lake, autumn-colored trees, and, of course, all the wonderful CMN workshops that I attended.

This year, I will be leading a workshop entitled "Songs from PIO!" If one of your original songs or simply a favorite that you love has appeared in *PIO!*, come to the workshop and share it with others. We will undoubtedly have new CMNers in attendance who became members after your song was published. Others may have been members but were unable to read music or to hear it the way it was meant to be performed. This is your chance to have your song(s) heard.

I am announcing the "Songs from PIO!" workshop before the gathering to give you time to think and pick from many wonderful choices. Those who want to participate may even want to bring extra song sheets to hand out so that others can join in on every verse. The only rule is that your chosen song must have appeared in *PIO!*

I look forward to seeing many of you in Freedom at the national gathering. And if you attend my workshop, I hope to hear you, too!



A Lesson From the Birds

by Sue Ribaud



Introduction

Three-year-old to six-year-old children really enjoy stories and songs about birds, especially when they can actually pretend to be the birds, flying and singing. So, I like to incorporate these elements into a seasonal lesson plan. The focus of the following lesson is a book by Pat Hutchins entitled *Good-night, Owl*. It's a humorous story about an owl who is trying to sleep during the daytime, but the animals around him are making too much noise.

Warm-up: "Kookaburra"

I like to start an activity with a related warm-up that gets the children's attention and helps them focus. I use the Australian song "Kookaburra" because it is well known, and because the children like to do hand motions, making their fingers become a bird's beak. They can show the "merry, merry king" by making a crown with their hands.

Presenting the Story: *Good-night, Owl*

Before reading the book, I reach into a bag and pull out some colorful "bag birds" that will be used later for a singing game. (The birds are simply made from colored plastic newspaper bags or tissue paper with a knot tied in the middle. You hold the knot and move the bag up and down to make the wings flap.) I show them how the blue bag becomes a blue jay, making an "ark-ark-ark" sound. The red one can represent a robin, going "pip-pip-pip," and the black one can be the crow going "caw-caw-caw." We talk about the sound an owl makes and about its unusual sleeping habits. As I read the book, I invite the children to echo each of the bird and animal sounds. This is a good exercise for young singers.

After hearing the story, the children are anxious to act it out. I like to extend a story by turning it into a circle singing game. I use a familiar tune, add words that tell the story, and find a way for the children to take turns being active in the middle.

Circle Game: "Old Mr. Owl" (see lyrics)

The children stand in a circle, each with a colored bird. "Mr. Owl" sits in the center, trying to get some sleep. When the leader calls out a kind of bird, these children "fly" around Owl, making their particular sound, then fly back to their "nests."

You will notice that the story ends with all of the animals awakened by the owl's screech. I found out the hard way that that's not how I wanted to end the sing-

OLD MR. OWL

Lyrics by Sue Ribaud
Based on *Good-night Owl*,
a book by Pat Hutchins
(Tune: verse of "Yankee Doodle")



Old Mr. Owl is sitting in a tree,
hoping for peace and quiet;
Along came some crows going, "caw-caw-caw!" while
Owl tried to sleep.

Pick from these to substitute (or make up your own):

- Along came a woodpecker, "Rat-a-tat-tat!"
- Along came some jays, "Ark-ark-ark!"
- Along came a cuckoo, "Cuckoo, cuckoo."
- Along came a robin going, "Pip-pip-pip!"
- Along came a sparrow going, "Cheep-cheep-cheep!"
- Along came a dove going, "Coo-coo-coo."

Last verses:

Then the sun went down and the moon shone bright,
and all was very peaceful;
(*Birds go to sleep.*)
Then Old Mr. Owl said, "Screech-screech-screech!"
and he woke all the animals up!


Added or alternative ending—

The sun went down and the moon shone bright,
and all was very peaceful;
(*Birds go to sleep.*)
Then Old Mr. Owl flew quietly away
and let all the animals sleep.

ing game. Though the children delighted in making their sounds all at once, I added a final verse that brings them all back to sleep again.

Closure: "Sing Me to Sleep"

I like to close an activity with a quiet, calming song. Lullabies are often a good choice, and "Sing Me to Sleep" (see following page) sings about the owl's song. You can even have the children make up verses for this song.

Combining music and children's literature is a wonderful way to motivate children to get involved in a lesson that you plan for them. This lesson will get them interested in many skills and concepts that are part of the early childhood curriculum. And you can all have fun in the process. 

Sue Ribaud is a teacher, songwriter, song leader, and recording artist residing in New York City.



SING ME TO SLEEP

words & music by Sue Ribaud

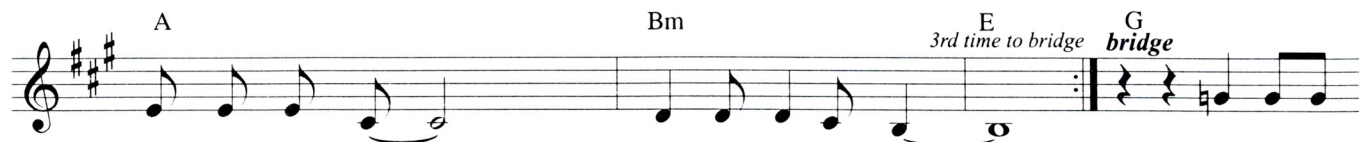
Sue wrote this song after spending a summer vacation in the woods at Pinewoods Camp in Massachusetts with her own children. She remembers, "I wanted them to think of the night noises of the forest as their personal lullaby." You can listen to this song at www.sueribaud.com, or contact Sue at 520 E. 76th St., #10C, New York, NY 10021.



1. Sing me to sleep,— Sing me to sleep,— Leaves in the branch - es will
2. Sing me to sleep,— Sing me to sleep,— Owls in the trees—— will
3. Sing me to sleep,— Sing me to sleep,— Crick - ets and peep - ers will



sing me to sleep.— Leaves in the branch - es will
sing me to sleep.— Owls in the trees—— will
sing me to sleep.— Crick - ets and peep - ers will



sing me to sleep.— rus - tling in the wind.—— High up a -
sing me to sleep.— hoot - ing all night long.——
sing me to sleep.— chirp - ing in the grass.——



bove— the moon lights the sky—— It shines on the



for - est that sings me this lul - la - bye——



4. Sing me to sleep,— Sing me to sleep,— Man in the moon— will sing me to sleep.—



Man in the moon— will sing me to sleep— shin - ing on my bed.——

The Importance of Leadership Styles

by Bob Reid

I believe that the way we interact with others in group situations is a significant part of our work with children. Even as an adult, when my participation is invited, rather than assumed, I am more comfortable and feel that my sense of power remains intact. When invited to participate, I feel respected and aware of my ability to choose. When participation is assumed, I feel resistant, and I question whether the amount of trust I am being asked for is appropriate for my relationship with the leader. It is easy to imagine what children might be experiencing in these situations. When leading groups of children, we need to be aware of the experience of "the led."

