
PASS IT ON!TM

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

ISSUE #44

Spring 2003

ALL SONGS ISSUE



VOLUME II

About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

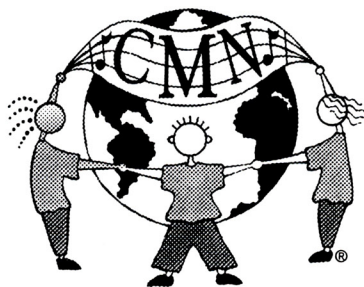
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Sarah Pirtle (1987-89)
Andrea Stone (1990-93)
Joanne Hammil (1994-97)

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



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Editorial

by Scott Bierko

Are you feeling stressed about work or family? Do you, like me, worry about our planet's future? Do you find it harder to stay balanced in a world that has its priorities confused? Well, give in to a great big sigh, because a lot of other people feel that way, too. Ahhhhhhhhhh. That feels better.

It would be insincere, though, to infer that our problems can be solved with a sigh. In fact, it often feels better to grumble, instead. Arrrgggghhhh. Yeah, that feels good, too.

While I'm *kvetching* (that's "complaining" for those unfamiliar with Yiddish), let it be known that my wife Beth and I, two fairly upbeat folks, are angry that our kids' school system is set for another round of budget cuts while our local pols blame national and international affairs for all of our economic woes. Arrrgggghhhh.

If we let ourselves worry too much, we begin to wonder what tomorrow will bring. Should we move? Will there be enough money for self-employed artists who depend upon business from the schools? Arrrgggghhhh.

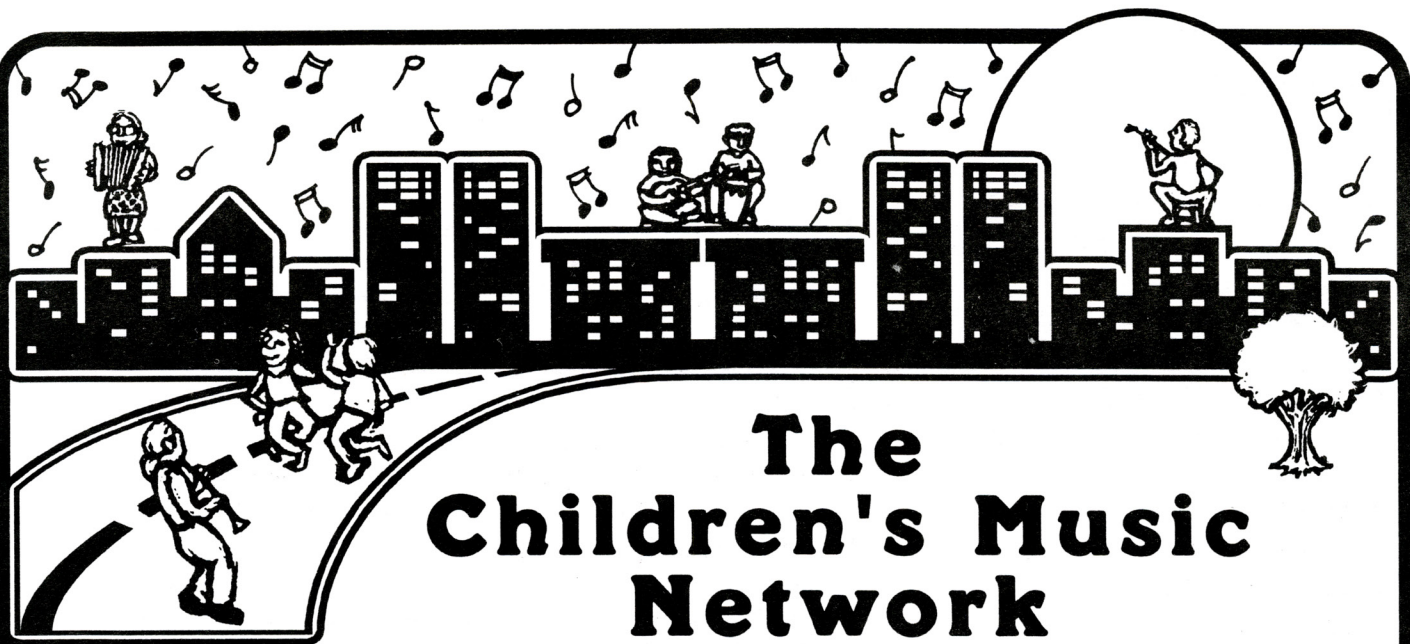
These concerns have started me thinking about my alternatives for the future. Y'know, just in case. I suppose I could go back to school and get a degree in teaching computers. Everyone I know has problems with these machines. And, by the way, is it time to upgrade to another one already? Arrrgggghhhh.

I spend so much extra time staring at my computer that I find myself pondering whether I've traded our television set for something worse. Sure, I heeded Lisa Atkinson's advice last year when I decided to "Turn Off the TV," but now I listen to David Perry's "There's an Evil Box in the Living Room" (found in this year's issue and CD) and wonder if our "Evil Box" might be my smiling Mac. Arrrgggghhhh.

Luckily for me, David's song makes me laugh, as does Linda Book's quirky "Two Dogs Looking at Two Seals Looking at Two Dogs Looking at Two Seals". Music has always had that positive effect on me. So, when I'm feeling depressed about computers or world affairs, or my daughter Helen is complaining to me about her ever-present "Homework Blues" (Steven Lee), we can put on the All-Songs CD (see ordering information in this issue) and "Bit by Bit" (Dennis Caraher) "Spring" (Ingrid Noyes) back into balance once again. Ahhhhhhhhhh.

On the following pages you will find many songs to sing with your kids—songs to lift up our boat during these stormy times. But make sure you're ready for the trip by listening to "Sailor Jack" (Connie Allen and Bill Dempsey). They'll tell you what you'll need to pack.

continued on page 41



Connecting people who celebrate the positive power of music in children's lives

Omni Hotel, Downtown Los Angeles, California

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1. ALL THE WAY AROUND THE WORLD

words & music by Katherine Dines
© 1984 Kiddie Korral Music, ASCAP

Given the focus on material goods in our culture, I wanted to write about "heart-full" matters like happiness, harmony, hope and strength. Children can use this song to imagine what nonmaterial items they would choose to put into a boat, then represent them in some fashion (sculpture, drawing, craft, food). They can also "zip" their own words into the song when they sing it, they can learn to sign it, or create a story. This song can also be used as a springboard for discussions on exploration, the world, continents, oceans, or even transportation.



verse

A **E**

This boat's gon-na car-ry hap-pi-ness,— hap-pi-ness,—

A **A**

hap-pi-ness.— This boat's gon-na car-ry hap-pi-ness—

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

All the way a-round— the world! All the way a-

A **E** **A**

round— the world!— This boat's gon-na fly with its sails— un-furled, to

D **A** **F#m**

ev-'ry boy and ev-'ry girl

A **E** **A**

All the way a-round— the world!

1. This boat's gonna carry happiness, happiness, happiness.
This boat's gonna carry happiness
All the way around the world!
2. This boat's gonna carry harmony...

3. This boat's gonna carry love and peace...
4. This boat's gonna carry hope and strength...

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Chorus:
All the way around the world!
This boat's gonna fly with its sails unfurled,
To every boy and every girl
All the way around the world!

Chorus

2. BACKHOE GIRL

words & music by Jon Gailmor
© 1995 Green Linnet Music, Inc., ASCAP



"Backhoe Girl" is for girls and women who've always wanted to drive an earthmover or change the world in any other way (though they may have felt stifled by society). It was inspired by all the strong-willed females of all ages I've met in my travels, including my wife, whose dream of driving a backhoe was fulfilled for our wedding anniversary a few years back. Prior to playing the song, teachers and parents may tell children to "be ready for a message." Afterwards, a brainstorming session may just "unearth" some interesting responses.

Blues shuffle

verse

1. I'm get - ting bored with Bar - bies, I hate my ti - ny toys;
 2. (My) class - mates call me craz - y, my par - ents roll their eyes;
 3. (It) start - ed in the sand - box, a rust - y lit - tle rig;

I just want to dig a hole and make a lot of noise. So
 Grown - ups all a - round me say I'm lost and quite un - wise. But
 some - thing deep in - side of me said I was born to dig; I

fit me with a hard hat, and drive me to the site; Once I'm pull - ing lev - ers it - 'll
 when I'm with my buck - et a - bove it all it seems; Not a soul can stop me scoop - in'
 thought we were in heav - en, my ve - hi - cle and I; Mov - in' earth and grav - el, hon - ey,

Chorus

be al - right.____
 out my dreams.____ Back - hoe girl, I'm gon - na be a back - hoe girl;____
 I could make it fly.____

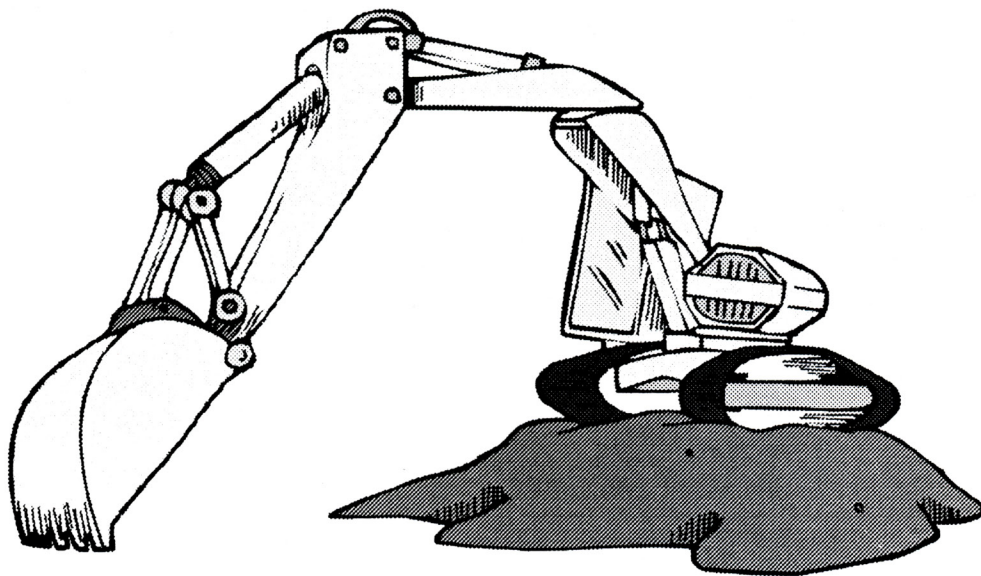
Swing - in', sway - in', and dig - gin' the world.____ I got - ta do____ what moves me, and

so it sure____ be - hooves me to be a back - hoe girl.____

2. My
 3. It

Backhoe Girl

→ continued from previous 1



Tag C Gaug7 C Gaug7 C C6

Back - hoe girl, I'm gon - na be a back - hoe girl; Swing-in', sway-in' and

C7 F Fm C A7

dig - gin' the world. I got - ta do what moves me, and so it sure be-hooves me, up

F Fm C A7 F Fm

in that cab I'll frolic with dreams down-right hy-draulic, a chop-per and a spread-er, no

C A7 A^b G A^b G A^b G C9

boy can do it bet-ter than this back-hoe; call me a wack-o, But I'm your back-hoe girl.

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3. THE BALLAD OF ROSA PARKS

words & music by Uncle Ruthie Buell,
with two melody lines by Stephen Foster
© 1992

I wrote this song before I interviewed Rosa Parks for my radio show. It felt comfortably ironic to use the two lines from "Camptown Races." They were just there in my brain under the heading "Derivative Melodies." It is an easy call and response song. You don't need my instructions on how to perform it, but I will say that it lends itself well to dramatization. (When we dramatized it at one school, there was only one African American in the class, Dantell, who happily played Rosa in drag.)

