
PASS IT ON![®]

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

ISSUE #45

Fall 2003



Photo: Rachel Field

Suni Paz

Inside...

- Haiku Poetry in the Music Room ■ A New Year's Round and Dance ■
 - Concerts for Creating Change ■ Singing with Older Children ■
 - Why the Arts Matter ■ Local and Global Kids Radio ■
-

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.

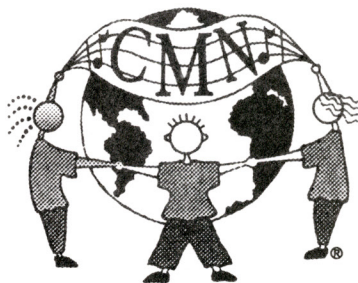
The Board of Directors

Jenny Heitler-Klevans, Phil Hoose, Susan Hopkins, Bonnie Lockhart, Tom Pease, Ruth Pelham, Sarah Pirtle, Sue Ribaud, Sally Rogers, Barb Tilsen, Barbara Wright.

With deep appreciation, we acknowledge

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.



Articles in this journal do not necessarily represent the views of The Children's Music Network, nor do the advertisements imply endorsement. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article. See inside back cover for deadlines.

PASS IT ON!

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Pass It On! News from the Board

Dear CMNers,

As you know, our Board of Directors meets three times each year to discuss the direction and the financial health of our network. At our most recent meeting (June 13, 2003), we had to face the continuing negative balance in the CMN budget head-on, and we felt we had to take action to keep our network solvent. Finding our budget to be approximately \$15,000 in the red for the upcoming year, we had to look at every line item. We have agreed that we will look at grant writing and fund raising for two-thirds of the deficit. The remaining deficit required a hard look at our largest expenditures, the largest being our journal, *Pass It On!*, which currently costs us \$4,500 per issue, or almost \$10 per issue per member!

Our journal is a fine one, and it reflects the talents of our members and its editor, Nancy Silber. But we have come to the decision that we cannot afford at this time to continue publishing three issues a year. So, with regrets, we announce that we are temporarily cutting our publication back to two issues for 2004, thus saving approximately \$4,500. We will continue to explore options for other cost savings and restoring *PIO!*, with the possible option of a future on-line issue. We are also putting a hold on future all-songs issues for the time being. We apologize for this temporary setback and welcome any suggestions from our members for how to increase our membership and our bank account. Please contact Sally Rogers at sally@sallyrogers.com with your comments, and thanks for your patience and understanding.

A further note: After several years of delighting us with songs written by members, children, and musicians from around the world, Bonnie Lockhart is stepping down as *PIO!*'s Songs Editor. We are all grateful and indebted to her for the incredible work she has done in this position. We are more knowledgeable and enriched from having been given such a wide variety of musical material, each piece presented with carefully researched background information and instructions that have made every selection accessible and useful for us.

We are pleased to announce that Kim Wallach has happily taken up the position of Songs Editor. Kim is a performer, teacher, songwriter, and mother from New Hampshire, and she is a long-time member of CMN. She would love to hear from you and hopes that CMNers will send her recordings of songs (lead sheets are also welcome) for possible inclusion in future issues of *PIO!* Her contact information is on the inside back cover of each issue of *PIO!*

We are assembling a list of Finale users to help engrave the song selections. If you would like to be included in this group of *PIO!* volunteers, please contact Nancy Silber at nsms2@aol.com.

These changes illustrate that despite financial challenges, our members' and board's spirit, creativity, and commitment remain high. At the board meeting, Bonnie also stepped down as CMN president, and Sally Rogers was elected to succeed her. Exciting projects and services are in development. We are looking into more regional events and teacher institutes. As you are reading this, final arrangements are being made for a high-energy national gathering in Los Angeles. We have leaders in place to organize the 2004 national gathering in New Jersey and the 2005 national in the Midwest, and plans are already underway for them. And do check out the incredible website that Barb Tilsen and associates have been developing and updating. More to come.

The CMN Board of Directors



The Healing Power of Music

An Interview with Suni Paz

conducted by Phil Hoose,
with an introduction by Lisa Garrison

CMN will honor Suni's lifetime contribution to children's music by presenting her the Magic Penny Award at the 2003 National Gathering.

Twenty-five years ago, Argentinean-born singer, songwriter, and educator Suni Paz released her first album for children on Folkways Records. Called *Canciones para el Recreo* or *Children's Songs for the Playground*, the album and cassette were reissued on CD by Smithsonian Folkways Recordings in 2000 along with *Alerta Sings*, a collection of street games and folkloric rhymes from Latin America and the streets of Brooklyn, sung in English and Spanish by Suni and bilingual educators from Teachers College of Columbia University. Together, these two works launched what is one of the most prolific songwriting and recording careers in children's music today.