By way of introduction and context, it would be helpful for you to know that I consider myself a political musician. I have chosen to work with children because I believe that it is important to support people while they are young, while they still have a sense of possibility, and before they are dulled and cowed by school. I don't work with chil-

dren: I work with adults before they grow up. This is my role in affecting change in our society. Music/stories happen to be the way I deliver my message. I believe that music is inherently neither positive nor negative. There has been much damage done to people in the name of music. Certainly this has been true in schools. How many times have you heard someone say that they had been told they couldn't sing, or were not musical? How many times have we experienced music as a manipulation or distraction?

It was out of the People's Music Network that my involvement with CMN began. Several of us at PMN gatherings found that although we worked with adults, we also worked with children. We thought it would be great to have a similar organization for musicians working with kids. That organization became CMN. I was hopeful that one of the purposes of CMN would be to help musicians who work with children become better able to give children what they want and need: respect and empowerment. These have always been huge issues for children. How important were these to you as a child?

In my twenty-five years of working in schools, I have learned that the function of schools is primarily to train children to be easily managed in groups, to be dependent upon authority, and to subordinate their individual experience to that of the group. I believe that what education happens in school is secondary to this. Accordingly, those of us who have the opportunity to work in schools have a responsibility to be conscious of how we participate within that structure. You may not have given much thought to the realities of our educational system, but I ask you to look closely at what is actually happening in our

schools and the kind of society we live in.

We are a nation of people who look to authority and are dependent upon experts. We are told what is happening in the world by authority figures: network anchors, celebrities, rock stars, movie stars, authors, and teachers. We turn over responsibility for the major events in our lives to experts: our health, our celebrations, our spiritual life. The media focus our attention where *they* want it to go. We are not comfortable thinking independently or critically. As a society, we tend not to participate in government even at a local level. I believe that many of us are still, as I was, intimidated by teachers and principals, the authority figures burned indelibly into our minds by our schooling experience. This reliance upon experts is not accidental; it is an intentional product of our schooling process.

This makes me think that we need to be aware of the origins of our educational system and the results that it intends. Whatever else you believe about our schools, one of the areas where it is effective is training people to be subordinate. When problems come up, they often have to do with those who are having difficulty in that training. Those who submit are rarely found to be problems.

The act of submission is an inherent part of a child's experience in school. It becomes indiscernible due to its pervasiveness and its acceptance in society. When we come into a school, as artists, we have the opportunity to reawaken those who have become deadened to their own thoughts and desires. Through our interaction, we can assure these people that what they think is important.

It is not simply what we choose to sing and talk about that determines the experience of the people with

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Leadership Styles

➤ continued from previous page

whom we interact; it is also the relationship we establish. We have the choice of reinforcing their subordination through threats and expectations of "appropriate" behavior, or we can enter into respectful agreements in which we each have a responsibility. I have a responsibility to be worthy of their time and attention; and if I am fulfilling my part, they have a responsibility not to impede my trying to be respectful of the others. I tell them that I know how difficult it is to sit through something that is not worth sitting through, and that I will do my best to be worthy of their attention. These are not simply words from a script for successful respectful relationships: I believe them. I believe that it is my responsibility to make sure that I truly have something to offer that is relevant to their lives. I must take responsibility for any difficulty someone may have in connecting with my presentation. If there are people having difficulty, what is it that I am doing to cause this situation? What could I have done to avoid this happening? Sometimes it is a matter of difficulty in hearing me. The room may be too warm, too cold, or the air stale. Perhaps the people in the back have to work


harder to see/hear. How long did they have to sit before we got started? What is the age composition of my audience? Is my material appropriate?

I used to spend some time asking participants what kind of behavior would be getting in my way of "doing a good job for them" in order to get them to become more conscious of those behaviors. I avoid doing that these days. I make an assumption that they know. This feels much more respectful to me. I make assumptions that they are capable people. I include challenges in my material that require them to think and to be actively involved. I leave out parts of the song and story for them to fill, which they can only do if they are engaged. It requires thought on their part. I believe that they can feel the difference in the relationship.

Often teachers fall into the pattern of "leading" their students in ways that make the students dependent upon their leadership. I have often watched primary teachers leading their children in a song, or singing in an assembly, when the teachers think they are helping their children, but in reality are reinforcing reliance upon that teacher. The teacher is probably well intentioned, but unaware.

This lack of awareness is a topic worthy of many discussions. It may be that this has been addressed in the past, but my experience at the 2001 CMN National Gathering suggests that it deserves continued attention. I felt that at the gathering there were not many invitations for participation; it was often assumed, and I felt pressured to take part. I talked with others about this and found that some had similar difficulties. CMN is an organization of people who have differing perspectives on the world of educators, performers, children, and parents. Sometimes we are not aware of some of the conflicts between these roles as they pertain to this discussion. What is the role of the artist? The educator? The parent? The child?

One of the difficulties in the "educational world" is the lack of evaluation in the teaching profession. Teachers are frightened—rightfully so—of who gets to decide who is a "good" teacher. We are in a similar situation with our discomfort at taking responsibility for those of us whose interactions with children are less respectful than we would like. Who decides what is unacceptable? Is a decision necessary? I believe that it is only the children who suffer from our unwillingness to address the issue. There is much more at stake here than the health of children's music. It is the well-being of children. It is the well-being of the adults those children grow into. It is the well-being of our nation. It is the well-being of the world we interact with.

I would love to hear what others have experienced. 

Bob Reid was there at CMN's beginning, and has been presenting assemblies, songwriting workshops, and residencies in schools since 1976. He has appeared regularly on television and radio and has performed throughout the United States. Bob lives in the Monterey Bay area of California. You can reach him at bob@bobreidmusic.com.