8^{vb}

1. Ros - a Parks got on the bus; Free - dom! Free - dom! Ros - a Parks got on the bus; Free - dom on the way! Oh, Ros - a Parks got on the bus, she sat in front and made a fuss; Free - dom, free - dom on the way!



1. Rosa Parks got on the bus; *Freedom, freedom!*
Rosa Parks got on the bus; *Freedom's on the way!*
Rosa Parks got on the bus, she sat in front and made a fuss.
Freedom, freedom's on the way!
2. The driver said, "Go sit in back," *Freedom, freedom!*
The driver said, "Go sit in back," *Freedom's on the way!*
The driver said, "Go sit in back, 'cause that's the law: your skin is black!"
Freedom, freedom's on the way!
3. Rosa Parks, she showed no fear, *Freedom, etc.*
"My feet hurt, and I'm staying here!"
4. Police put Rosa Parks in jail,
And Dr. King helped pay her bail.
5. That bus rode empty for a year,
The people walked and made it clear that...
6. The people won their fight because
They made Montgomery change the laws.
7. (So) when Rosa Parks got on that bus,
She paved the road for all of us!

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New Sounds

compiled by Joanie Calem

In addition to the sources listed, many recordings are available at local independent children's book and record stores.



PETER ALSOP

Uh-Oh!

Peter Alsop has a new CD out for preschoolers. Fifi the Age Fairy overhears him complain about being an adult and regresses with him back into preschool and diapers with his friends Bill Harley and Mar Harman. The twenty-one songs take the listener through a child's day at a typical day care center. The songs are mostly originals, and the traditional songs have an original twist. Bill, Mar, and children's voices join Peter on each of the selections.

CDs are \$15, and are available at www.peteralsop.com or by contacting Peter directly at P.O. Box 960, Topanga, CA 90290; 310/455-2318; peteralsop@earthlink.net.

JOANIE BARTELS

Dreamland

Dreamland is Joanie Bartels' second release on her new independent label, Purple Frog Records. This one is a collection of twelve gentle, story-like songs geared to soothe little ones to sleep and help older children prepare for bed. There are seven new compositions and five arrangements of Joanie's favorite childhood classics. Joanie is joined by some of her Los Angeles musician friends playing flute, bassoon, oboe, acoustic guitar, violin, and viola.

CDs are \$15.98, and are available through www.joaniebartels.com and nationwide at retail stores.

MAUREEN CARR

Songs For Kids

Maureen Carr is a singer-songwriter from Berks County, Pennsylvania, and has just released her first CD for children (ages two-eight). The CD contains fifteen original, humorous songs about the true wonder and excitement of being a child. There are many musical genres represented (bluegrass, light rock, country, some sea shanties), and a wide variety of themes. Maureen plays acoustic guitar on all of the songs, with her husband Ben accompanying her on bass and xylophone, and friends helping on some percussion, tuba, mandolin, and fiddle. A family/friend affair!

CDs are \$12 (plus s+h) and are available through Alukaleigh Records, P.O. Box 456, Bernville, PA 19506; or through the following websites: www.maureencarr.carrmusic.com or www.cdbaby.com.

RACHEL SUMNER

Join The Parade

This is Rachel's sixth children's recording. *Join The Parade* is a collection of fifteen lively dancing songs in a variety of styles: funk/rap, march, polka, big-band swing, and a folk ballad cowritten with Joyce Johnson Rouse. There are also two stories and a comic bit about peanut butter. Rachel is joined by many musician friends with keyboards, electric bass, percussion, drums, trombone, clarinet, tuba, flute, cello, violin; by jazz guitarist Denny Joisa and trumpeter Hollie Farris; and by her sister, Wendy Sumner Alexander, on back-up vocals.

CDs are \$17, cassettes \$10, and are available at www.rachelsumner.com or from Rachel at 217 Silo Ct., Nashville, TN 37221. It's also possible to special order from any bookstore. At Rachel's website you can hear portions of the CD.

OTHER RESOURCES

MIMI BRODSKY CHENFELD

Book: Teaching By Heart

Designed for anyone who loves and cares about children, this book of Mimi's has twenty thought-provoking essays that remind us what teaching children is all about. Given our current educational state of test-driven curriculum, Mimi's book is a reminder of the love, fun, imagination, and curiosity of teaching and learning. Mimi teaches children of all ages. She consults, writes, and conducts seminars and keynote presentations throughout the United States.

Books are \$12.95 (plus \$2.95 s+h) and are available online at www.redleafpress.org, or by mail from Redleaf Press, 450 N.Syndicate, #5, St. Paul, MN 55104.

JUDY CAPLAN GINSBURGH

Book: A Flower Is An Educated Weed

For many years Judy has been speaking about using creative musical activities for discipline and transition in the classroom. She has now put down her philosophies and ideas in a book full of musical ideas to help teachers create an organized, nurturing, and creative classroom and to help children be in control of themselves. The book comes with a CD of all the musical examples featured in the book.

Books are \$25 and are available at www.judymusic.com or www.amazon.com.

continued on page 48



4. BIT BY BIT

words & music by Dennis Caraher
© 2000 Dennis Caraher

I came to write this song while recovering from an illness. When I would get discouraged, friends would tell me that I'd get better, but very gradually. It's a song that works well for anyone who feels he or she is falling behind, especially for children who have learning disabilities.

verse

I was in school, I was learn - ing to spell. As
 said to my teach - er, "School's get - ting hard - er And
 My teach - er told me not long a - go, She

hard as I tried, I could not do it well. I could - n't spell
 ev - ery - one else is get - ting much smart - er. I e - ven have
 thought she was stu - pid, she thought she was slow. But she kept on

"di - na - sor" or "ke - cherz mit." I threw down my pen - cil, I hol - lered, "I
 trou - ble with my A - B - C's. I bet there's no - bod - y as stu - pid as
 try - ing and she did - n't quit, Learned read - ing and writ - ing little bit by

quit!" I Lit - tle bit by lit - tle bit she learned "A - B -
 bit.

C," And in a bit, the al - pha - bet she learned A to Z. Then lit - tle bit by

lit - tle bit she learned how to read, Lit - tle bit by lit - tle bit by lit - tle bit, bit,

Bit by Bit

➤ continued from previous page

The musical score is written on four staves in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is accompanied by chords G, A, and D. The lyrics are: "bit. Lit-tle bit by lit-tle bit by lit-tle bit, bit, bit. Lit-tle bit by". The second staff continues the melody with chords A, D, Bm, G, A, and D. The lyrics are: "lit-tle bit, that's how it goes. It's the way that we learn, it's the way that we". The third staff continues with chords D7, G, A, D, D, and Bm. The lyrics are: "grow. It's the way that we get to the top of a climb:". The fourth staff concludes with chords D, A, and D. The lyrics are: "Bit by bit, a lit-tle bit at a time."

1. I was in school, I was learning to spell.
As hard as I tried, I could not do it well.
I couldn't spell "dinasor" or "kecherz mit."
I threw down my pencil, I hollered, "I quit!"
2. I said to my teacher, "School's getting harder
And everyone else is getting much smarter.
I even have trouble with my ABC's.
I bet there's nobody as stupid as me!"
3. My teacher told me not long ago,
She thought she was stupid, she thought she was slow.
But she kept on trying and she didn't quit,
Learned reading and writing little bit by bit.

Bridge:

Little bit by little bit she learned "ABC,"
And in a bit, the alphabet she learned A to Z.
Then little bit by little bit she learned how to read,
Little bit by little bit by little bit, bit, bit.
Little bit by little bit by little bit, bit, bit.

Chorus:

Little bit by little bit, that's how it goes.
It's the way that we learn, it's the way that we grow.
It's the way that we get to the top of a climb:
Bit by bit, a little bit at a time.

4. Little bitty babies, they can't talk at all.
They cry, burp, and gurgle, and that's about all.
How is it that they start saying, "Ma, ma"?
Little bit by little bit by little bit, bit, bit.

Chorus

5. I picked up my pencil, I started to write.
I made some mistakes, but that was alright.
My teacher helped me, and I didn't quit.
I spelled "dinosaur," I spelled "catcher's mitt."

Chorus

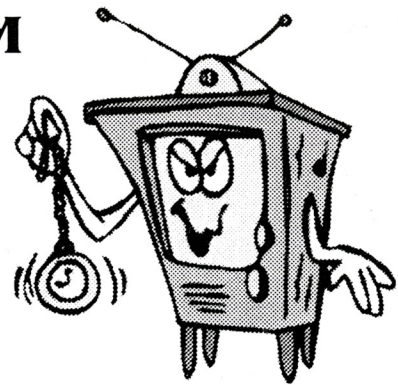
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5. EVIL BOX IN THE LIVING ROOM

words & music by David C. Perry
© 1993 David C. Perry, ASCAP

Sure, there's a lot of good stuff on the tube, but we could all use a little reminder to be more discerning and deliberate viewers. This song is a natural for TV-Turnoff Week, a nationwide consciousness-raising event held in late April. As they say on their website (www.tvturnoff.org), "Turning off the television gives us a chance to think, read, create, and do; to connect with our families and engage in our communities; to turn off TV and turn on life."



verse

Am E Am Am E Am \emptyset

There's an ev-il box in the liv-ing room, and it's giv-ing off dan-ger - ous rays. There's an

Am E Am Am E Am Dm Am

ev-il box in the liv-ing room, and it works in mys-ter - i - ous ways. It grabs noi-ses and pic-tures

Dm Am Dm Am 1 Dm Am

out of the air and waves them in your face! You'll feel no pain as it sucks out your brain

E7 Am E7 Am (to verse 2)

(sucking sound) leav-ing T V Guide in its place! Leav-ing T V Guide in its place! There's an

2 Dm Am E7 Am bridge Dm Am

full of sound and fur-y; Sig-ni - fy - ing zip! T V or not T V?

Dm Am Dm Am

That is the ques-tion; You're in Fin-al Jeo-par-dy. *whistle* T V or not T V?

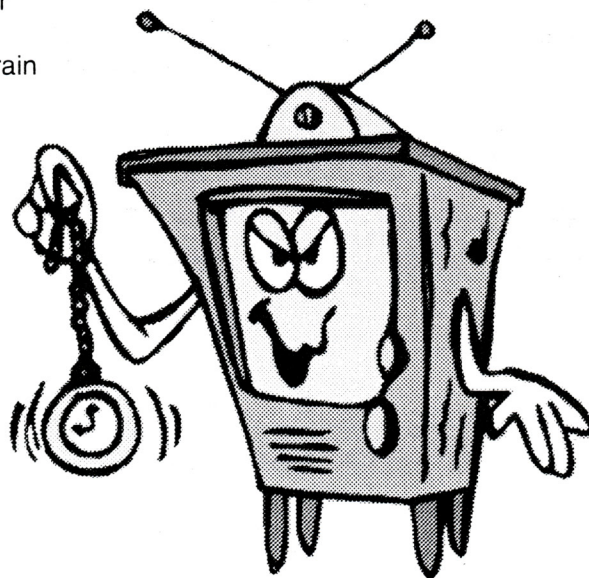
Evil Box in the Living Room
 ➡ continued from previous page

1. There's an evil box in the living room,
 And it's giving off dangerous rays.
 There's an evil box in the living room,
 And it works in mysterious ways.
 It grabs noises and pictures out of the air
 and waves them in your face!
 You'll feel no pain as it sucks out your brain
[sucking sound]
 Leaving *TV Guide* in its place!
 Leaving *TV Guide* in its place!