Suni Paz was born into the privileged world of cosmopolitan Buenos Aires, Argentina, before World War II. Her sensibilities were shaped by life as a young mother in pre-Allende Chile, immigration to Southern California at the height of the 1960s, a move to the university community of New Brunswick, New Jersey, and nearly twenty years living in the multicultural neighborhoods of New York City. Suni's work took a rare turn when she collaborated with poet and writer Alma Flor Ada on a Spanish-language reading curriculum, *Hagamos Caminos*, published by Addison Wesley in 1985. For each of the lyrics Alma Flor wrote, Suni composed music, filling six accompanying cassettes with eighty-four original songs. This would become the basis for a long-term collaboration between the composer and

writer that continues to this day. For Suni, it would also open doors to work with publishers, from Scholastic in New York to Mimosa in Australia, for whom she composed music for *Mathtales*, *Cuentos de Conceptos*, twenty-four books and audiotapes featuring math story problems for K-3 classrooms. As a pioneer in the use of music to enliven Spanish language curricula, Suni Paz is without peers.

Suni has shared the stage with Holly Near, Bernice Reagon, and Pete Seeger, performed with cellist Martha Siegel, written songs about garlic and frogs, taught at-risk high school students, sung for hospitalized children. Today, she lives and performs in Los Angeles with much of her family gathered close at hand. Family has been a defining aspect of Suni's music, and her sons, Ramiro and Juan, have performed with her since they were young boys. In this sense, she stands with Lomax, Seeger, and many members of CMN as part of the folk tradition of "musical families."

In every place she's been, Suni Paz has observed children and listened carefully to their concerns. And from every culture in this hemisphere, Suni has absorbed rhythms and melodic lines, elevating and dignifying Spanish language traditions by transforming and presenting them to audiences everywhere. Suni Paz works with a consistent sense of social justice and a heart constantly learning the meaning of compassion. Phil Hoose's interview captures a storyteller at her rambling best, a long-time member of CMN who lives her songs and sings her life, one day at a time.

—Lisa Garrison



photo by Ramiro Fauve

Suni Paz

Suni: I hope you don't mind if I finish my lunch while we talk.

PIO!: *No problem; what are you having?*

Suni: I'm eating a sort of tortilla sprinkled with Bragg's Liquid Amino Acids. Do you know what that is?

PIO!: *No, I've never heard of it.*

Suni: Oh, you have to try that. It's the ticket. Instead of using soy sauce you use Bragg's Amino Acids and you get amino acids in your body.

PIO!: *That's a good tip, Suni, because I need them. As you absorb these acids, and before we explore your past, I'd like to know what work you're doing these days.*

Suni: Now, I'm very interested in the art and healing power of music because I'm singing with children in hospitals. I had tried before to sing in the hospitals as a volunteer but they wouldn't take me. It's like the CIA or FBI: you go through a very thorough investigation. No way. Then I was called by [CMN member] David Kinnoin to work in the hospitals with funding from Pickleberry Pie. In the beginning it was a little scary. I wanted to do it but I had no idea what I was going to do. I wasn't sure I could meet the challenge. Now I think it's the best thing that ever happened to me. Now I see the reason, as clear as a bell, the reason I am in this world doing what I am doing. It's all about the importance of music,

the tremendous, extraordinary power of music.

PIO!: *How many hospitals do you work in?*

Suni: Well, we do two hospitals in one day. We visit Cedar Sinai and Children's Hospital. There are four people involved: two men and another woman—Carrie Higgins, who is also in CMN. Just last week I had to do a performance in front of a child who was in chemotherapy and he looked to me like a terminal case. His name was Angel. He was so furious and scared. He didn't want to look in anybody's eyes. So I offered him an instrument, because we give away shakers, kazoos, harmonicas, bells—instruments that were given to us by Pickleberry Pie.

I gave bells to this child but he wouldn't even look at them. It was a heart-wrenching thing. I gave them to his mother, and I was telling him, "This is for you and I'll give them to your mother." I began singing and he never looked at me; in fact, he retreated to a window, he sat there on the ledge. You had to see the transformation of his face as the songs were rolling. It was unbelievable. And then he went into his cradle and once in the cradle he put himself in the fetal position. So I said, "I think it's time for Angel to have a little nap, so Angel I'm going to sing you a song." I sang a lullaby, but instead of "sleep well my baby," I put in "sleep well my Angel." He fell asleep, little by little, and you had to see his face. The transformation was extraordinary. And that's what I think the Children's Music Network and all of us involved in it are aiming to—we're singing to Angel.