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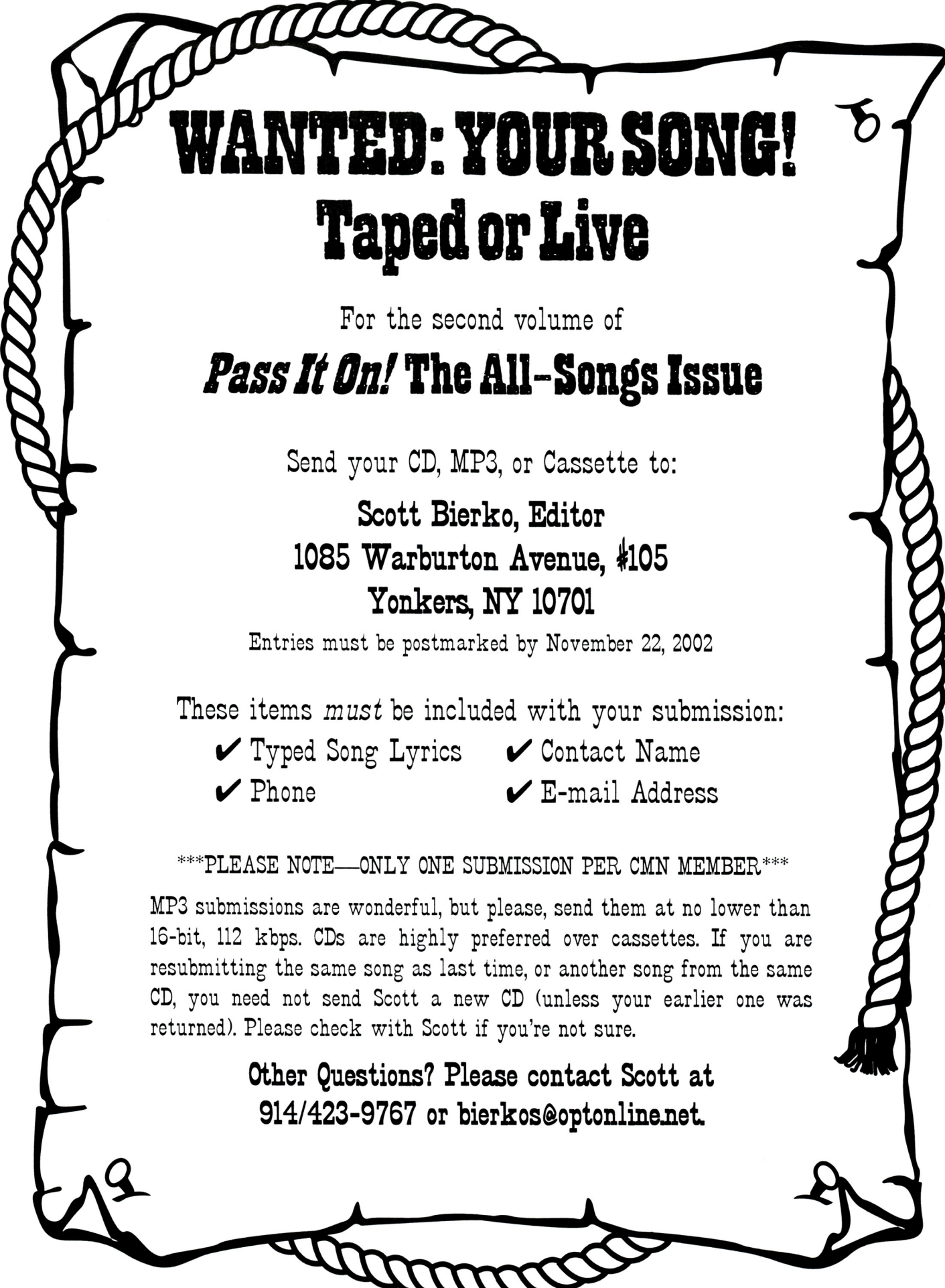
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The 2002 Magic Penny Award

Nora Guthrie to Accept for Her Dad, Woody

By Phil Hoose, using information provided by
the Woody Guthrie Archives

"You can follow your book and your maps of wars, but I'll go and follow my kids." —Woody Guthrie

This year's CMN Magic Penny Award will honor the children's songs of Woody Guthrie. Nora Guthrie, Woody's daughter, will accept the award on behalf of the Guthrie family at CMN's annual gathering in Freedom, New Hampshire, October 18-20.

Like Woody, Nora Guthrie is often on the road, or in the air. As director of the Woody Guthrie Foundation and Archives, which she founded to preserve Woody's personal materials and creative works, Nora travels the world giving talks, presenting programs, and collaborating with creative artists. She's also president of Woody Guthrie Publications, Inc., which produces films, recordings, books, and other artistic projects that extend Woody's legacy.

In 1992, Nora coproduced the Grammy-nominated *Woody's 20 Grow Big Songs* with her brother

Arlo Guthrie. In 1996, she coproduced and helped to organize the Rock and Roll Hall of Fame Museum Tribute series for Woody. Among the events was a concert of Woody's music in Cleveland's Severance Hall that included Bruce Springsteen, the Indigo Girls, and Ani DiFranco.

More recently, Nora was executive director of the Billy Bragg/Wilco collaborative recordings *Mermaid Avenue*, Vol. I and *Mermaid Avenue*, Vol. II, which set previously obscure Guthrie lyrics to music. Both received Grammy nominations in the Best Contemporary Folk Recording category.

Nora is known in the book world as well. In 1998 she teamed up with folk artist Kathy Jakobsen to make an award-winning children's book, *This Land Is Your Land* (Little, Brown and Company), bringing to life Woody's immortal lyric in glorious paintings.

In 1998, Nora curated the first major exhibition on her father in collaboration with the Smithsonian Institution Traveling Exhibition Service (SITES). *This Land Is Your Land: The Life and Legacy of Woody Guthrie* opened in May of 1999 at the Gene Autry Museum of Western Heritage in Los Angeles and is touring nationally for three years at major museums throughout the country. The exhibition presents a



photo by
Pamela Stanfield


Photo courtesy
of the
Woody Guthrie
Archives

great deal of previously unseen material, including instruments, writings, artwork, and song lyrics.

Nora's forthcoming projects include a new CD of poetry and prose from Woody's notebooks and diaries. *Union Love Juice* will feature bass virtuoso and recording artist Rob Wasserman. Several new biographies are in the works for adults, small children, and young adults.

Of special interest to CMNers is the children's album, *Daddy O Daddy*, released by Rounder Records in October 2001. It's a collection of fifteen children's songs, six never before recorded. They're sung by the likes of Taj Mahal, Ramblin' Jack Elliot, and Cissy Houston.

Nora is married to Michael Kleff, a radio broadcast producer and host for German Public Radio. She has two children, Anna Rotante (23) and Cole Rotante (16). Her mother, Marjorie Guthrie, died in 1983 after having founded the Woody Guthrie Foundation in 1972 and the Huntington's Disease Society of America in 1974. Nora notes that it was Marjorie who preserved all of Woody's original notebooks, diaries, lyrics, writings, and artwork, materials now housed in the Woody Guthrie Archives. Nora has two older brothers, Arlo (55) and Joady (53).

Nora began her professional life as a modern dancer, working from 1971 through 1984 as director of her own Guthrie-Rotante Dance Company. She choreographed and taught at colleges throughout the country. 



<http://www.woodyguthrie.org>

photo by Eric Schall/TimePix



CIRCLE THE EARTH (WITH PEACE)

words & music by Joanne Olshansky Hammil
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To find out more about Joanne's songs and choral pieces, and to hear this very effective yet simple arrangement, visit www.joannehammil.com. You can also contact Joanne at JHO Music, 70 Capitol St., Watertown, MA 02472-2511.

Melody

Harmony

C Emin F G

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Peace, peace, peace, peace the whole world o - ver,

C F Emin

Build - ing friend - ships, shar - ing our worth,

Build - - - ing, shar - - - - ing,

Dmin G C G C

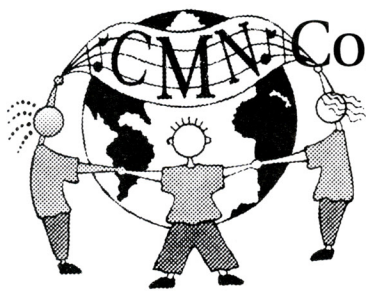
Take my hand let's cir - cle the earth with peace, peace, peace.