2. There's an evil box in the living room
 Where the rocking chair used to be.
 There's an evil box in the living room;
 I think the thing is staring at me!
 It blows away books (*Bam!*)
 and homemade games (*Zap!*).
 Beware its powerful grip.
 It's full of sound and fury (*Arrgh!*)
 signifying zip!

Bridge:
 TV, or not TV?
 That is the question; you're in Final Jeopardy.
 TV, or not TV?
 Get Unplugged! TV set yourself free.

3. There's an evil box in the living room,
 But it's not too late to change your ways,
 Or that evil box could be leaving you in
 A catatonic cathode daze!



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6. FIDDLE AROUND WITH THE MIDDLE SOUND

words & music by Fran Avni
© 1998 Starfish Music, SOCAN

This song is a fun exercise in manipulating phonemes or sounds in the medial position (sounds in the middle) as part of a research-based sequence of developmental skills that are necessary for developing phonemic awareness, which is the precursor to reading. Kids enjoy singing out the chorus. In the classroom, we decide which vowel sound we want for the “deedle-doodle-diddle-daddle-deddle-duddle-doddle” part. This song is part of the I’m All Ears: Sing Into Reading project that CMN member Nancy Schimmel and I created.

Sung one octave lower

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of nine staves of music. Chord symbols are placed above the notes. The lyrics are written below the notes. The score includes a prelude, two verses of a chorus, and a final line of music.

It's fun to fid - dle with the sounds in the mid - dle, though you might find it
strange. When you fid - dle all a - round with the mid - dle — sound, the word will
change. When you fid - dle all a - round with the mid - dle — sound, the word will
change. Dee - dle dee dee - dle dee dee - dle dee dee - dle dee dee - dle dee
dee. Doo - dle dee doo - dle dee doo - dle dee doo - dle dee doo - dle dee doo - dle dee
verse
doo. My goat went run - ning through the gate. I played my lute, so
I came late. My cat ran off with cous - in Kate, 'cause we fid - dled all a - round with the

Fiddle Around with the Middle Sound

➔ continued from previous page

G C C G C G C G

mid - dle — sound. — My best friend Jake just told a joke. I think our car's front

C G C C7/B♭ F C

brake just broke. Dad put my dir - ty sock to soak, 'cause we fid-dled all a-round with the

G C C G C G F G

mid-dle — sound. Dee-dle dee dee - dle dee dee-dle dee dee - dle dee dee-dle dee dee-dle dee

C C G/B Am G F G C

dee. Doo-dle dee doo - dle dee doo-dle dee doo - dle dee doo-dle dee doo-dle dee doo.

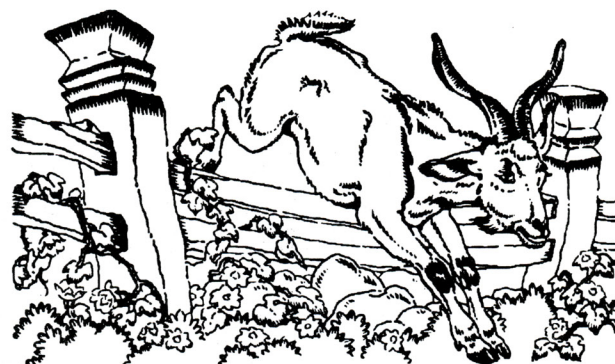
It's fun to fiddle with the sounds in the middle,
Though you might find it strange.
When you fiddle all around with the middle sound,
The word will change.
When you fiddle all around with the middle sound,
The word will change.
Deedle dee deedle dee, deedle dee deedle dee,
Deedle dee deedle dee dee.
Doodle dee doodle dee, doodle dee doodle dee,
Doodle dee doodle dee doo.

Verse 1:

My goat went running through the gate.
I played my lute, so I came late.
My cat ran off with cousin Kate,
'Cause we fiddled all around with the middle sound.
My best friend Jake just told a joke.
I think my car's front brake just broke.
Dad put my dirty sock to soak,
'Cause we fiddled all around with the middle sound.
Deedle dee deedle dee, deedle dee deedle dee,
Deedle dee deedle dee dee.
Doodle dee doodle dee, doodle dee doodle dee,
Doodle dee doodle dee doo.

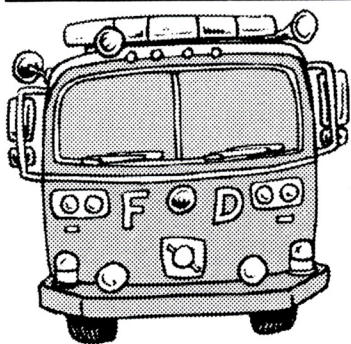
Verse 2:

I found a chair, so give a cheer;
The merry bear drank all the beer;
The farmer's hare ran over here;
'Cause we fiddled all around with the middle sound.
It's wet! We wish the rain would wait.
I'll bet that swordfish bit the bait.
Turn off the light, it's getting late
To fiddle all around with the middle sound.
Deedle dee deedle dee, deedle dee deedle dee,
Deedle dee deedle dee dee.
Doodle dee doodle dee, doodle dee doodle dee,
Doodle dee doodle dee doo.



Contact Information

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7. FIRE TRUCK!

words & music by Ivan Ulz
© 1990 Ivan Ulz Songs, BMI

"Fire Truck!" is a song about the energy and excitement inspired by a roaring fire engine and its firefighters. Don't be afraid to shout the words, bang on your guitar, or generally incite mayhem while performing this tune.

chorus

Fi - re truck! Fi - re truck! I want to ride on a fi - re truck!

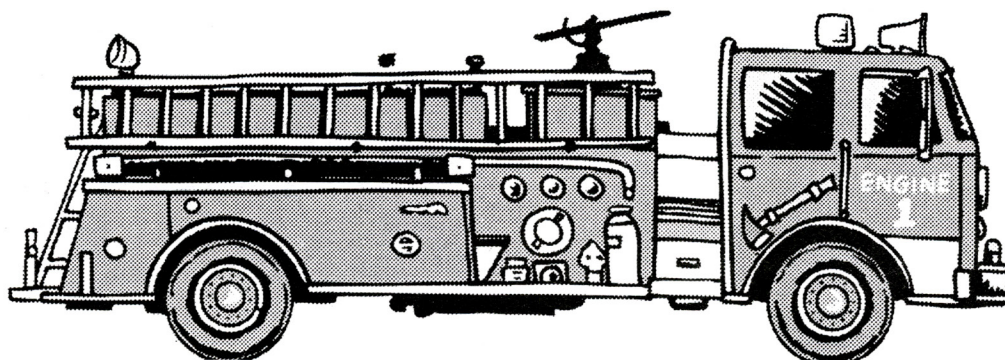
Fi - re truck! [Hey!] Fi - re truck! I want to ride on a fi - re truck! *Fine*

verse

I wan - na sleep in the fi - re sta-tion. Wake me up when the

fi - re bell rings. I'm gon - na put on my hat, put on my coat,

put on my boots, I'm gon-na slide down the pole, [Whee!] Then I'm gon-na get in-to— my



Fire Truck!

➔ continued from previous page

Chorus:

Fire truck! Fire truck! I want to ride on a fire truck!
Fire truck! [Hey!] Fire truck! I want to ride on a fire truck!

1. I wanna sleep in the fire station.
Wake me up when the fire bell rings.
I'm gonna put on my hat,
Put on my coat, put on my boots,
I'm gonna slide down the pole, [Whee!]
Then I'm gonna get into my...

Chorus

[Verses 2-4 sung to verse melody,
somewhat free form and improvisatory]

2. I have a hook and ladder, hook and ladder.
I climb that ladder and I hold on tight.
I'm gonna get out the hose,
(spoken) And I'm gonna shoot that water, shoot that water.
I'm gonna shoot that water from the hose on my...

Chorus

3. When that fire truck comes near,
People put their hands right over their ears.
(spoken) They do that because the noise is so loud,
From the siren on my...

Chorus

4. When that fire is all put out,
I'm gonna jump in my fire truck
And turn it around.
I'm gonna go back to the fire station.
I'm gonna have a hot hot bath,
And a hot hot dinner,
With hot hot food

Like hot hot chicken, hot hot macaroni and cheese,
Hot hot broccoli; and for dessert,
I'm gonna have some cold cold ice cream.
Then I'm gonna brush my teeth,
Jump into my bed,
Pull the covers up to my head,
And I'm gonna dream about my...

Chorus

Contact Information

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www.IvanUlz.com



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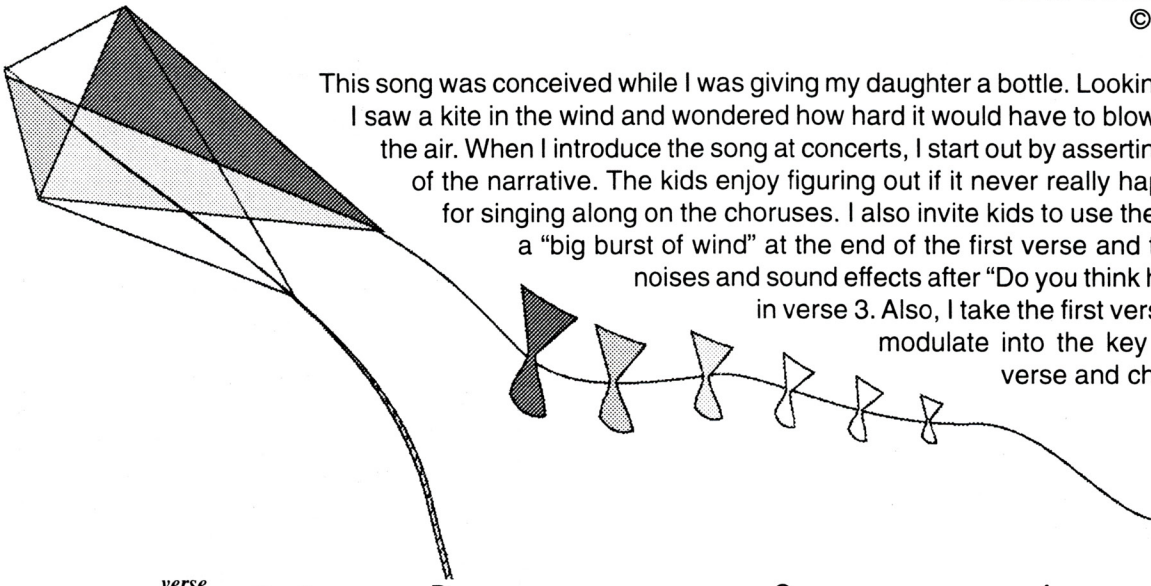


Minutes of national CMN
board meetings are
available to be read
by CMN members
upon request.

8. HANG ON, HENRY!

words & music by Steve Blunt
© 1998, 2002, BMI

This song was conceived while I was giving my daughter a bottle. Looking out the window, I saw a kite in the wind and wondered how hard it would have to blow to lift a baby into the air. When I introduce the song at concerts, I start out by asserting the truthfulness of the narrative. The kids enjoy figuring out if it never really happened. It's great for singing along on the choruses. I also invite kids to use their breath to make a "big burst of wind" at the end of the first verse and to make whistling noises and sound effects after "Do you think he's gonna drop?" in verse 3. Also, I take the first verse really slow and modulate into the key of E for the last verse and choruses.



verse

I took my lit-tle bro-ther Hen-ry to go and fly a kite. As I was let-ting out the string,

Hen-ry held on tight. Then sud-den-ly it hap-pened, I won't for-get that day, a

great big burst of wind— took Hen-r-y a-way! Hang on, Hen-ry!

chorus

Hang on tight!— My lit-tle bro-ther Hen-ry went fly-in' on a kite!— I



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www.steveblunt.com

Hang On Henry!