PIO!: *Suni, who sang to you when you were a little girl?*

Suni: From the cradle, I always had music in my life. I felt the healing power of music through my grandfather. He was a doctor, and he lived with us. He was also a violinist and played viola, too. Before he

treated his patients, he would play the violin for half an hour. I would sit there and listen to him play. I was little and I can remember.

PIO!: *Before he would see his patients he would play the violin to them?*

Suni: Yes, the patients came half an hour earlier to listen to the doctor play the violin and I would sit with the patients. I could see the figure of my grandfather through the thick, smoky glass doors. I would look at his figure and listen to the music and often fell asleep in the lap of a patient.

PIO!: *Was yours a big family?*

Suni: Yes, I call it a clan. We lived in an enormous house with sixteen rooms right in the belly button of downtown Buenos Aires. I was a real city girl. We rented that house and paid very little for it. My grandfather, my grandma, and three single aunts lived with me and my parents and five siblings.

But there was another aunt who had an incredible influence on me in terms of music. My Aunt Susanna was a writer and a poet. When she was eighteen she won a poetry award in France's Floral Games writing poems in French, which was not her first language. She became a well-known writer in Argentina. Later, when I did my masters in literature in Rutgers University, I had to write a research paper about Latin American poets. I found a book called *Famous Women Poets in Latin America*. I opened the book and there I found my Aunt Susanna—I had no idea she was that famous!

She was an amazing influence. She used to sing all the songs from Mother Goose and fairy tales from every culture in the world: from Asia, from Africa, from India.

When I was seven, she gave me my first job as her secretary so I could buy a doll I had seen in a store. I had to put all her papers together and make copies. When I finished my jobs

she would read me whatever story she was writing and ask my opinion. "What do you think of this?" she would say. And then she would pay me and put the money inside this enormous dictionary of the Academy of the Spanish Language.

PIO!: *When did you start playing instruments?*

Suni: I began playing guitar when I was twelve, but I had been singing since I was a child. My mother tells the story that in the cradle, I would listen to the sounds of passing cars and I would take the pacifier out of my mouth and sing the notes that I would hear, like the car, "toot, toot." My mother was astonished. And then when I was about four years old, I began singing marches I invented as well as marches from all around the world, like a mad child. I sang them all day long.

And then, at six/seven years old, I went for one year to a boarding school with my sisters. The first night they put me in the dorm at the side of my oldest sister. I began singing and slapping rhythms on the wooden boards that separated the beds. All the nuns came running in with their veils off yelling, "SHHH, no! You can't play music and sing these wild songs in the dorm!" They looked so extraordinarily funny. I was laughing my head off and kept playing the rhythm. Rhythms from the Caribbean were my big passion, then. I created a big scandal.

PIO!: *Did you have formal musical training when you were young?*

Suni: Music was part of our lives, always. There were always guitars at home, and enormous, immense pianos. We had a music room with a grand piano, a phonograph, and my grandfather's viola and violin. We were supposed to listen to music. When we were growing up my father would sit up there and


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CRECIMIENTO

words and music by Suni Paz
© 1995 Suni Paz

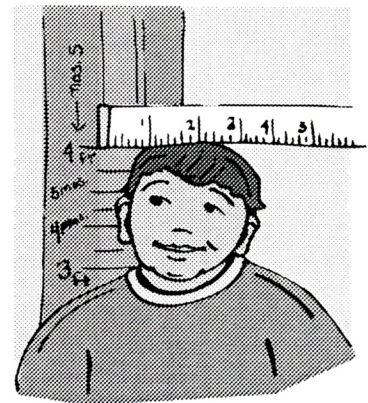
This was written for Scholastic when they researched songs in Spanish on the topic of growing up and could not find one! Suni recorded it in 1995 on *Cantemos con Suni Paz*.

Note on pronunciation: ~ indicates an elision, where the sound of the last letter of one word should be linked with—should slide into—the initial sound of the following word without a break in pronunciation.

With a bounce 



1. Cre - ce - mos y cam - bia - mos a lo lar - go del a - ño. Nos me -
2. Que es - ta - mos más al - tos, es - ta - mos cre - cien - do, de
di - mos y es - ta - mos un po - qui - to más al - tos. Es - ta - mos más se - rios y en vez —
dí - a en dí - a de mo - men - to a mo - men - to.
de ju - gar, a ve - ces nos sen - ta - mos, nos po - ne - mos a pen - sar.
tag: repeat 3 times and fade...
Cre - ce - mos y cam - bia - mos; (cre)



1. Crecemos y cambiamos a lo largo del año.
Nos medimos y estamos un poquito más altos.

Estamos más serios y en vez de jugar
a veces nos sentamos, nos ponemos a pensar.