Take my hand with peace, peace, peace.

After verse 1 above, substitute the word "Peace" in a different language for each verse:

Spanish: Paz
Swahili: Amani
Hebrew: Shalom
Japanese: Heiwa
Arabic: Salam
Chinese: Hou Pien

Italian: Pace
German: Freiden
Russian: Mir
Vietnamese: Hoa Binh
French: Paix
Indian: Shanti



Connections

Connecting between Generations

by Beth Bierko

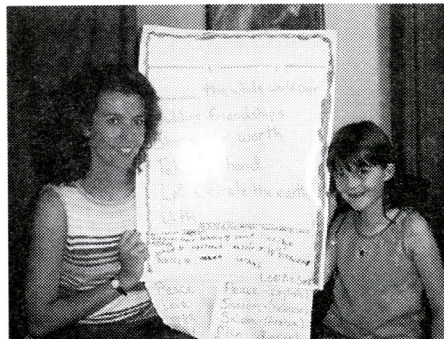
As fall arrives every year, I eagerly anticipate that wonderful weekend in October when our membership comes together for the national gathering. However, this year I have a confession to make. My husband and I are bringing our children (as we have in several other years), and a small part of me has been dreading this decision. You see, last year for the first time in our history with CMN, Scott and I had the luxury of coming to a gathering without the kids—and oh, the freedom! No diaper bags or port-a-cribs to lug, no compromising on the workshops to attend, and I could actually stay up for the late-night jam sessions and dancing without having to put little ones to bed or rise with them at the crack of dawn.

I vividly remember the 2000 Gathering, when Stephanie, our one-year-old, wouldn't stay in one place for more than ten minutes and five-year-old Helen didn't want to part from her beloved bunk bed or her cool, new friend, Makana. As a result, Scott and I got a lot of fresh air and a chance to mingle with other parents whose kids wanted to run about, but very little time for workshops and some of the other events.

I've been reminding myself that we still had fun that year (the round robin was a blast for the kids and us), that our girls are now three and eight and thus more independent than they were at one and five, and that this time I might be wiser in making more use of the child care services available. But the best reminder of why bringing them to the

gathering is the right decision is represented in the story of an old poster I found recently while digging through our closets.

During the closing ceremony of the 2000 National Gathering, Helen was running around with a bunch of other CMN kids. I'd see her sort of pop into the room and then run out again. She was happy and safe, so we let her play and we enjoyed the last moments of the weekend. One of the final songs sung that day was Joanne Hammil's "Circle the Earth With Peace" (see p. 25).



Beth and Helen Bierko

She had a group of children singing it with her and doing a combination of hand signals and American Sign Language. It's a zipper song, where each time you sing the first lines of the song—"Peace, peace, peace. Peace the whole world over"—the word for peace is "zipped in" in different languages. It's a beautiful song.

A few days after the gathering we were back home and Helen kept singing this peace song. I didn't even think she'd been in the room while it was sung, yet here she had it memorized. She had also come


up with her own zipper idea of substituting words other than peace in the first line, so that it could be "Love, love, love. Love the whole world over" or "Hope the whole world over."

One night at bedtime, as I tucked her in, she said, "Mom, I can't get that song out of my head." Now, earlier in the day she had been looking for something to take to school for a "share" (her class's name for show and tell). As she sang the song in bed (complete with the hand motions) I suggested that she could use this song as a share if she wanted. "Oh, could we Mama? But how?" Knowing that she was painfully shy in front of an audience, I gave her two options: "Well, you could sing it in class and teach it to the other children or we could record it onto a tape and you can play that for everyone." Much to my surprise, Helen decided to do it live in front of her twenty-one classmates, whom she had known for all of six weeks. It was a mixed group from grades one to three (a Montessori school) and she was one of the youngest first-grade kids.

Helen was concerned about how the kids would learn the song. We talked about it a bit and that's when we came up with the idea to make a poster with the words of the song on it. Knowing how much she needed her sleep, I told her it would be best to do the poster in the morning, but she begged to work on it that night. This child is nearly impossible to get up in the morning, but the more I protested a late-night project, the more she fought for it, finally pledging that she would get up right away in the morning if only we could do the poster right away. Her persistence won me over and we completed the poster that night, including words, a border and an attached list of words for peace in different languages at the bottom as well as Helen's words that could be used to fill in the zipper part.

The next morning, true to her word, she was out of bed like a shot, racing through morning chores so she could get to school. I still wondered whether her nerves would get the better of her once she was in the classroom, but she was so proud and excited walking into the building with that poster, she already had felt an enormous sense of accomplishment.

Helen did sing that day and taught the children the song and the hand motions. It was such a hit that she and her classmates shared the song with their music teacher that day, too. Helen decided to have each classmate sign the poster, which her teacher proudly displayed for months afterward in the classroom. She was very proud of herself. I was proud of her, too.

Remembering how Helen latched on to Joanne's song and the joy she found in sharing it with others makes me realize how valuable these gatherings are for my children. It's important for them to be exposed to all the great music and the warmth and energy of the people gathered together. While on the surface it seemed that Helen was paying little or no attention to the closing ceremony, something about it inspired her. I was very moved by her commitment to this project and the way she transcended her fears (and sleep patterns) to make it happen. Looking back, it was definitely worth giving up the convenience of being child-free for the weekend. It's also taught me, yet again, how powerfully music can affect children and how important it is for all of us to keep writing, singing, and sharing our songs. 

Beth Bierko is a mom and a singer/songwriter from Yonkers, New York, who performs with her husband, Scott. She is also editor of CMN Connections. If you have a story to share, you can contact her at 914/423-9767 or bbierko@optonline.net.

Curriculi! Curricula!

by Bob Blue




In order to make music, we need certain skills. Calling any of those skills a "talent" or calling someone musically "talented" may help someone feel special; it feels good to be able to do what others consider too difficult. But such use of the word "talent" also has a way of making many people consider themselves musically untalented—unable to make or appreciate music. I think one of our jobs as teachers, parents, or musicians is to make sure that doesn't happen.

In the best of schools, guided by the best of teachers, children learn that they can succeed, and they proceed to succeed. Many learn about their own competence and potential before they even start school. Their parents, friends, and media teach them. That makes teachers' jobs easier, more fun, and more rewarding.

But some children learn, from parents, teachers, peers, and media, that they will never develop the skills necessary for doing well. Music, like other subjects taught in school, involves a variety of skills. To make music, it's helpful to be able to distinguish and produce sounds and rhythms, and to add dynamics. I know plenty of singers and instrumentalists who say they can't read music, and I think they're proud of not being able to; it means their musicality is inborn, not trained. But many of us *can* read music, or can easily learn how. I hereby publicly admit that I took piano lessons for five years and voice lessons for one. I used to tell people I didn't really learn much from those lessons; I could play by ear long before I took piano lessons and I've been breathing since 1948—"correctly," at first.