➡ continued from previous page

Verse 1:

I took my little brother Henry to go and fly a kite.
As I was letting out the string, Henry held on tight.
Then suddenly it happened, I won't forget that day,
A great big burst of wind took Henry away!

Chorus:

Hang on, Henry! Hang on tight!
My little brother Henry went flyin' on a kite!

Verse 2:

I told him not to worry, I'd somehow get him down.
But Henry didn't mind it flyin' up above the town.
"The view up here's fantastic!" Henry called to me.
"The people look like insects, and the trees like broccoli!"

Chorus

Verse 3:

People on the ground below could not believe their eyes,
To see a boy on a kite, up there in the friendly skies.
"It's a bird!" said Mrs. Birdbrain. "It's a plane!" said Mr. Prop.
I said, "It's my brother Henry! Do you think he's gonna drop?"

Chorus

Verse 4:

Well, the wind took Henry higher, and he looked into a plane,
Where they were eating funny pretzels and drinking pink champagne.
Then Henry collided with a weather satellite,
And no one in the town knew if the sun would shine that night!

Chorus

Verse 5:

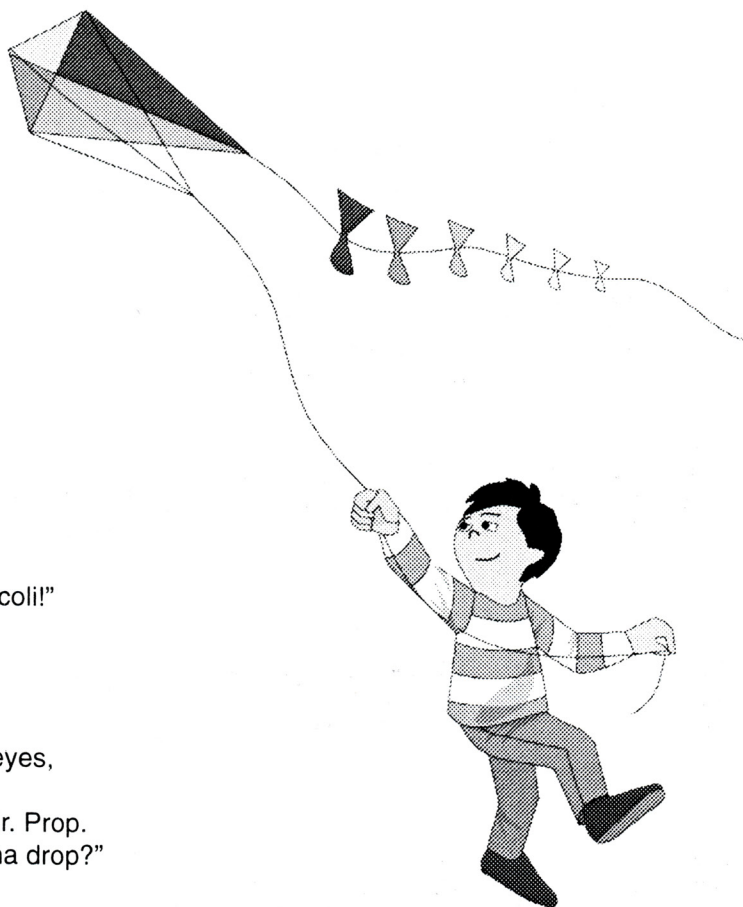
By now you're probably wondering if Henry survived.
Did he ever make it home again, and is he still alive?
Well, Henry came down safely, but the landing, it was hard.
He rode home on a shooting star that fell in our backyard!

Chorus

Verse 6: (modulates up a step)

When it all was over and my brother had returned,
Mom asked me and Henry what we both had learned.
I said to be more careful until the age of ten,
And Henry said he learned he'd like to fly a kite again!

Chorus (2x)



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9. HOMEWORK BLUES

words & music by Steven Lee
© 1998 Pure & Simple Music



All of us are students, formally and informally, throughout our lives, and all of us have probably had the "homework blues" at one time or another. The idea for this song is not only to help us feel better about learning, but also to realize that it can be fun—like coming up with as many inventions as you can in one song.

verse A^b

Dur - y - ea in - ven - ted the au - to - mo - bile. Filled it full of gas just to

D^b7

spin that wheel. The Wright bro - thers ush - ered in the age of flight, — now the

A^b E^b7

jet planes fly - in' ev - ry day and night. But then some - one in - ven - ted some - thing

D^b7 *chorus*

so ber - serk: Why would an - y - one wan - na in - vent home - work? I've got the

A^b A^bm

home - work blues, — (home - work blues) — I've got the home - work blues, —

A^b

(home - work blues) — I've got the home - work blues, — (home - work blues) — I

E^b7 D^b7 A^b E^b7

got those pen - cil - chew - in' home - work blues. —

tag after final chorus

1, 2 D^b7 3 D^b7 A^b7

(I) got those pen - cil - chew - in' home - work, I chew - in' home - work blues. —

Homework Blues

➔ continued from previous page

1. Duryea invented the automobile.
Filled it full of gas just to spin that wheel.
The Wright brothers ushered in the age of flight,
Now the jet planes flyin' every day and night.
But then someone invented something so berserk:
Why would anyone wanna invent homework?

Chorus:

I got the homework blues (homework blues) [3x]
I got those pencil-chewin' homework blues.

2. Samuel Morse invented the telegraph
Tappin' out a message—dot, dot, dash.
Alex Bell invented the telephone;
Connect two wires together, get a dial tone.
Now every night I'm callin' up my very best friend.
I sure hope he knows the answer to number ten.

Chorus

3. Four goes into eight, four goes into thirty-two.
When you got no remainder, it's easier to do.
In science, we're lookin' at and studyin' the moon.
Got a book report due; I better do it soon.
I get my homework done before the clock strikes ten,
And tomorrow I get to do it all over again.

Chorus

4. Marconi invented the radio,
Santa Claus invented "Ho ho ho!"
Paul Bunyan invented the tall tale,
Herman Melville invented the great white whale,
But then someone invented something so berserk:
Why would anyone wanna invent homework?

Chorus



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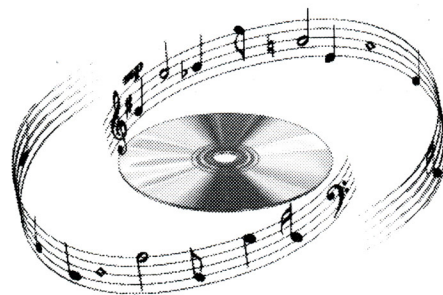
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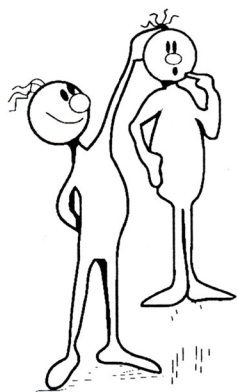
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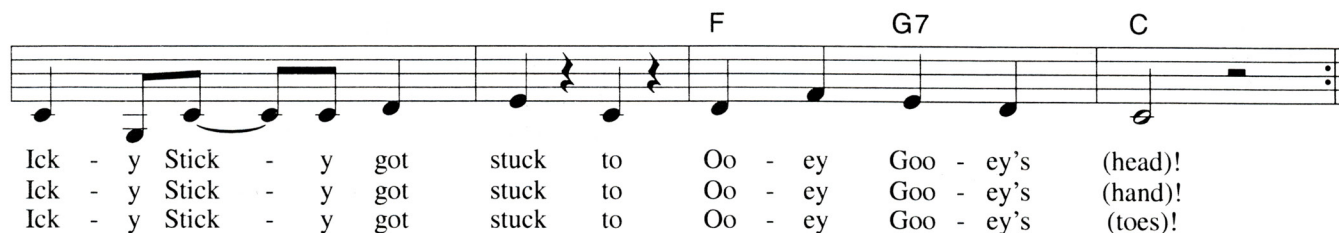




10. ICKY STICKY AND OOY GOOEY

traditional; arranged by Michelle Roderick
adaptation © 1976 Michelle Roderick

I learned this song on the camp house porch at Pinewoods Camp in Plymouth, Massachusetts, during the summer of 1976. The woman who taught it was Swiss, but I don't know the origin of the song. I use it every year to teach rhyming to preschoolers. It is always a favorite—a sure-fire hit.



Repeat verses choosing different words and rhymes for the words in parentheses.



Contact Information

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978/443-1337
mdeubel@yahoo.com

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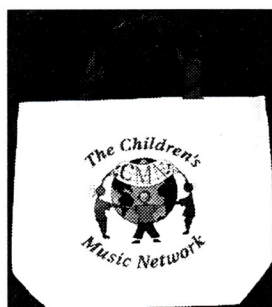
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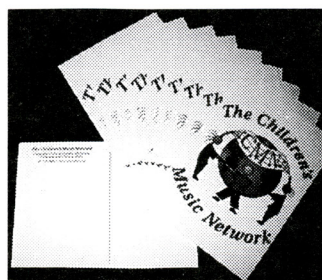


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11. JOHNNY APPLESEED

words & music by Ben Tousley
© 1988 Ben Tousley, Whole World Music, BMI

Having read Pete Seeger's description of John Chapman in his Appleseeds column in *Sing Out!*, I was inspired to write about this man of peace and love. I believe that children need to have examples of men who are strong and courageous, yet nonviolent, so that they may embody these traits themselves.

chorus D A

John - ny Ap - ple - seed was a pi - o - neer, a friend of the birds, a

D D7 G7 A7

friend of the deer. He car - ried no gun 'cause he had no fear. He walked the woods in

D *Fine* *verse* G D

peace.

1. The pi - o - neers, he brought ap ple - seeds so
2. The In - di - ans, he was a trust - ed friend. He
3. It made him sad to see peo - ple fight: the

A7 D7 G

they could grow their own ap ple - trees. A meal and a rest was his
came in peace and he learned from them where to find the plants that could
In - dians red the set - tlers white. When they had a war he could

D E7 1, 2 A7 3 A7 *bridge* G

on - ly fee. He walked the woods in peace. John - ny said. "We all are one big
heal and mend. He walked the woods in peace. John - ny
not take sides. This is what he

A D F#m/C# Bm G

fam - i - ly; the wolf and the bear and the ap - ple tree. I will not kill an - y

Johnny Appleseed

→ continued from previous page



man or beast. I walk the woods in peace." 4. So lat-er on when the

black slaves came, need - ed a friend in the cold and rain, John - ny

helped them a - long on the free - dom train to walk the woods in peace. We

all can be John - ny Ap - ple - seeds. We help each oth - er live in peace,

grow our food, and to cure dis - ease, walk the woods in peace. John - ny

Contact Information

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38 Campbell St., #2
Woburn, MA 01801
781/933-0807
btousley@concentric.net

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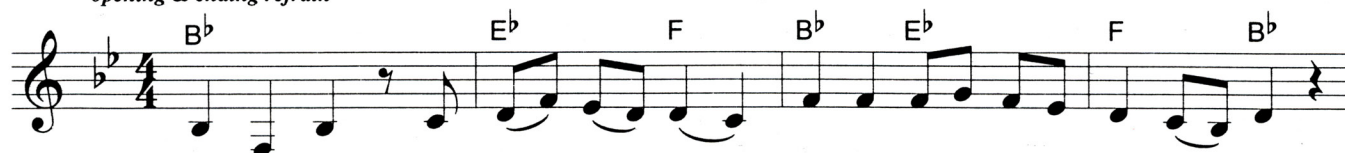
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12. MAKE NEW FRIENDS

traditional refrain; new lyrics by Cathy Fink & Marcy Marxer
© 1988 2 Spoons Music, ASCAP

We've always loved this song but felt it wasn't long enough, so we created new verses. The arrangement includes a talking drum and other world percussion. It's fun to have folks play their own percussion on the song. It's constantly requested at concerts.

opening & ending refrain



Make new friends, but keep— the— old;— One is sil-ver and the oth - er— gold.