2. Que estamos más altos, estamos creciendo,
de día en día, de momento a momento.

Literal Translation:

We grow and we change along the year.
We measured ourselves up and we found we are a little bit taller.

We've become more serious and instead of playing
Sometimes we sit down and think that

We are taller, we are growing
from day to day, from moment to moment.

Curriculi! Curricula!

Music and Multicultural Education

by Bob Blue

Xenophobia (fear of foreigners) is not peculiar to the United States. Perhaps we don't keep the promise the Statue of Liberty made, as we don't welcome all the "huddled masses yearning to be free." But considering the world we live in, we do better at welcoming huddled masses than do many other countries. As long as those who come here don't expect our streets to be paved with gold, some of them have at least a chance to live better lives than they were living in their native lands.

Knowing that, we could rest on our laurels and put the issue aside. Yet, we have a long way to go. It isn't enough to allow some newcomers into our country; once they arrive, we ought to make it possible for them to pursue some happiness. The "bootstraps" that Alger Hiss used to pull himself up with are fictional; most of wealth in the United States is passed around among families, inaccessible to the "wretched refuse" of any "teeming shore."

I've seen music welcome children to our culture where other media have failed. When children who have grown up in our mainstream learn and sing songs from around the world together with children who are just getting used to America, they seem to realize something xenophobic adults haven't learned yet: that there are differences among people and cultures which make them worth exploring. It is true that some are not ready to accept/tolerate the differences they see. But school is a place for learning, and with the help of an effective teacher, children can move beyond what they've learned elsewhere.

In Anne White's music class, children learn about music from all around the world. Since Amherst is a college town, there is more cultural diversity in her classes than in many classes in the United States (students come from all over to go to school here). Anne could approach this challenge/opportunity as some teachers do: give lip-service to music that isn't familiar to the mainstream, focusing instead on Bach, Beethoven, Rodgers, Disney, 4/4 time, and all that. But she usually puts the textbooks aside and thinks and learns about many purposes of music, the personalities of the children, various learning dis-

abilities she encounters, the correct pronunciation of non-English lyrics, and whatever else she can use to enrich her music program.



She doesn't have all the information at her fingertips, or play all instruments, or dance all dances. But in this college community it isn't hard to find someone who speaks Khmer, Arabic, or another "foreign" language (foreign to some), or knows other dances. Anne finds them and then invites them to demonstrate their skills for the children.

Multicultural music teaching is not easy. Maybe someday textbook companies will make it a little easier. Or, maybe the World Wide Web will. But until then, it's up to the music teachers, just as it's up to all teachers, to live up to Liberty's words (from the poem at the base of the Statue of Liberty): "I lift my lamp beside the golden door."

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



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DAME TU MANO

words and music by Suni Paz
© 1968 Suni Paz

Suni wrote this song to reach Hispanic high school children in Chicago who had been thrown out of public schools. After learning that their favorite pop singer was Sandro, she adapted his singing style and rhythm to back her lyrics. "Dame Tu Mano" became a smashing success with the students—they were moved by the words and were soon singing it with her. It was recorded in *Entre Hermanas—Women's Songs in Spanish*, The Smithsonian Institution, Folkways Cassette Series 08768.

Note on pronunciation: ~ indicates an elision, where the sound of the last letter of one word should be linked with—should slide into—the initial sound of the following word without a break in pronunciation.

Musical score for "Dame Tu Mano" in F major, 4/4 time. The score consists of six staves of music with lyrics in Spanish below each staff. Chords are indicated above the notes.

Staff 1: F, Gm, C
Mi - ra - mos ~ sin ~ ver, ~ so - mos ~ sin ~ vi - vir, ~ Ve - mos ~ sin o -

Staff 2: F, Dm, Gm
ir, so - ña - mos con ~ ser. ~ Da - dos ~ a ~ so - ñar, ~ sin ~ pen - sar - lo

Staff 3: 1. C, F, 2. C, F
más, ~ Se ~ nos va la vi - da. más, ~ Se ~ nos va la vi - da.

Staff 4: F, Gm, C, F
Da - me tu ~ ma - no, ~ te doy ~ la mí - a ~

Staff 5: Dm, Gm, C
~ Pa - ra ca - mi - nar jun - tos ~ un mo - men - to ~ sin es - ta a - go -

Staff 6: F, Gm
ní - a ~ de so - le - dad. ~ 1. Quie - ro con - fiar ~ en ti; Pue - des con - que
2. Te - ne - mos mu - cho que cam - biar, que

Dame Tu Mano

➔ continued from previous page

The musical score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains three measures with chords C, F, and Dm. The lyrics are: 'fiar en mí. Que - re - mos lo mis - mo, Y si nos he - con - se - guir, com - par - ta - mos la mar - cha, nues - tras a - le -'. The second staff starts with a Gm chord, followed by a C chord, and ends with an F chord marked '(2nd time to coda)' and 'D.C.'. The lyrics are: 'ri - mos, se - rá sin que - rer, Por al - gún mo - ti - vo. grí - as y los sin - sa - bo - res que nos da la vi - da.' The third staff begins with an F chord and a 'Coda' symbol, followed by Gm, C, and F chords. The lyrics are: 'Nues - tras a - le - grí - as y los sin - sa - bo - res que nos da la vi - da.'