Yet music teachers keep teaching. Many of them teach very effectively. And they don't just teach children about the lives of famous composers, the parts of an orchestra, and all that; they teach children how to read music, and how to sing. They teach even children who are stubborn, as I was, insisting that they don't need to be taught; and children who, for one reason or another, have difficulty learning. Some classroom teachers may think of music class as a sort of indoor recess—primarily a chance for "real" teachers to take breaks, correct papers, or plan lessons, but music class can be and often is much more than that.

Children may have difficulty with pitch, rhythm, or dynamics, and through music class, they can learn (and more importantly, for some, they can *learn* that they can learn). There is a lot of reading, math, and other areas of curriculum involved in music, and children can learn things in music class that don't make sense to them in their "regular" classes; their musical intelligences may be stronger than their other intelligences. I don't know exactly what music therapy is; I haven't yet seen a music therapist at work. But I know that there are more and more people who use music to teach children who have trouble learning the way school asks them to learn, and I bet there's reason to hope. 

Bob Blue is a father; former elementary school teacher; volunteer elementary school teacher; and writer of songs, poems, plays, stories, and essays.



DON'T RUN DOWN YOUR SISTER

words and music by Al Lemerande, Jr.

© 2002 Dr Al Lemerande Jr.

Al performed this song at a Northern California CMN singalong last spring, and he was met with lots of heartfelt singing and knowing nods from brothers and sisters, old and young alike. He explains how the song came to be: "I wrote this song because I got tired of telling my son over and over again, 'quit picking on your little sister.' So I put it into a song. Does it work? I must admit, I'm happily surprised with the results: more friendly play and less teasing. And when he isn't being friendly, all I have to do is say, 'Don't run down your sister,' and my son knows exactly what I mean." You can hear this and other songs by Al at his website, www.drlemerande.com, or call him at 866/930-DRAL.

chorus

D G D Bmin G A

Don't run down_ your sis - ter when she looks up_ to you;_____ She

Bmin A G A

knows you're her big broth - er,_____ and watch - es what_ you do._____ She

Bmin D Bmin G A

counts on you to teach_ her a - bout the world_ you know,_____ So

G Bmin G A7 D *third time to bridge*

don't run down_ your sis - ter when you can help_ her grow._____

verse

D G D Bmin G A

You were once_ just like_ her_____ and you had to_ learn, too._____

Bmin A G A

You used to_ make mess - es_____ of all the things_ you'd do._____ And

Bmin D Bmin G A

now your sis - ter's learn - ing_____ in ex - act - ly the_ same way._____ She

Don't Run Down Your Sister

➔ continued from previous page

G Bmin G A7 D

learns by watch - ing what_ you do_ each and ev - ery day.____ So

bridge Bmin D G A

When you see your sis - ter com - ing,____ don't shut your bed - room door.____

Bmin A Bmin G A

There's a lot that you_ can do_ to help her to_ ex - plore.____ The

Bmin D G A

world is full of won - ders____ she needs to learn_ a - bout.____ When you

G Bmin G A7 D *to final chorus*

see your sis - ter com - ing, don't shut your sis - ter out.____ So

Chorus:

Don't run down your sister when she looks up to you;
She knows you're her big brother, and watches what you do.
She counts on you to teach her about the world you know,
So don't run down your sister when you can help her grow.

1. You were once just like her and you had to learn, too.
You used to make messes of all the things you'd do.
And now your sister's learning in exactly the same way.
She learns by watching what you do each and every day.

Chorus

2. She's proud of her big brother, she copies what you do,
And every chance that she gets, she tries to be like you.
She counts on her big brother to teach her what to say.
She learns about her world around by watching how you play.

Chorus

Bridge:

When you see your sister coming, don't shut your bedroom door.
There's a lot that you can do to help her to explore.
The world is full of wonders that she needs to learn about.
When you see your sister coming, don't shut your sister out.

3. The words that you say to her are teaching her how to talk,
And the steps you take with her are teaching her how to walk.
The time you spend beside her is teaching her how to share,
So don't run down your sister; she's really glad you're there.

Chorus



Letters to the Editor

These letters were originally written to the CMN Online Community and are reprinted here with permission. They are responses to an e-mail Barb Tilsen wrote on behalf of CMN's board of directors in December. Barb's e-mail asked for feedback on national gatherings and posed two questions (in short): (1) how to build a multicultural organization and how CMN could work in coalition with other groups demonstrating commitment to antibias and cultural understanding, and (2) how to balance the needs of performers and educators in CMN. Jacki's letter also alludes to thoughts first raised online by Ingrid Noyes and later presented last spring in a guest editorial (PIO! #41).



Dear PIO!,

Ingrid, thanks for getting us off to a rip-roaring dialogue. I think your points are well taken, and I agree with much of what you say. And—not “but”—I think there's more to consider for us as an organization.

Of course, there's the first problem: are we an organization? Or are we, as the name says, a network? The two are quite different. The former offers more structure, clarity of purpose and “conferences” while the latter is looser in structure, purpose, and—often—clarity, and tends to have gatherings. (I am over simplifying a bit here for the sake of argument.) To my way of thinking, we must first discuss and *decide* (we're always good at discussing; we have a bit more trouble deciding) what and who we are and then go on to the three issues presented so well by Barb.

For example: All of our identifying, descriptive information is written in what I would consider a passive tone. “We meet and stay in touch to share songs and ideas about children's music...to inspire each other...to be a positive catalyst...” “We recognize children's music as a powerful means of encouraging [all those good things]...and cultivating an understanding of [more good things].” It's all very different from saying that we will “advocate for better quality music for children, and/or for songs as a tool of community activism, that we will march and/or demonstrate for nonviolence and social justice.” I'm not suggesting that one way is better than the other—only that there are significant differences between them and that we must be clear about which we are as a group.

We have to be clear about what kind of an organization (or is it network?) we are building, and we have to talk about structure and leadership in principle and in general. What do our leaders do? With whom and to what do they do it?

Clarity, or lack thereof, will affect how we think about building a multicultural organization (or is it network?) as well. First off, what do we mean by multicultural,

or “truly” multicultural? And, for the sake of argument, why do we care? Are we interested in multiculturalism because it is politically correct? Because we think it's good? (Why?) Because we want to learn important things? (What?) Because we want to change others? (How?) Change ourselves? (In what ways?) Find common ground? (For what?) Work together? (Toward what?) To get grants? (For what?) These, along with many other questions address the first half of Barb's issue #1.

The second half—forming coalitions and collaborations with groups working against bias and discrimination involve a second set of questions which are, in my thinking, related to the “passive” or “active” description of who we are and what CMN is. The way I read all our descriptive information, we members can act only as individuals and not in the name of CMN. That may be what we want, but let's be definitive and clear. And if it's not what we want, let's get to work on some guiding principles and active language.