Make new friends, but keep— the— old;— One is sil-ver and the oth - er gold.



Friends we care— a-bout, friends al-ways, Friends to share— with and laugh and play.—

refrain



Make new friends, but keep— the— old;— One is sil-ver and the oth - er gold.



Refrain:

Make new friends, but keep the old;
One is silver and the other gold.

1. Friends we care about, friends always,
Friends to share with and laugh and play.

Refrain

2. Friends to trust with, friends to love,
Friends to talk with and friends to hug.

Refrain

3. In your neighborhood, across the world,
Friends of many languages as beautiful as pearls.

Refrain

Contact Information

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www.cathymarcy.com

13. ONE, TWO, THREE, FOUR, FIVE

words & music by Emmanuel Ghent
© 1967 (& renewed) Persimmon Press, ASCAP

This song is a lot of fun for kids learning to count, and at the same time, they're learning about one of the most common harmonic sequences in early classical music and many popular songs. It's called a sequence of fifths: the bass line harmony keeps going down by fifths (E-A-D-G-C-F-B-E). Without knowing it, children will begin to recognize this sequence in other music they're exposed to.

One two three four

five six seven eight nine Ten eleven twelve
five six seven eight nine Thirty one two
five six seven eight nine Fifty one two
five six seven eight nine Seventy one two
five six seven eight nine Ninety one two

thirteen fourteen fifteen sixteen seventeen eighteen nineteen and
three four five six seven eight nine and
three four five six seven eight nine and
three four five six seven eight nine and
one

Twen - ty one two three four
For - ty one two three four
Six - ty one two three four
Eight - y one two three four

Hun - dred.



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www.weststreetrecords.com



14. REVEL, MY FRIENDS

words & music by Nancy Silber & Tony Soll
© 1985 Nancy Silber & Tony Soll, ASCAP

Our song evokes the winter solstice, and it is a secular alternative to religious winter holiday music. A full chorus arrangement (piano, recorder, percussion, SAB or SA) is also available, upon request, from Nancy.

Medieval Style

(alternate chords, capo 3)

verse

Cm (Am) F (D) B \flat (G) G7 (E7) Cm (Am)

1. The days are short, and the nights are long, it's cold and

G7 (E7) Cm (Am) Cm (Am) F (D) B \flat (G) G7 (E7)

win-ter's be - gun; By a warm fire is where we be - long, and we'll

E \flat (C) G7 (E7) Cm (Am) *chorus* E \flat (C) B \flat (G)

all sing to - geth-er as one. Rev-el, my friends, by the

F (D) G (E) Cm (Am) G7 (E7) Cm (Am)

warmth of the fire; Rev-el to - geth-er as one. We'll

E \flat (C) B \flat (G) E \flat (C) B \flat (G) Cm (Am)

dance out the chill, and sing out the cold, and to - geth-er we'll

G7 (E7) Cm (Am) E \flat (C) A \flat (F) B \flat (G) Cm (Am)

bring out the sun, the sun; to - geth-er we'll bring out the sun! _____

1. The days are short, and the nights are long,
it's cold and winter's begun;
By a warm fire is where we belong,
and we'll all sing together as one.

Chorus

Revel, my friends, by the warmth of the fire;
Revel together as one.
We'll dance out the chill, and sing out the cold,
And together we'll bring out the sun, the sun;
Together we'll bring out the sun!

2. Autumn has passed, and spring's far away,
the winter season is here;
Come sit by the hearth and sing for the day,
when the sun brings us comfort and cheer.

Chorus

3. There's a chill in the air, snow's on the ground,
we've still many dark days ahead;
Come sit by the fire—gather around,
and sing for the sun instead.

Chorus

Contact Information

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Tony Soll:
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www.clix.to/sollid



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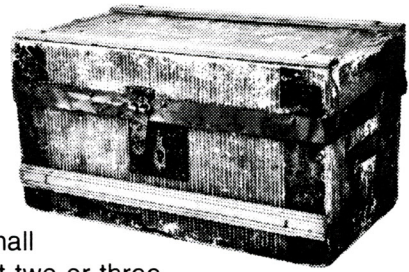
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- Web Links: resource sites, a performance calendar where you can list, a children's radio national index, music & education-related organizations
- Community Spirit: articles from *Pass It On!* & much more that illustrates what CMN is & does, to help you know other CMN members & to share with potential members & friends

15. SAILOR JACK

words & music by Connie Allen
© 2001 Constance C. Allen



I often introduce this song by asking "Do any of you have trouble deciding what to take on a trip?" We then discuss how to select things and make choices for a small suitcase. Then I point out that sailors in the 1800s could take along only a small sea chest about the size of a medium suitcase, though a sea journey might last two or three years. The song was inspired by our involvement with the Tall Ships Festival in Dana Point, California.

8vb **chorus 1**

Oh, a sail - or's chest is aw - ful small, it hard - ly will hold noth - in' at all; but

verse

Sail - or Jack, he liked to pack lots of me - men - tos from home. 1. Some

sail - ors will let their whisk - ers grow wild, but not Sail - or Jack. For shav - ing days he

chorus 2-5

packed a ra - zor, brush, cup, soap, and a strap. Oh, a sail - or's chest is aw - ful small, it

repeat measure as items accumulate

hard - ly will hold noth - in' at all; but Sail - or Jack, he liked to pack a ra - zor, a

tag

brush, a cup, a soap, a strap, and lots of me - men - tos from home. Yes, —

un - der his bunk was a load of junk; his mat - tress was lump - y, he slept in a funk; but when

Sail - or Jack came sail - ing back, he'd his mom, his wife, his kids, a tu - ba, a

Sailor Jack

➔ continued from previous page

bass, a pi - a - no, corn bread and hash, gra - vy, a stove, a pot, a keg, a

ra - zor, a brush, a cup, a soap, a strap, and lots of me - men - tos from home.

Chorus

Oh, a sailor's chest is awful small, it hardly will hold nothin' at all;
But Sailor Jack, he liked to pack lots of mementos from home.

1. Some sailors will let their whiskers grow wild, but not Sailor Jack.
For shaving days he packed a razor, brush, cup, soap, and a strap.

Chorus

Oh, a sailor's chest is awful small, it hardly will hold nothin' at all;
But Sailor Jack, he liked to pack

[each new chorus, add underlined words from verse]

A razor, a brush, a cup, a soap, a strap,
And lots of mementos from home.

2. A sailor might warm a winter night's watch with a flask strapped to his leg;
But Sailor Jack being colder than most, he brought along a whole keg.
(chorus)
3. A sailor's mess is meager at best, and Jack liked to eat a lot;
So he brought a stash of cornbread and hash, gravy, a stove, and a pot.
(chorus)
4. A sailor might play a whistle or uke, and such would suffice for a band;
But Sailor Jack was no musical hack: brought a tuba, a bass, and a pian[o].
[Oh, a sailor's chest...] (chorus)
5. A picture of loved ones is lovely to see when a sailor hits the skids;
But Sailor Jack, needing more than that, brought his mom, his wife,
and his kids.

Final chorus

Oh, a sailor's chest is awful small, it hardly will hold nothin' at all;
But Sailor Jack he liked to pack his mom, his wife, his kids,
A tuba, a bass, a piano, corn bread and hash, gravy, a stove, a pot,
A keg, a razor, a brush, a cup, a soap, a strap,
And lots of mementos from home.

Tag

Yes, under his bunk was a load of junk;
His mattress was lumpy, he slept in a funk;
But when Sailor Jack came sailing back,
He'd his mom, his wife, his kids,
A tuba, a bass, a piano, corn bread and hash, gravy, a stove, a pot,
A keg, a razor, a brush, a cup, a soap, a strap,
And lots of mementos from home.

HAND MOTIONS

Chorus:

Oh a sailor's chest (*hold hands to indicate a two foot box*)

is awful small, (*bring hands closer together*)

it hardly will hold (*hands palm up and shrug*)

nothin' at all. (*hands palm down to indicate "no way"*)

But Sailor Jack, he liked to pack (*hold left arm as if around a barrel and use right hand to put something in the barrel*)

his mom, (*one arm as if around someone's shoulder*)

his wife, (*other arm as if around someone's shoulder*)

his kids, (*lower both arms as if around short people's shoulders*)

a tuba, (*play tuba*)

a bass, (*play stand up bowed bass*)

a piano, (*play piano*)

corn bread and hash, (*motions like eating*)

gravy, (*pour gravy on plate in front*)

a stove, (*palms down and make circles to indicate a large flat surface in front*)

a pot, (*hands cupped around a large-diameter pot*)

a keg, (*arms curved around a large cylinder*)

a razor, (*motion like shaving face*)

a brush, (*hold imaginary cup with left hand and use imaginary brush in right hand to whip the soap foam*)

a cup, (*raise the left hand holding the cup*)

a soap, (*point to the inside of the cup*)

a strap, (*extend left arm as if strap runs the length of it and sharpen*)

imaginary razor held in the right hand)

And lots of mementos from home. (*hands wide apart indicating a load*)

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16. THE SAME SKY

words & music by Holly Hafermann & Candace Kreitlow
© 1995 Holly Hafermann & Candace Kreitlow

Holly wrote most of this song when she was eight years old on a warm night looking up at the stars in a swimming pool in Hawaii. We were near the end of a two-week family trip to see the grandparents, but Holly had begun to miss some people back home. (We're a family with divorce, and even though we were having a wonderful time, her dad was back home and she was starting to miss him and her best friend). The sky seemed to provide a natural, global connection to her friends and family far away.

verse

E C#m A

Is this the same sky that hangs o - ver the

G#m E G#m A

o - cean? Is this the same sky that's o - ver Wis -

B A G#m F#m

con - sin? Is this the same sky that hangs o - ver

G#m A E/G# A

me? Is it the same sky that's o - ver the

B A E/A A G#m A G#m F#m E

world and my fam - i - ly?

chorus E C#m A E/G#

Rain - bows and star shine and moon - beams and sun are

E G#m A B

part of the same sky; they're for ev - ery - one.

The Same Sky

➔ continued from previous page



Let's sing to - geth - er and let us take care so a beau - ti - ful
sky will al - ways be there.

1. Is this the same sky that hangs over the ocean?
Is it the same sky that's over Wisconsin? (or your state, city, town, etc.)
Is this the same sky that hangs over me?
Is it the same sky that hangs over the world and my family?

2. If I should travel far from my home,
Will I see the same friendly clouds I have known?
Will I see the moon, can I wish on a star
So I can send my love on home from afar?

Chorus:

Rainbows and star shine and moonbeams and sun
Are part of the same sky; they're for everyone.
Let's sing together and let us take care
So our beautiful sky will always be there.

3. Soft watercolors, like oceans in air;
Billowing animals playing up there;
Sky, hanging 'round me by night and by day—
Please, be my friend when I'm far, far away.

Chorus

4. This is the sky for the whales and the birds.
It is the same sky all over the world.
It's the same for the trees and for all of the flowers.
It is my sky, it is yours, this sky is ours.