Literal Translation:

Miramos sin ver, somos sin vivir,
Vemos sin oír, soñamos con ser.
Dados a soñar, sin pensarlo más,
Se nos va la vida.

We look without seeing, we are without living (life).
We look without hearing, we dream of being.
Given to dreams, without much thought,
Life slips away.

Dame tu mano, te doy la mía
Para caminar juntos un momento
Sin esta agonía de soledad.

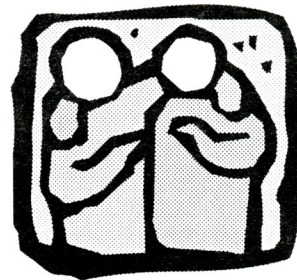
Give me your hand, take mine
To walk together awhile
Without this agony of loneliness.

1. Quiero confiar en ti;
Puedes confiar en mí.
Queremos lo mismo,
Y si nos herimos, será sin querer,
Por algún motivo.

I can trust you;
You can trust me.
We want the same things,
And if we hurt each other, it will be without intention,
But for some reason.

2. Tenemos mucho que cambiar,
Que conseguir,
Compartamos la marcha,
Nuestras alegrías y los sinsabores
Que nos da la vida.

We must change many things
And get others,
So let's share our journey,
Our joys and the sorrows
Life brings us.



Cantando para la Paz y la Justicia Social: Singing for Peace and Social Justice

Creating Change and Community Through Song

by Lin Boyle

The First "Song Sharing" Concert

Paz, queremos paz, y libertad en este mundo.

—José-Luis Orozco song
"Pas y Libertad"

On a frigid winter evening in late January 2003, 200 singers, ages one and one-half years to seventy-plus years, gathered at Chicago's north side Inter-American Magnet School. The performers, or "song sharers," as I thought of them, included two first grade classes and their teachers, Amy Clark and Norine Gutekanst. They sang "This Land Is Your Land" with a chorus each in English and Spanish, "If I Had a Hammer," and Dee Werner's "Rosa Parks" song. Watching their small fists rise up over their heads as they sang the last chorus and shouted, "Rosa Parks!" made us think that they really understood the song's message and its story. The third graders and their teacher Howie Emmer led "Paz y Libertad," which they and other Inter-American students had sung that fall during a downtown rally in support of the homeless. They had added a verse about the homeless and the rights of all to food and shelter. Craig Segal and the Latin Jazz Band, made up of sixth to eighth graders, performed two songs, including Phil Och's "I Ain't Marchin' Any More."

The initial concept for such free, public, all-ages concerts came nearly three years ago. In particular, after the events of 9/11, I felt it imperative to begin a series of concerts that were designed to create change and community through song. In Chicago, decades-old peace and justice groups had brought tens of thousands to rallies and demonstrations, lending

visibility to the work of many peace-makers. These rallies also brought attention to the racism and to the deprivation of civil liberties experienced by many in the city, especially U.S. residents of Arab descent, of the Muslim faith, and of Middle Eastern heritage. Since the ideals of peace and social justice contained in the songs we would be singing speak to children's rights, the elderly, the disabled, and since they denounce racism, homophobia, and anti-immigrant sentiments, it was particularly important to reach out and include the voices and experiences of these individuals and communities along with all other ethnic, racial, and culturally-based people and communities. And so, together with teacher Amy Clark, who served as the Inter-American contact, we planned the first "Singing Out" concert and sing-along. She helped distribute flyers and place posters around the building, and she encouraged staff, students, and fami-

lies to attend the event. Several teachers at the school rehearsed songs to perform with their students, and I visited two classes to teach some of the songs we would share at the Singing Out. The school is a dual-language elementary school, and all of the concert literature and program announcements were in English and Spanish.

Brave songs will give birth to a song which is always new. Canciones valientes dara la luz a una canción la que siempre sea nueva.

—Victor Jara, Chile: a founder
of Nueva Canción/New
Song Movement

Many community choirs, dance ensembles, social justice organizations, and youth-based groups were invited. Scheduled to join us was All God's Children, a youth choir, and its director, Gerome Bell. Along with the Community Renewal Chorus, they are part of the Community Renewal Society, a faith-based social justice organization in



Gerome Bell and All God's Children share a song during a "Singing Out" concert.

photo by Carol Hayse

Chicago. The C.R.S. also publishes the *Chicago Reporter*, known for its ongoing attention to race issues, housing problems, and community resources. The young people in All God's Children shared several songs, among which were a Hebrew traditional song and a piece from CMN member Susan Salidor.