I threw in “getting grants” above to stir the pot. I know our leaders have been seeking grants to help fund the work of CMN. Again, the way I read our information, there is no work—at least on an organizational level. We gather and share and support, we have a journal and that's about it. It's all for us. From a funder's perspective, that's all well and good, but it should be handled internally. Most funders, other than perhaps family and friend connections, are interested in the impact their money will have on the designated population. There it is again, the discrepancy between passive (no “real” work) and active (having an impact—on children and communities). This in no way implies a lack of impact of our work, but it is our work as individuals and not the work of an organization.

None of my meanderings is intended to be critical of CMN: provoking, challenging, but not critical. First we must get our house in order, whatever that order may look like—loose-knit or more structured, compulsively neat and tidy (I hope not) or a little messy (I like the idea of some messiness). Then we will be in a much better position to address the three issues. And, our “order” will give us some real guidance in our deliberations.

Jacki Breger, Santa Monica, California

Dear PIO! and Members of CMN,

I don't say “Dear CMN friends” because I really don't have that many friends in the network yet. I'm Frank Hernandez. “Who's that?” you ask yourself. Good question. I've been asking myself this same question for twenty-seven years, but we won't go there. Who am I within CMN? Now, well, that's easier to answer.

I've been in the network for more than two years. I've

been to "gatherings" in 2000 and in 2001. I'm a younger member. I'm a member of three minority groups in CMN: I'm Hispanic, male, and have a disability: I'm blind. Oh! And if that's not enough, I'm in the minority group that believes that CMN needs to *change*. We need to have a personal connection with people if we want them to come and spend their resources at CMN. Had it not been for Sarah Pirtle, I might not have ever come, even once. Prior to meeting Sarah, I had heard about these "CMN gatherings," but I did not want to associate myself with one. I just felt goofy, funny, unprofessional attending a "gathering." And that's why I did not come all those years. I've heard some of the members say that we need to diversify the membership of CMN. I truly believe that if we change from a National "gathering" to a National "conference," we will reach more people.

It's easy for people to complain about how a group is not working for them, about how things are not what they should be, but the real question is What are you doing about it? Here's what I'm doing about it. I've thought to myself that I should not be the only member of CMN who's blind so I'm going to do something about that.

I've already asked for the [electronic] text of the CMN brochure so that I can make brochures available to other BRAILLE readers. BRAILLE is very costly, and it takes quite a bit of time to produce, but this is my commitment to CMN. I know there are other music-makers/educators out there who are blind. They may not join, but at least they'll know that someone is trying to reach them in BRAILLE. There are other ways, too, to reach people who are blind: blindness magazines and list serves. I'll tap into those, too. I hope that if we get new members who are blind, we'll be ready to make them feel right at home. Diversity is not just about colors; it's also about abilities. From my two years' experience at the "gatherings," it's not been easy for me because of my limitations. There have been few people who have made it a point to ask me if I needed any help, or if they could help me out in any way. Thanks to these members, I'm thinking about going back a third time.

I believe that for CMN to go on for another twenty years, we need young people who will want to carry the torch. Who will step in and do some of the work of the founding members? What a real shame it would be if CMN went to the grave with its founding members. We need to give others a chance to do something in CMN.

Frank Hernandez, Tucson, Arizona



BE A *PIO!* VOLUNTEER

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

- ◆ Keyboard an article from hard copy and send us the computer file?
- ◆ Help to think up themes for *PIO!* and suggest good people to write feature articles about them?
- ◆ Solicit children's art to go with an article or theme?
- ◆ Keyboard a transcript from a taped interview?
- ◆ Coordinate a special project such as compiling a resource list on a particular topic?

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



The Children's Music Network
2002 Annual Gathering
October 18-20
Freedom, New Hampshire

Come to enjoy the community, the music,
 and the New England fall colors.
 Find new ideas, new songs,
 new friends, and new skills.

Nora Guthrie, daughter of Woody Guthrie,
 will be present to accept the Magic Penny Award
 honoring Woody's children's songs.

For information,
 contact the CMN office:
847/733-8003
office@cmnonline.org



Regional Reports

compiled by Leslie Zak



In addition to the reports found here, you may be able to find more recently updated information about regional activities on the CMN website (www.cmnonline.org).

NORTHERN CALIFORNIA

Lisa Atkinson

317 West 41st Avenue
San Mateo, CA 94403
650/574-2709

latkinson@sbcglobal.net

Northern California CMN members are busy singing their hearts out all over the Bay Area this summer. We're in libraries, museums, festivals, and bookstores galore. We're looking forward to the upcoming national gathering and planning a statewide gathering for April of 2003 in Sacramento.

SOUTHERN CALIFORNIA

Carrie Higgins

3331 Daisy Avenue
Long Beach, CA 90806
562/426-1460
carrieh@charter.net

We had a summer song swap with a garden theme—all about living, growing, critters, seasons. Current members mixed with new members to share and to talk about the upcoming national gathering. We are planning for the Fifth Annual Marcia Berman Day of Music for Young Children Concert which is scheduled at the California Plaza in Los Angeles on Sunday, September 29.

MID-ATLANTIC

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

The Mid-Atlantic region is planning to get together for an informal picnic/singalong sometime in the early fall.



photos by Carol Hayse

(l. to r.) Shane, Aren, and Dana Tulp; Bruce O'Brien, and co-facilitators Brandon Laurent and DeMicca Rice at the Midwest Gathering

MIDWEST

Linda Boyle

4753 North Paulina
Chicago, IL 60640
773/271-1278

CarolHaysie@aol.com

or

Anna Stange

13125 South Winchester
Blue Island, IL 60406
708/389-7957

astan4158@mail.govst.edu

The Midwest Region was the place to be this spring. The April gathering at the Choir Academy in Chicago was fun and had good participation by school families. The academy is a charter school of the Chicago Public Schools system, and they co-sponsored the three-day event by providing CMN the use of their building. Friday night's informal dinner/set-up session was followed by a full day of workshops on Saturday and a round-robin concert in the evening. The "Dancing the Differences" session and the "Drum Circle"—one of several opportunities for children to lead the whole group—were especially popular. With only members present on Sunday morning, we had a relaxed chance to sing some songs, share stories, discuss and analyze the weekend, and talk about the region's leadership and development.

The June Gathering at Camp Anokijig near Sheboygan, Wisconsin, was informative and intimate,

with a smaller attendance. The weather was cooperative this year and allowed for marshmallow roasting and a song circle around the campfire on both Friday and Saturday nights (and the unforgettable removal of the snapping turtle from the fire pit on Saturday night). A full day of workshops on Saturday was followed by a lively round robin. A bonus was sharing songs, games, and tips with the YMCA camp-counselors-in-training at one of our afternoon sessions.

Lin Boyle and Anna Stange were reelected as co-representatives of the Midwest Region. It was agreed that it would be desirable to hold future regional gatherings at locations around the region (other than Sheboygan and Chicago) in order to be more inclusive. However, somebody (or -bodies) will need to step forward to volunteer their location and assist with logistics. Come on, Midwesterners!