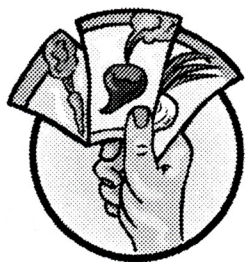
Chorus

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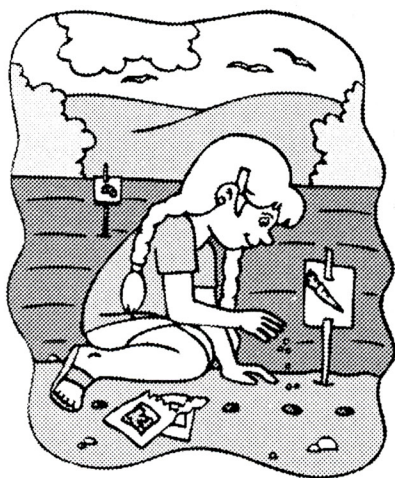
17. THE SEED

words by Bob Blue, music by Jackson Gillman
© 2002 Bob Blue & Jackson Gillman



Jackson writes, "The lyrics to 'The Seed' were posted on the CMN e-mail list by Bob Blue with a solicitation: 'Does anyone have a tune for it?' A muse must have been with me at that moment, because I looked at the computer screen and immediately started singing it. Bob writes, "I was inspired by watching and listening to children examining seeds."

They start out small, they start out slow. At first there is - n't much they
know. But in that start is all they need. The fu-ture dwells with-in the seed. We leave the
seeds with-in the ground. They can't be seen, they make no sound. We hope they
live, we hope they grow Through sum - mer drought and win - ter snow.



They start out small, they start out slow.
At first there isn't much they know.
But in that start is all they need.
The future dwells within the seed.
We leave the seeds within the ground.
They can't be seen, they make no sound.
We hope they live, we hope they grow
Through summer drought and winter snow.

We do our best to start them right.
We clear the soil to give them light.
We hope for rain, we hope for sun,
We hope the lives that we've begun
Will find a way to carry on
And prosper still when we are gone.
We hope each life gets what it needs
And later on produces seeds...

Which start out small. They start out slow.
At first there isn't much they know,
But in that start is all they need;
The future dwells within the seed.

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18. SPRING!

words & music by Ingrid Noyes

© 1998 Ingrid Noyes

Every spring, I am filled with delight by the bursting forth of lovely wildflowers. So burst forth this song! I use the ASL signs for "spring," "I," and "love," and other signs I made up for "boing" and "boing, boing" I have also had kids draw beautiful pictures of each flower, which can be shown as they're mentioned in the song. Although the flowers I use are from northern California, you can change the flowers to fit your region. Thus, the song can be used in conjunction with a lesson in natural science and local botany. I use no instrumentation for this song except for some percussion with my hand on my thigh during the verses.

chorus

Spring! Boing, boing, I love the spring - time. Spring!

verse *(echo)*

Boing, boing, I love the spring. Boing! Daf - fo - dils, (Daf - fo - dils)

i - ris - es, (i - ris - es) but - ter - cups, (but - ter cups) and

pop - pies, too, (and pop - pies, too) Col - um - bines, (Colum - bines) ti - dy - tips,

(ti - dy - tips) lu - pines (lu - pines) yel - low and blue. (yel - low and blue)

Chorus:

Spring! Boing, boing, I love the springtime.
Spring! Boing, boing, I love the spring. Boing!

1. Daffodils, irises, buttercups, and poppies, too,
Columbines, tidytips, lupines yellow and blue.

Chorus

2. Monkey flower, mission bells, meadow foam, and violets,
Shooting stars, blue-eyed grass, forget-me-nots, don't forget.

Chorus

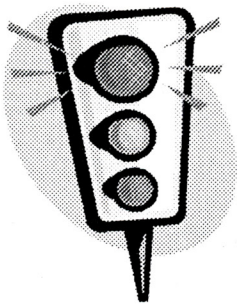
3. Checkerbloom, pussy's ears, foxglove pretty, but do not eat,
Wild rose, silverweed, sweet peas, so sweet.

Chorus



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19. STOP, LOOK, AND LISTEN

words & music by Ed Bisiar
© 1992 Bisiar Music Publishing, BMI

This song is part autobiographical, part actual incident, and one part fiction. The autobiographical part is myself as an adolescent staring down at my bicycle gears while riding into the back of a parked vehicle. Then there was the skateboarder who almost became part of the front of my truck one sunny day. And, finally, there was the girl with the headset turned up too loud who could be any self-absorbed, oblivious kid. For you teachers and performers, concentrate on having the kids shout "Oh, yuck!" as we all take part in teaching kids to be more aware and safe.

chorus

E Stop, look, and lis - ten — when you go to cross the street;

B Stop, look, and lis - ten, 'cause you don't know who you'll meet. Look both ways, for

A bikes and cars, — and don't for - get — that truck. **E** Oh, look both ways when you

B cross the street, — or you'll be smushed. **E** Oh, yuck! *verse* 1. I

E had a friend whose mind was way up in a cloud; — She

B wore her fan - cy head - set playing the mu - sic way — too loud, So

E when she stepped in - to the street the truck she did - n't hear, — Un -

A til it knocked her down the block — and bounced her on her ear!

B **E**

Stop, Look, and Listen

➔ continued from previous page

Chorus:

Stop, look, and listen when you go to cross the street;
Stop, look, and listen, 'cause you don't know who you'll meet.
Look both ways, for bikes and cars, and don't forget that truck.
Oh, look both ways when you cross the street, or you'll be smushed. Oh, yuck!

1. I had a friend whose mind was way up in a cloud;
She wore her fancy headset playing the music way too loud,
So when she stepped into the street the truck she didn't hear,
Until it knocked her down the block and bounced her on her ear!

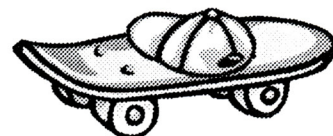
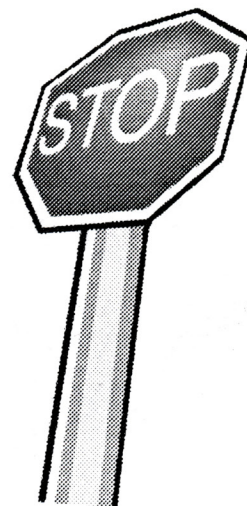
Chorus

2. The skateboard champ came down the hill and flew across the street,
And it was there, on a sunny day, that a car he chanced to meet.
The skateboard flew beneath the car as our hero hit the door,
And now our skateboard hero doesn't skateboard any more.

Chorus

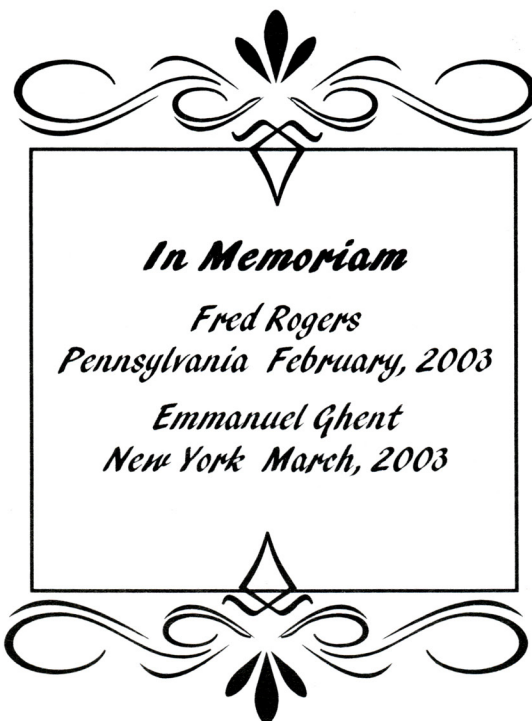
3. Round the corner came this kid on a brand new mountain bike,
Looking down at his gears for a sprocket he might like.
He didn't see the garbage truck until there was a crash;
Over his handlebars he flew, and now he smells like trash!

Chorus



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20. THANK YOU

words & music by Elise Witt

© 1993 Non Si Sa Mai Music, ASCAP

"Thank You" collage arrangement by David Marcus



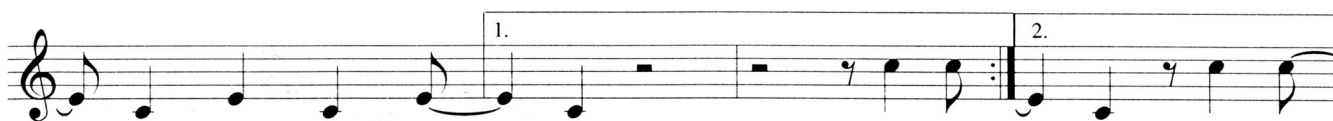
This song was inspired by my work at Garden Hills Elementary School in Atlanta, Georgia. I worked with a population that included children from the Phillipines, Russia, India, Korea, Thailand, Japan, Vietnam, Egypt, Israel, El Salvador, Finland, Kenya, and South Africa. These children taught all of us how to say "thank you" in their native languages. Together, we created a sound collage, playing with the rhythms of the words. To create a sound collage with your students, start with one "thank you," finding its particular cadence and rhythm. Then create a fun way to repeat the rhythm, leaving plenty of space between the sounds. One by one, layer on more "thank you's." Try clapping the words, too, without saying them, to create layers of percussion.



We can say it to our ma-mas, say— it to our pa-pas, say—



it to our chil-dren too.— My friends— love to hear it. I— love to hear it. Thank



you, thank you, thank— you. We can you, My ears—



love to hear it. Thank— you. My hands— love to hear it. Thank— you. My heart



loves to hear it. Thank— you. Ve-ry much, ve-ry much, ve-ry, ve-ry much! We can

Thank You

➡ continued from previous page

Verse 1:

We can say it to our mamas,
Say it to our papas,
Say it to our children too.
My friends love to hear it.
I love to hear it.
Thank you, thank you, thank you.

Verse 2:

We can say it in the morning,
Say it in the evening,
Lunchtime and dinner too.
My friends love to hear it.
I love to hear it.
Thank you, thank you, thank you.

My ears love to hear it. Thank you.
My hands love to hear it. Thank you.
My heart loves to hear it. Thank you.
Very much, very much, very, very much!

Verse 3:

We can say it in Spanish, German, Kiswahili,
French and Chinese too.
My friends love to hear it.
I love to hear it.
Thank you, thank you, thank you. (use first ending)

Merci
GRACIAS
HSEI HSEI
ASANTE SANA
SPASIBA
Shukran, tislam ideyki
Grazie tantissimo
Danke schön
ARIGATO
TODAH RABAH

Sound Collage:

O la la, Merci (*French*)
Oh-lah-lah Mare-see

Gracias, muchas muchas gracias (*Spanish*)
Grah-see-ahs, Moo-chahs moo-chas grah-see-ahs

Hsei Hsei (*Mandarin Chinese*)
Shay shay (*even stress*)

Asante sana (*Kiswahili*)
Ah-sahn-tay Sahn-ah

Spasiba (*Russian*)
Spah-see-bah

Shukran, tislam ideyki (*Arabic*)
Shoo-krahn, Tees-lahm Ee-day-ee

Grazie tantissimo (*Italian*)
Grah-tsee-ay than-tee-ssee-moh

Danke schön (*German*)
Dunk-uh shern

Arigato (*Japanese*)
Ah-ree-gah-to (*even stress*)

Todah Rabah (*Hebrew — thank you very much*)
To-dah Ra-bah (*accent on second syllable in each word*)

Verse 4:

We can say it when we're laughing,
Say it when we're crying,
Say it when we're standing still.
My friends love to hear it.
I love to hear it.
Thank you, thank you, thank you. (use first ending)

Verse 5:

We can say it in the moonlight,
Say it in the starlight,
Bright noonday, sunlight too.
My friends love to hear it.
I love to hear it.
Thank you, thank you, thank you. (use first ending)

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21. TURKEYS ON THE FARM

words & music by Kathy Lowe

© 2002 Kathy Lowe

I wrote "Turkeys on the Farm" as an a capella song for Thanksgiving time because turkey songs seemed hard to come by. It was written as a numbers song so that anyone can lead the children through the numbers and then ask them to put up the correct number of fingers. I change the number sequence all the time, so I encourage song leaders to create their own sequence. Good luck and "gobble, gobble."

verse

Two lit-tle tur-keys on the farm, stand-ing to-ge-ther arm in arm, sing-ing
Gob-ble gob-ble dee, Gob-ble gob-ble die. Two more tur-keys, they came by.
Two more tur-keys came by.

chorus

Hey, gob-ble, gob-ble, (clap, clap, clap) Hey, gob-ble, gob-ble, gob-ble. (clap, clap, clap)

Hey, gob-ble, gob-ble, (clap, clap, clap) Hey, gob-ble, gob-ble, gob-ble. (clap, clap, clap)

last verse

Ten lit-tle tur-keys on the farm, stand-ing to-ge-ther arm in arm, sing-ing Gobble...