Bruce O'Brien, Midwest region co-representative Anna Stange, and I represented CMN. In the program, songs by CMN members and honorees were highlighted, such as Joanne Hammil's "One Family", Bruce's "Owl Moon," and Stuart Stotts' Arabic/English song "Saba Il Xeer." We began the evening with everyone marching in while singing "Peace, Salaam, Shalom" by Pat Humphries; we ended with Anna Stange's version of a peace round.

It was participatory, accessible, representative of all ages, culturally diverse, and full of spirit: in short, the kind of community concert we hear most CMN members declare is what we strive for when hosting an event. We were at home!

Criticism from Some

Not too long after the first Singing Out, I learned from a teacher/friend at Inter-American that several parents had complained to the school principal about the event. They called and/or wrote to the Chicago Public School Superintendent, who called the principal. Fortunately, the superintendent conveyed support for the event. The Singing Out, he believed, was consistent with the city-wide initiative planned to have high school students, teachers, and community leaders host informative discussions about the impending (invasion) war in Iraq and its effects on young people and communities in Chicago.

At this writing, nevertheless, a few teachers at the school are suffering through meetings and complaints due to the integration into their classes of peace and justice themes, U.S./Iraqi history, and



photo by Carol Hayse

CMN's Bruce O'Brien and Anna Stange lead
"This Land Is Your Land" as Lin Boyle and all sing along.

community service projects related to Iraqi children. The Hungarian-born principal, who grew up in Stuttgart, Germany, during World War II, shared with me her concerns about the possibility that a post-9/11 repressive climate might develop in U.S. education and schools.

Perhaps the most troubling comment we received came in an anonymous phone message. "I think you're dead wrong," the caller said. "We can't have peace and non-violence unless we fight for it....I see you didn't mention Jewish people....and that 'homophobia' thing (referring to flyer)....You're all a bunch of Reds and traitors." Contrary to her criticism, Jewish cultural and justice organizations and schools (e.g.; Jewish Anti-Defamation League, Rabbis for Peace) were included in the 500-plus mailing list. Jewish Americans were among the performers and audience, and the flyer expressly mentioned Hebrew among the languages in songs.

And yet, it cannot be denied that there were (and still are) difficulties between and among members of many communities in address-

ing feelings, fears, and experiences during this time at which the United States is at war. On the heels of negative comments such as those expressed in the anonymous phone message came a counter-message from Beth Palmer at Epworth United Methodist Church asking if it was too late for her youth choir to be a part of the second Singing Out program. I never was so happy to have to "worry" about squeezing one more group onto the program. And, as it turned out, the All God's Children choir had had to cancel at the last moment! The anonymous caller missed out on the Epworth Youth Choir members singing "Vine and Fig Tree" and dancing down the aisles of the church; their teacher/director playing the guitar; and all singing and clapping along.

The Second Singing Out Concert.

What would I do today, if I were brave? What would I do? What would I say? Would I have courage? Would I have faith?

—Anna Stange song
"What Would I Do?"

The second Singing Out was done

continued on next page ➤

Singing for Peace

➤ *continued from previous page*

in collaboration with the Chicago community of Lakeview and the Second Unitarian Church. My contact at the church was helpful in providing volunteers to send out flyers to church members and e-mail them, and she and two other volunteers helped the night of the concert. Surprisingly, no other church members showed up for the event; perhaps because although the mailing had been sent out, no announcements were posted at the church, and no general announcements were made during church services. The low turnout was disappointing, especially knowing the degree to which its members are active in like-minded events, and how they love to sing. The attendance was approximately seventy-five persons, but we had an incredible event. As each Singing Out is planned, it is important to make sure that one person or a committee establishes good communication between the CMN Singing Out coordinator(s) and the co-host institution. It seems from my experience that people are used to their own group and it takes a lot of meetings and discussion for folks to understand how each may reap the benefits of a well-attended event, the inter-communities collaboration, and the shared resources.