"Musical Games from Around the World" workshop (l. to r.) Amal Ali and son, Shane Tulp, and Amy Beth

CANADA

Kathy Reid-Naiman
109 Crawford Rose Drive
Aurora, ON L4G 4S1
Canada
905/841-1879
ragged@interlog.com

There is no news to report from this region.

NEW ENGLAND

Scott Kepnes
71 Brockton Avenue
Haverhill, MA 01830
978/469-9406
singdog@earthlink.net

Region members look forward to seeing many CMN folks from all over the country at the national gathering at Lake Ossipee Conference Center near Freedom, New Hampshire. (See the notice on p. 31 and the Magic Penny article on p. 24.) There are still a variety of ways to help out at the gathering; contact Scott Kepnes for more information.

NEW YORK METRO

Nancy Hershatter
55 Mill Plain Road, #26-4
Danbury, CT 06811
203/743-0453
J123sing@aol.com
Note Nancy's new address and telephone number.

We are totally involved in the 2002 National Gathering, but we're also planning a regional gathering for Saturday, November 9, 2002, 10:00 A.M. to 4:00 P.M. We'll meet at Bank Street College's new graduate center at 130 Claremont Avenue in upper Manhattan. Contact Nancy Hershatter for further details.

GREAT LAKES

Noah Budin
3899 Brainard Road
Orange Village, OH 44122
216/360-0381
Nbudin@aol.com
or
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesZ11@aol.com

Great Lakes will host a regional

gathering in the spring in Ohio. We're looking for all possible hands to help out. Watch for detailed announcements and contact Noah Budin or Leslie Zak.


PACIFIC NORTHWEST

Bonnie Messinger
4648 SW 39th Drive
Portland, OR 97221
503/768-9065
abalonekidz@attbi.com
or
Greta Pedersen
PMB 252
19363 Willamette Drive
West Linn, OR 97068
Day: 503/699-1814
Eve: 503/699-0234
greta@greta.net

We had a small but enthusiastic gathering in Portland in April with good food, songs, and stories. A get-together is planned for the Portland metro area for September. Patty Zeitlin organized a get-acquainted song swap in Seattle in June for children's performers in that area. We will sponsor another brown bag song swap at the OAEYC Conference in October. CMN members are welcome to join in this swap even if not attending the conference. The audience is always an enthusiastic mix of conference people and others. If you are interested in more information on the fall events, contact Bonnie or Greta.

SOUTHEAST

Rachel Sumner
217 Silo Court
Nashville, TN 37221-3544
615/646-3220
rachel@jackatak.theporch.com

Some of our CMN members are participating in a children's writers showcase for Nashville Songwriters International Association's Tin Pan South. We are excited about the opportunity to be involved in this event, which celebrates the diversity of songwriters in our community. Remember, our regular meeting is the first Tuesday of every month at 12:30 P.M. in Nashville at the Games Store, 2125 Green Hills Village Drive. 



Announcements

Family Groove— Kids Radio

Music for kids who know there is life beyond the top ten.

Family Groove is a brand-new weekly kids internet radio show that is available for listening twenty-four hours a day, seven days a week, on the World Wide Web at www.kfai.org.



Family Groove is custom made for grade schoolaged kids. Its parent-friendly nature opens multigenerational dialogues, proving you're never too old to feel young and introducing kids to music they won't have to outgrow. Children are directly involved as regular hosts, guests, and producers. The intention of *Family Groove* is to build a bridge to assist kids in making a smooth transition from child to adult and to develop children's awareness and appreciation of music.

We welcome input from CMN members and any children's music artists as resources and for promotional support. Feel free to contact Will Hale anytime if you are interested in being part of this new global community. To request a banner to link to *Family Groove* from your website, please e-mail Will at groove@willhale.com. If you have CDs you would like to be considered for the program, please send them to Will Hale, Family Groove, 595 Hamline Av. N, St. Paul, MN 55104.

For additional information, please contact Will Hale at 651/458-3445 or groove@willhale.com.



Announcements

CMN Gift Memberships are always available

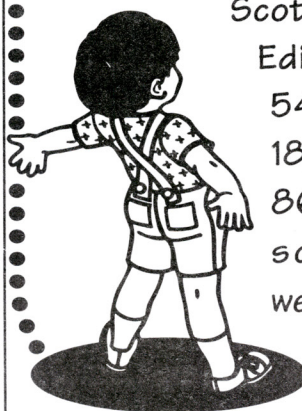
Think of giving one to a friend or teacher for a birthday, a holiday, or in appreciation. To start off their year's experience of CMN, the recipient will get a new member packet that includes a gift certificate, a copy of *Pass It On!*, the Members Directory, a welcome letter naming you as the giver,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

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

New Developments at *Sing Out!*

Sing Out! is announcing that the Kids' Beat column, after a small hiatus, will be back in action again. They are also redoubling their efforts to cover new releases of kids' music and will be including reviews in every issue. For more information you can contact

Scott Atkinson, Managing Editor, *Sing Out!*, P.O. Box 5460, Bethlehem, PA 18015-0460; phone: 610/865-5366 x202; e-mail: scotta@singout.org; website: www.singout.org.



CMN Internet Services — Helping Build Community

**Our online
services have
greatly expanded.**

These tools can connect
us with each other &
with a wider circle of
people interested in
children's music.

E-mail Discussion Group—

3 easy ways to join the lively, informative conversations:

- Send a blank e-mail to join-cmn@lists.cmnonline.org
- E-mail the CMN central office at office@cmnonline.org
- Use the link on our website at www.cmnonline.org

And at the Website (www.cmnonline.org)—

- Events: the latest news on CMN regional & national doings
- Peace Resources: our new & expanding list to inform your own work or to share with teachers & activists
- Member Links: to grow your business or personal connections. Link from your site to CMN's & ask us to link from CMN's to yours.
- Web Links: resource sites, a performance calendar where you can list, a children's radio national index, music & education-related organizations
- Community Spirit: articles from *Pass It On!* & much more that illustrates what CMN is & does, to help you know other CMN members & to share with potential members & friends



THE PAUL BUNYAN SONG

Mrs. Schneidmuller's Book Club
Green Vale School, Old Brookville, New York; June, 2002

Two years ago, we devoted an issue of *PIO!* to songs made into children's books (winter 2000, #34). The children of the Second Grade Book Group at Green Vale School turned the process around and wrote a song themselves from the book they were reading, Steven Kellogg's *Paul Bunyan*. When asked to explain why each tall tale was impossible in real life, one kid questioned, "Can a baby lift a cow?" The teacher answered, "No way, no how!" Thus, the song was born. Second Grade Book Club members contributed more lyrics and melody; the Green Vale School music teacher, Nancy Silber, added chords; and now, you can sing it yourself!



Fairly fast

C C/E F G C C/E F G

1. No way, no how, can a ba - by lift a cow; he
2. It's such a fib to sail him in his crib; Would
3. This kid named Paul can't grow to be this tall; An

C C/E F G C C/E F G *chorus* C C/E F G

can't, you see, break off a gi - ant tree. A lum - ber - jack so strong, we
this boy dare to wres - tle with a bear?
ox so blue, it sim - ply can't be true!