1. Two little turkeys on the farm,
Standing together arm in arm, singing
Gobble gobble dee, gobble gobble die.
Two more turkeys, they came by.
Two more turkeys came by.

Chorus:

Hey, gobble, gobble.
Hey, gobble, gobble, gobble.
Hey, gobble, gobble.
Hey, gobble, gobble, gobble.

2. Four little turkeys...

Chorus

3. Six little turkeys...

Chorus

4. Eight little turkeys...

Chorus

5. Ten little turkeys on the farm,
Standing together arm in arm,
singing
Gobble...

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22. TWO DOGS LOOKING AT TWO SEALS LOOKING AT TWO DOGS LOOKING AT TWO SEALS



words & music by Linda Book
© 1985 Words and Muse Productions

While I was running with my two dogs on a favorite stretch of northern California beach, the dogs came to an abrupt stop and stared out into the ocean. I ran back and called to them, but they wouldn't move. The objects of their rapt attention were two harbor seals just off shore. The dogs watched. The seals watched. I watched. After four days of running the same route and having the same thing happen again and again, with a very big smile on my face, I wrote this song. Sometimes a song just insists on being written. I love it when that happens:



8vb

Two dogs look - ing at two seals look - ing at two dogs look - ing at two seals. I

won - der what ei - ther one sees in the oth - er one. What's the ap - peal?

Two in the o - cean. Two on the shore. Does ei - ther one have a

no - tion of what the oth - er one is there for? You've got two dogs look - ing at

two seals look - ing at two dogs look - ing at two seals. And

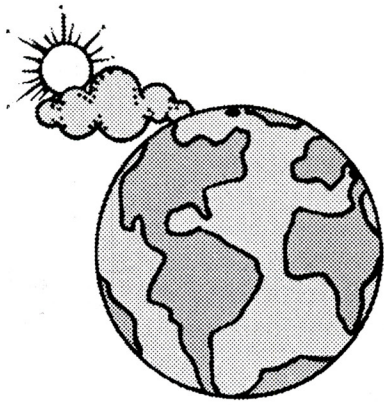
may - be an - oth - er day they'd look the oth - er way or try to con -

ceal the pres - ence of two in the o - cean, two on the shore, and that makes

two dogs look - ing at two seals look - ing at me watch - ing all four.

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23. UNDER ONE SKY

words & music by Ruth Pelham
© 1982 Ruth Pelham Music

I wrote this song one night while I was looking out my window at a magnificent full moon and realized that billions of people just like me, all around the world, would be seeing that very same moon on the very same night. Somehow, looking at the moon made those billions of strangers seem more like part of my family. I realized that no matter what country we live in, or what differences we may have, we're all here as sisters and brothers of the Earth. It's fun to make up new words to this song, or to create picture books, murals, or collages, about any and all of the wondrous parts of life.

chorus G C D

We're all a fam - i - ly un - der one sky, we're a fam - i - ly un - der one

G G C D

sky. We're all a fam - i - ly un - der one sky, we're a fam - i - ly un - der one

verse G C (echo) G

sky. 1. Well, we're peo - ple, _____ (peo - ple) we're an - i - mals, _____ (an - i - mals) we're

D G Am G G Am

flow - ers, _____ (flow - ers) and we're birds in flight. (and we're birds in

G C G

flight) Well, we're peo - ple, _____ (peo - ple) we're an - i - mals, _____ (an - i - mals) we're

D G

flow - ers, _____ (flow - ers) _____ and birds in flight. (and birds in flight) We're

Under One Sky

➡ continued from previous page

Chorus:

We're all a family under one sky,
we're a family under one sky.
We're all a family under one sky,
we're a family under one sky.

1. Well, we're people, we're animals,
we're flowers, and we're birds in flight.
Well, we're people, we're animals,
we're flowers, and birds in flight
2. We're sisters, we're brothers,
we're parents, and we're neighbors, too.
We're cousins, aunts and uncles,
we're grandparents, and we are friends.

Chorus

3. We're happy, we're angry, we're proud,
and we're a little bit scared.
We're sad, we're mischievous,
we're embarrassed, and we're excited, too.

Chorus

4. We're Americans, we're Russians,
we're Ethiopians, and Vietnamese.
We're Israelis, we're Palestinians,
we're Nicaraguans, and we're Chinese.

Chorus

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Editorial

➡ continued from page 1

When I listen to these diverse songs from "All Around the World" (Katherine Dines), I know that CMN member-songwriters share something with one another, too: a hope that music can make our complex, sometimes scary world easier for the children we serve. These members (and all the artists who sent me their wonderful music) are willing to share important means of coping—singing, dancing, laughing, fighting for what's right—so that others may benefit. This strikes me as a powerful truth about what we're doing with our lives, why it's essential to keep singing. It makes me sigh with pleasure to consider it. Ahhhhhhh.

May you find a place for singing every day, especially during these times that frighten us all. And remind yourself that singing can help make children happier, stronger people, connecting us "Under One Sky" (Ruth Pelham). As usual, a song says it best. Ahhhhhhh. 



Acknowledgements

Pass It On! benefits from the energy of many dedicated members and friends of CMN. This issue would not be possible without their help and I thank them all!

The selection committee: Jennifer Armstrong, Martin Swinger, Susan Salidor, Nancy Raven, Tom Pease, Anne-Louise Sterry, Beverly Granoff, Fran Friedman, Blake Rowe, Valerie Kosednar, and Laura DeCesare.

The engravers: Bonnie Lockhart, Sally Rogers, Nancy Silber, David Heitler-Klevans, and Judy Caplan Ginsburgh.

Our graphic designer, Jan Graves.

And, finally, for her work as Production Editor, Caroline Presnell. 



24. WHAT CAN ONE LITTLE PERSON DO?

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

This song celebrates the lives of four ordinary people who did extraordinary things and later became famous for their courage and commitment to justice. For teachers, I suggest having students write their own verses celebrating the lives of people in their community. Also, teachers can write a verse about the positive traits of a difficult student in their class. The writing stimulates the thinking, the thinking stimulates the action, and the action stimulates the change.

The musical score is written for a single voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The melody is simple and repetitive, with a chorus that can be repeated with different verses. The lyrics are: "What can one lit-tle per-son do? What can one lit-tle me or you— do?— What can one lit-tle per-son do to help— this world go— 'round? One can help an-oth-er one, and to - geth-er we can get the job done.— What can one lit-tle per-son do to help— this world?—". The score includes chord markings: D, D7, G, E7, A, and D.

Chorus:

What can one little person do? What can one little me or you do?
What can one little person do to help this world go 'round?
One can help another one, and together we can get the job done.
What can one little person do to help this world?

Verses use the same music as the chorus.

1. Harriet Tubman was alone on the darkened road to freedom,
But she couldn't leave her people far behind.
Moses stretched out her hand and led them to the Promised Land,
'Cause she knew that she had justice on her side.

Chorus

2. When Sojourner Truth was freed, she got down on her knees
And prayed to God to help her on her way.
With her voice and with her might, she taught us what was right,
And she knew that she had justice on her side.

Chorus

3. Rosa Parks sat on the bus, and the driver said, "You must
Move to the back of the bus or else be thrown in jail."
But she stayed and stood her ground, and she brought that old
law down,
For she knew that she had justice on her side.

Chorus

4. Brother Martin Luther King told the world, "I Have A Dream."
And he led this country's fight for human rights.
We must fight for liberty until all of us are free,
And we'll know that we have justice on our side.

Chorus



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Announcements



Calling All Engravers!

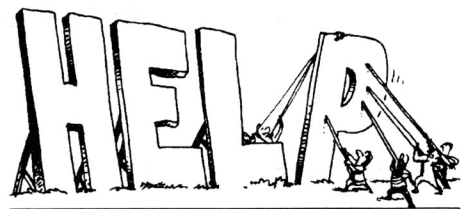
Are you able to make computer-engraved lead sheets? Would you like to join in the growing work of CMN to get our great songs out into the world? Both *Pass It On!* and our ever-expanding website need volunteers to engrave songs. If you'd like to be part of the engraving team, or if you'd like to learn more about what this work entails, don't hesitate—contact me right away!

Thanks,
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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.



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!

25. WILD THING, BABY

words & music by Jay Mankita
© 1997 Jay Mankita Productions, ASCAP

I wrote this song for my concert Wild Songs & Natural Stories. With everything we are learning about how to take better care of the Earth, I think it's important to return to the notion that we are as much a part of this Earth as all of its other inhabitants. I often stop in the middle of the song to make the various sounds of the animals mentioned. If you want an accompaniment, an E chord or drone works best.

The musical score is written for a single melodic line in treble clef, key of E major (indicated by four sharps: F#, C#, G#, D#), and 4/4 time. The melody consists of eight lines of music. The first line includes a triplet of eighth notes over the words 'Be - yond the shop - ping mall'. The second line ends with a 2/4 time signature change. The third line begins with a 2/4 time signature change. The fourth line ends with a 2/4 time signature change. The fifth line begins with a 2/4 time signature change. The sixth line ends with a 2/4 time signature change. The seventh line begins with a 2/4 time signature change. The eighth line ends with a 2/4 time signature change. The lyrics are: 'Be - yond the shop - ping mall and the T V set, a voice from some - where deep with-in is whis - per - ing, "Don't for - get: You're a wild thing, ba - by, a wild hu - man be - ing, and there's more to your life than what you are see - ing. To crawl through the mud and lay in the field, to know - ev - ery sun - rise as beau - ty re - vealed, to play in the o - cean, to run laugh - ing down - hill, you're a crea - ture of na - ture, a wild thing still.'

Be - yond the shop - ping mall and the T V set, a
voice from some - where deep with-in is whis - per - ing, "Don't for - get:
You're a wild thing, ba - by, a wild hu - man be - ing, and there's
more to your life than what you are see - ing.
To crawl through the mud and lay in the field, to know -
ev - ery sun - rise as beau - ty re - vealed, to play in the o - cean, to run
laugh - ing down - hill, you're a crea - ture of na - ture, a wild thing still.

Wild Thing, Baby

↪ continued from previous page

Three staves of musical notation in treble clef, key of D major (two sharps), and 2/4 time. The melody is simple and folk-like, with lyrics written below the notes. The first staff starts with a 2/4 measure followed by a 4/4 measure. The second and third staves are in 4/4 time.

You're a wild thing, ba-by, where - ev - er you go, — be - yond —
— all — you do, un - der - neath all you know. — The hawk and the deer are your sis - ter
and your bro - ther, the whale and the wolf, — and — ev - ery liv - ing oth - er. —



1. Beyond the shopping mall and the TV set,
A voice from somewhere deep within is whispering, "Don't forget:"
You're a wild thing, baby, a wild human being,
And there's more to your life than what you are seeing.

To crawl through the mud and lay in the field,
To know every sunrise as beauty revealed,
To play in the ocean, to run laughing downhill,
You're a creature of nature, a wild thing still.