Wanted: Singing Out Committee Members

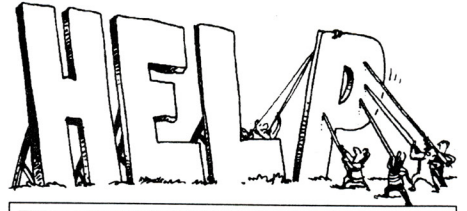
Locally, here in the Chicago area, I'm looking for CMN members who want to help organize and sing at Singing Out events and to work with local institutions in creating what would be a growing resource song/literature booklet and CD of related theme songs, stories, and other resources for use in schools, universities, educational, and cultural institutions. Several CMN musicians and some local cultural ensembles expressed interest in being a part of future Singing Out ac-

tions. A Northern India dance ensemble and a youth Indian/Pakistani dance ensemble are interested in sharing their art and dance, and most of our performers want to continue to be a part of the events. A November Singing Out is being planned, and we hope to have it in a predominantly Asian community.

Other CMN regions and members have been and are organizing peace and justice concerts. Perhaps among our community's goals we can see our membership growing, gaining visibility, and continuing to promote acceptance, diversity, respect and activism among young people and their families through song and the arts. We see how schools and institutions have promoted conflict resolution and anti-bullying programs and themes. Let's see that these themes, as well as the more difficult peace and non-violence issues of racism, homophobia, war and imperialism, and domestic violence are addressed and not silenced. Children want to have a voice, and they need our help to do it. Singing brings us together, and song and the visual arts give us the language.

All our voices raised in song, laughter, shouts of acknowledgement; the many declarations of "We really needed this," "We need more of this"; and the comments of child and adult alike of feeling at home, comfortable, safe, and not alone meant everything to those of us gathered together.

Lin Boyle has been a co-representative for the Midwest CMN Region for several years, and will serve as solo representative this coming year. She is a singer-historian specializing in multi-cultural and Chicago studies, and is a special education and humanities teacher at the elementary and secondary levels. To find out how to be a Singing Out participant, contact Lin at 773/271-1278 or LinBoylesing@aol.com.



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!



FOUR HAIKU SONGS ON AUTUMN

words: anonymous
music & arrangement by Nancy Silber
© 2003 Nancy Silber

♩ = 120

Sop. & Alto Glockenspiel

Alto Xylophone

Bass Xylophone

Fine

Voice

1. E - ven the sound
2. Moun - tain grows dark,

SG, AG

AX

BX

D.C. al Fine

Voice

1. of the wings is heard, a cold moon - lit night.
2. tak - ing all the red, from the au - tumn leaves. *D.C. al Fine*

SG, AG

AX

BX

1. Even the sound of the wings is heard, a cold moonlit night.
2. Mountain grows dark, taking all the red, from the autumn leaves.
3. Out in the fields, together with the birds, surrounded with the mist.
4. Should it have such worth, what would I not give, for a view of fall.

The Rhythm of Haiku

by Johnette Downing

A songwriter of children's music, I was first drawn to haiku for its musical qualities, its rhythmic patterns, keen observations, and childlike yet profound visions. Similar to songwriting for children, haiku writing requires having a good sense of rhythm and the ability to pack a punch in minimal space. Like many Westerners who first discover haiku, I learned that a haiku is a short poem of Japanese origin written in three lines consisting of a 5-7-5 syllable pattern. Like many Western beginners, I forced my thoughts into this pattern, counting syllables and conforming to the rule. It was rhythmic and it made sense to me: da-da-da-da-da, da-da-da-da-da-da-da-da, da-da-da-da-da.

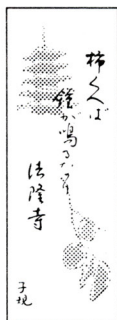
Upon closer examination of the form, I discovered that the 5-7-5 rule taught to many Westerners in grade school was actually a misconception. In Japan, traditional haiku consists of seventeen *onji* arranged in a 5-7-5 pattern. However, when translated, seventeen *onji* in Japanese are somewhere around twelve syllables in English. Today, the description of English language haiku has been somewhat simplified to "a short, unrhymed, one-breath poem of Japanese origin, usually written in no more than three lines consisting of no more than seventeen syllables." A more in-depth description of haiku is: "Though it can be presented on the page in three lines, a haiku structurally consists of two parts with a pause in between. Its power as poetry derives from juxtaposition of the two images and the sense of surprise or revelation that the second image produces."¹ Further, "Haiku capture moments of being alive conveyed through sensory images. Haiku are gifts of the here and now, deliberately incomplete so that the reader can enter into the haiku moment and experience the feelings of that moment for his or her self."² Good haiku are created when one opens oneself to the beauty of the natural world around them, experiences the subtle nuances in one's environment, and expresses these experiences in the present through the use of imagery to evoke an emotion. For example:

a cicada shell
it sang itself
utterly away

—Matsuo Basho (1644-1694)

coolness—
the sound of the bell
leaving the bell

—Yosa Buson (1716-1783)



These examples from two haiku masters exemplify the intimacy, the keen perception, and the complexity in the simplicity of the haiku moment. These qualities make haiku a unique form of expression for children. "Children naturally see with haiku eyes, for they have a spontaneous way of stopping and looking and appreciating the present world around them."³ Teaching haiku to children encourages their curiosity, heightens their awareness of the natural world around them, builds upon their natural sense of rhythm, and offers them a creative form of expression. These are the building blocks of songwriting as well. In the most general sense, in addition to form, the elements of haiku are:

Season

Traditional Japanese haiku includes a *kigo* or "season word" that refers to the seasons. This reference connects human nature with nature and offers a sense of place, moment, and time. In the two poems above, the season words are "cicada" and "coolness," indicating a specific time of year while also offering a sense of place.