C C/E F G Dm7 Gsus4 Dm7

think this tall tale's wrong; but we still love Paul Bun - yan; Yes, Paul, Paul, Paul, Paul

Gsus4 G7 *Last verse & chorus* C C/E F G C C/E F G

Bun - yan! (spoken) 4. He dug great lakes? Oh please, for good - ness sakes! Grand

C C/E F G C C/E F G C C/E F G

Can - yon, too? Im - pos - si - ble to do! (sung) A lum - ber - jack so strong, we

C C/E F G Dm7 Gsus4 Dm7

think this tall tale's wrong; but we still love Paul Bun - yan; Yes, Paul, Paul, Paul, Paul

Gsus4 Dm7 Em7 Dm7/F G7 C

Bun - yan! Oh, Paul, Paul, Paul, Paul Bun - yan!

News from the CMN Board

by Bonnie Lockhart

Our CMN board met in June, with most of the fourteen members present and sharing our usual load of laughter, song, good food, and too-numerous agenda items. Among our many tasks and concerns was our ongoing effort to involve more of you, Dear Members, in the work we do. To that end, here are some highlights of what we're up to. Most areas of our work have a point person—someone we invite you to contact if you have an hour or a lifetime to donate to the concrete tasks of realizing our mission.

Generating Income

Balancing our seventy-thousand-dollar-a-year budget requires wise spending, imaginative and dogged fundraising, and the patience to study and understand our financial picture. While the bulk of our income continues to come from our members, we're always looking for ways to bring in money that doesn't require asking for your dough. You could help in such efforts if you know of organizations or companies, large or small, who might want to become CMN sponsors at national gatherings. Also helpful are any leads or connections to foundations friendly to CMN's mission.

Contact Katherine Dines (kdines@mindspring.com or 303/298-7122) with ideas and energy for finding gathering sponsorship income for CMN.

Contact Phil Hoose (hoose@gwi.net or 207/874-4931) with foundation contacts.

Pass It On!

Nancy Silber joined us at the board meeting, and agreed to continue her fine work as *PIO!* editor. With your help (thanks to all who answered our survey) we evaluated

the All-Songs Issue and CD of winter, 2002. Responding to lots of positive feedback, Scott Bierko stepped up to the plate to coordinate another all-songs in the future.

Contact Nancy Silber (nsms2@aol.com or 16 Plymouth Rd., Port Washington, NY 11050) to write, transcribe, or offer other help for *PIO!*

Contact Scott Bierko (bierkos@optonline.net or 914/423-9767) to help with the next all-songs issue of *PIO!*

The CMN Website

Barb Tilsen continues to head the committee that is expanding our internet services. See the announcement on p. 34 for more details.

Board of Directors Elections

It's time to expand democracy in CMN and involve our membership more in board elections. Jenny Heitler-Klevans and Sally Rogers are developing a new process. We'll make sure every member is notified when we've adopted the new nomination and voting procedure. Feel free to contact any board member (our names are listed in the front cover of this and every *PIO!*) if you'd like to learn more about what we do, consider becoming a board member, or encourage someone you know to join the board.

The National Gathering

By the time you read this, the 2002 gathering will be coming soon. Be sure to spread the word. (You can print out flyers yourself from our website.) Pitching in at the gathering is a great way to connect; there are always plenty of on-the-spot tasks. Lend a hand and make a friend.

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

Thank Our Volunteers

One board job that will never be complete is thanking our many volunteers. If CMN has brightened your day, make sure to thank the flesh-and-blood person who's done the work. Regional and national gatherings, *PIO!*, our website and online discussion group, the production and distribution of our brochure, our presence at NAEYC and other conferences—everything we do depends on generous volunteers. Let them know their work makes a difference.

As always, we are eager to hear from you! We hope you'll be in touch about the above projects or anything you'd like the CMN board to know. Hope to hear ya in New Hampshire!

Bonnie Lockhart is a member of the CMN board. You can contact her at 510/451-2005 or bonnielockhart@earthlink.net.



Spread the Word About CMN

- Do you mention CMN at your gigs, workshops, teacher trainings, or ???
- Contact Jean Schwartz at 508/620-0736 or Mezzobean@aol.com to order a supply of membership brochures to distribute.
- For membership applications in Spanish, contact the CMN central office.

How to Submit Something to ***Pass It On!***

CALL FOR ARTICLES!

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

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

All we ask is that articles...

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

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

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

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

Deadline for Spring 2003 issue:

Except for regional reports, all materials must be submitted by **February 15, 2003;**

for submission of songs:
November 22, 2002

Deadline for Fall 2003 issue: May 15, 2003

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

Nancy Silber
PIO! Editor
16 Plymouth Road
Port Washington, NY 11050
nsms2@aol.com

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

Songs should be submitted in lead sheet format if possible, and should be accompanied by a cassette tape recording of the song (home-grown is fine).

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

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

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

Send songs to:

Bonnie Lockhart
Songs Editor
1032 Winsor Avenue
Oakland, CA 94610
bonnielockhart@earthlink.net

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

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

CALL FOR NEW RELEASES!

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

Joanie Calem

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

Please include date of release.

ATTENTION: KIDS!



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

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

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

Interlocken International Camp
Hillsborough, New Hampshire
Makin' Music Rockin' Rhythms
Media, Pennsylvania

Music Together
Princeton, New Jersey

Rounder Records Corporation
Cambridge, Massachusetts

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Nancy Silber
PIO! Editor

16 Plymouth Road
Port Washington, NY 11050
nsms2@aol.com

Submission via e-mail is preferred.



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

M E M B E R S H I P F O R M

SELECT A MEMBERSHIP CATEGORY

☐ **New** ☐ **Renewal**

(Classifications and rates as of 6/10/01; subject to change without notice.)

- ☐ **Institution (library/school) \$35**
Contact name listed, but not cross-referenced in the CMN directory.
- ☐ **Individual/Family \$45**
Typically individual performers, songwriters, teachers, parents, etc.
No business name will be cross-referenced in the CMN Directory.
- ☐ **Small Business/Nonprofit \$60**
The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
- ☐ **Corporate \$150**
Typically multi-performer producers, record companies, distributors, etc. One individual's name will be listed separately with a cross-reference to this corporate entry. *You are listed in every issue of Pass It On! and on the CMN website as a corporate member.*
- ☐ **Patron \$250 and up** Please contact the CMN office for details.
Outside the U.S. and Canada, add US\$10 to all categories.

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

YOUR CLOSEST OR PREFERRED CMN REGION

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

In a few weeks, we will send you a CMN Welcome Packet with a form for adding information to your Members Directory listing.

MAIL THIS APPLICATION with a check or money order (sorry, no purchase orders or credit cards) to:

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

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

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

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

MAILING ADDRESS

DAY PHONE () -

EVE PHONE () -

FAX () -

E-MAIL

WEBSITE

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

AMOUNT OWED

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