You're a wild thing, baby, wherever you go,
Beyond all you do, underneath all you know.
The hawk and the deer are your sister and your brother,
The whale and the wolf, and every living other.

*(Sung freely in an improvisatory manner.
Refer to CD for exact performance.)*

2. Are calling you home in the whippoorwills' cry,
In the call of the loon and the grunting baboon,
In the cover of night
And the squawking of geese in a homecoming flight,

Coyote's howl, the owl, the growl of a tiger, the roar of a lion,
Crying for you to come home and remember just who you are;
The secret of life in the light from a star
Reflected mysteriously in the smile of a baby, or the eyes of a cat—

You're an animal being, a wild thing, baby,
A glorious human, and maybe, just maybe,
I think, much more even than that.

Contact Information

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www.jaymankita.com

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).

MID-ATLANTIC

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

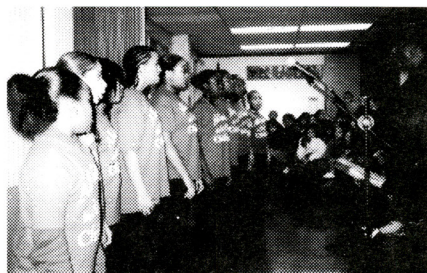
On Saturday, March 22, 2003, Mid-Atlantic had a regional gathering on a beautiful, warm day. An intimate group of fifteen adults and four children met at an old farm house that has been converted to a music school. Since we were a small group, we all stayed together and had a series of workshops on such topics as literacy and music, movement songs, multilingual songs, environmental/spring songs, and usual visual aids and props with music. We ate lunch on the porch and had a great time swapping music. The opening session was devoted to peace songs and we read the Maya Angelou poem that was circulated on the CMN e-mail group. An enjoyable time was had by all, and some people even donated to Give A Gig right on the spot.

CMN members have had a presence at various recent conferences, including Bucks County AEYC, Delaware Valley AEYC, and the Philadelphia Federation of Teachers conference. We are also busy getting ready to host the CMN national gathering in 2004. If anyone wants to help, we are looking for volunteers.

MIDWEST

Linda Boyle
4753 North Paulina
Chicago, IL 60640
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LinBoylesing@aol.com
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13125 South Winchester
Blue Island, IL 60406
708/389-7957
astan4158@mail.govst.edu

With the co-sponsorship of Midwest CMN and local schools and organizations, we had our first Singing Out for Peace & Social Justice Concert and Singalong at the Inter-American School in Chicago. Nearly 200 folks, ages eighteen months to seventy years plus attended. The free, multilingual (Spanish/English, some Arabic and Hebrew) concert was a great success. In the fall issue, we'll report on the next concert and singalong, which is scheduled for Saturday, May 3. Our other excitement is the first joint Midwest-Great Lakes gathering and rep elections June 6-8, 2003, in Chicago. The weekend event will be held at the music store and school World Folk Music Company—a CMN member—at 1808 W. 103rd St., Chicago. Lodging can be arranged in private homes. There's no nearby camping, but there are a few hotels in the area, and a list can be provided on request. For more information, contact Anna Stange.



All God's Children Choir at Midwest region's Singing Out for Peace & Justice Concert

photos by Carol Hayse

CANADA

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

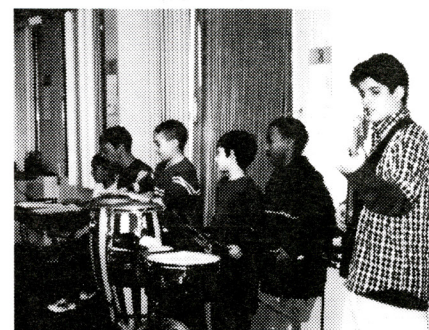
There is no news to report from this region.



Children led the audience in singing



Students and teacher singing "Paz y Libertad"



Inter-American School Jazz Band



First graders offer a Pete Seeger song

NEW YORK METRO

Nancy Hershatter
55 Mill Plain Road, #26-4
Danbury, CT 06811
203/743-0453
J123sing@aol.com

A small group gathered on February 8 in Bronxville for a day of song swapping, sharing original songs, zipper songs, and singing games. Our next event will be a song swap on Long Island at Nancy Silber's on May 17.

SOUTHEAST

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

Our regular meeting day, time, and location have changed because the Game Store closed in January. We now meet on the first Thursday of each month from 12:00 noon to 1:00 P.M. in the community room of the Centennial Arts Center (Centennial Park) in Nashville. Our first event in our new space was a round robin/pizza party on March 15. For directions to the new location, see <http://facesplace.freeyellow.com> or contact Rachel.

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
lesliezak@columbus.rr.com

Great Lakes will be co-hosting a regional gathering with the Midwest region in Chicago, June 6-8, 2003. Please see the Midwest report and contact Anna Stange in Chicago or Leslie Zak in Columbus for more details.

NORTHERN CALIFORNIA

Lisa Atkinson
317 West 41st Avenue
San Mateo, CA 94403-4305
650/574-2709
latkinson@rcn.net

On April 5, 2003, we joined the Southern California region and many Sacramento-area teachers for a day of workshops and singing at Sacramento State University. In partnership with the Teacher Education and Bilingual Education departments of the university, our goal was to reach out to teachers who want to infuse singing and social justice issues into their classrooms. There were more than a dozen workshops, a round robin, a sales area, a "kid friendly" space, and dinner afterward. In a special program segment, we were led through integrating/layering three spirituals, a little like round singing, to create amazing harmony and community. We believe we've started an exciting new model for CMN-teacher education collaboration, and we'll be working on developing resources for sharing it. At our business meeting, Lisa Atkinson was reelected rep for another year.

PACIFIC NORTHWEST

Bonnie Messinger
4648 SW 39th Drive
Portland, OR 97221-3923
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

A small group of adults and children gathered at Greta Peterson's for a potluck, song swap, and networking on the ides of March. The singing was enough to draw the kids away from their games to participate. Our next gathering will be in September.

NEW ENGLAND

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

The annual New England Regional Gathering was held on Saturday, April 5, at the Lemberg Children's Center at Brandeis University in Waltham, Massachusetts. Some university staff members and folks from the local storytelling community were among the first-timers, and we had about fifteen children in the morning. The day included several fine workshops and a round robin. Scott Kepnes was reelected rep, with reduced responsibilities, and an election committee and a gathering committee were started.

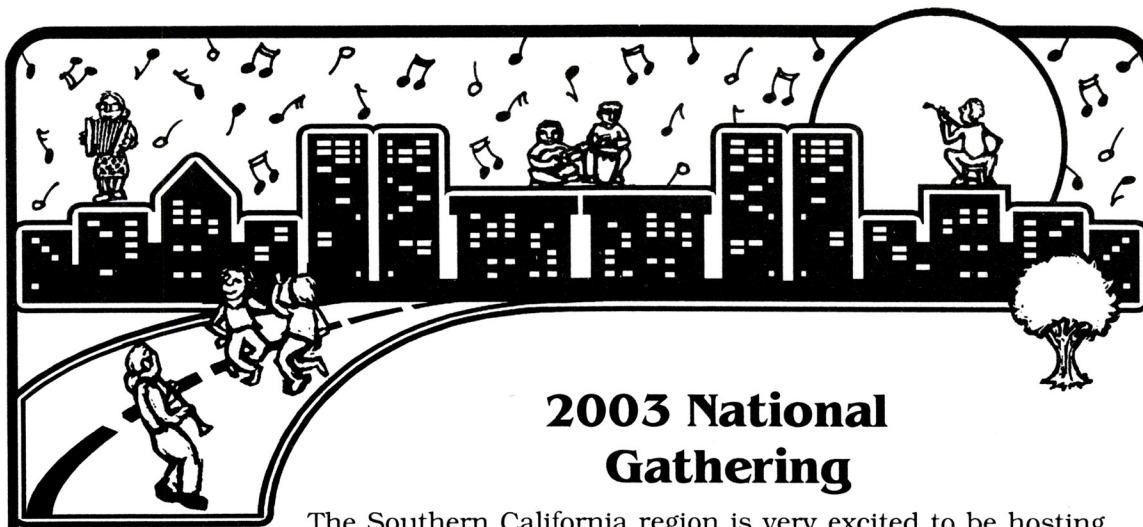
SOUTHERN CALIFORNIA

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

The Southern California region joined with Northern California for a day-long gathering in Sacramento on April 5 focusing on social justice. During the meeting, Carrie Higgins consented to serve as regional rep for another year and was reelected. See the Southern California region report for more on this great event.

Members in our region are very excited to be hosting the 2003 National Gathering, October 10-12, 2003, in downtown Los Angeles. See page 48 for a fuller description for what's in store.






2003 National Gathering

The Southern California region is very excited to be hosting the 2003 National Gathering October 10–12 at the Omni Los Angeles Hotel in California Plaza in downtown Los Angeles. Although the setting will be different from most years, you can expect the usual round robin, sales area, and informal jamming. Among the wide variety of workshops and song swaps will be offerings that focus on songs for young children (early childhood) as well as new and traditional songs in Spanish. We are especially pleased that this year's Magic Penny Award will be presented to Suni Paz, a Spanish bilingual singer, songwriter, and educator, and a longtime member of CMN.

California Plaza is home to a free summer concert series and has offered to present a Sunday afternoon family concert featuring CMN musicians following the closing of the gathering. We hope you will plan to stay for that. Information on how to be one of the performers will be distributed beforehand, or you can e-mail Jacki Breger at jackibrege@earthlink.net.

We also hope you will join us for specially planned tours of downtown Los Angeles before and after the gathering, including: Poet's Walk; *River of History*, *City of Dreams*, an extraordinary work of art at Union Station, our recently restored train depot; the sculpture garden across from our hotel; and the new Disney Concert Hall. In short, the gathering will be a rich, fun, and exciting event for everyone, and we hope you will all be there. Registration packets with more information will be mailed to members by mid-summer. 


New Sounds

➡ continued from page 7

ADAM GOTTLIEB

Play: *Whose Dinosaurs—Mine or Yours?*

Adam Gottlieb is from Montreal, Canada, and has written a five-act radio play for all ages on the roots of friendship and conflict in the Middle East. The play is based on the historical comic book *Arabs and Israel for Beginners*, by Ron and Susan David. The play includes a number of songs, poem/raps and Middle Eastern music.

CDs are \$30 (five-CD set, five hours total). Transcripts are \$15. Both available by sending a check or money order to Stephan Rituit, *Whose Dinosaurs*, CKUT Radio McGill, 3647 University, Montreal, Quebec, Canada H3A 2B3. For more information, call Adam at 514/527-2897. 

Correction

In the article "Zippin' into Winter" in the winter 2003 issue of *Pass It On!*, the term for the rhythmic patting exercise described should have been spelled "patsch" or "patsching."



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

CALL FOR ARTICLES!

PIO! always needs stories from members about what they're doing and how they're doing it! All the articles in this issue were contributed by your fellow CMN members, who invite you to share *your* stories, too! After all, that's the whole point of CMN. All we ask is that articles...

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

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

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

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

Deadline for Winter 2004 issue:

Except for regional reports, all materials must be submitted by **October 1, 2003**

Deadline for Spring 2004 issue: February 15, 2004

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:

Kim Wallach
Songs Editor
P.O. Box 417
Harrisville, NH 03450
kimwallach@monad.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

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
Evanston, IL 60204-1341
U.S.A.

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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

- ☐ Canada ☐ Great Lakes ☐ Mid-Atlantic
- ☐ Midwest ☐ New England ☐ New York Metro
- ☐ Northern California ☐ Pacific Northwest ☐ Southern California
- ☐ 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	\$	