Moment

Haiku are usually written in the moment, the here and now. Haiku captures the spontaneity and intimacy of the moment as the poet is experiencing it. Haiku allows one to see the world with clarity as it really is in this moment as though viewing the world through a magnifying glass. In the second sample poem, we are in the moment while the sound is "leaving" the bell.

Imagery

Haiku uses concrete sensory images that can be touched, smelled, tasted, or heard. Good haiku "show" instead of "tell" and do not use similes or metaphors. In the second sample poem, we hear the sound as it leaves the bell and we feel the coolness in the air.

Emotion

"One of the powers of poetry, of haiku especially, is to create emotions by connecting two or more images together in new and strange ways."⁴ In the first sample poem, the imagery may evoke a feeling of the emptiness of the cicada shell and the sorrow of its passing.

Surprise

The element of surprise, in my opinion, is the point of connection between the reader and writer. Surprise in haiku is also referred to as the "Ah" or the "Ah ha" the reader expresses after reading a haiku and "getting" the meaning of the haiku. Further, surprise comes when the reader understands the

1. Lanoue, *Haiku of Kobayashi Issa*.

2. Randy Brooks, "English-language Haiku on the Web."

3. Donegan and Sato, "A Guide for Teaching Haiku."

4. Higginson, *The Haiku Handbook*, 170.

juxtaposition of the two images in the poem and how or why they are connected.

Since haiku, like most forms of poetry and music, cannot be fully explained within an article, I have offered resources for teaching haiku to children. It is my hope that you, too, will come to love and understand, haiku and feel compelled to share it, as you feel compelled to share your music with children. To teach haiku, one must first experience, explore, understand, and write haiku personally. Like music, haiku is a gift to be shared.

On the Web

Brooks, Randy, and Shirley Brooks. "English-Language Haiku on the Web." Brooks Books, Decatur, IL. <http://www.family-net.net/~brooksbooks>.

Donegan Patricia, and Kazuo Sato. "A guide for Teaching Haiku." JAL Foundation (Japan Airlines). http://www.jal-foundation.or.jp/html/Haiku/html/english/EE_HaikuGuide.htm.

Haiku Society of America Education Committee. *Resources for Teachers*. Ordering information at <http://www.hsa-haiku.org/res-teach>.

Lanoue, David G. "About Haiku" and "For Students." *Haiku of Kobayashi Issa*. <http://www.webusers.xula.edu/dlanoue/issa/abouthaiku.html>.

Suzuki, Ryo. *Children's Haiku Garden*. <http://www.tecnet.or.jp/~haiku/>. (Haiku verses by children with illustrations.)

Books

Classic Haiku: A Master's Selection, by Yuzuru Miura

The Essential Haiku, by Robert Hass

The Haiku Anthology, by Cor Van Den Heuvel

The Haiku Handbook: How to Write, Share, and Teach Haiku, by William J. Higginson

Seeds From a Birch Tree, by Charles Strand

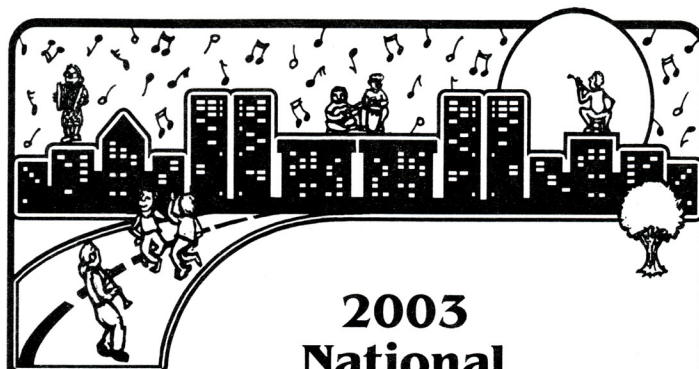
Johnette Downing is a singer, songwriter, children's performer, and a published author of children's literature and poetry. Her own original haiku poetry can be found in *PIO!* #41, Spring 2002.



Developing Haiku in a Music Class

The images of haiku can elicit original movement, melody, vocal sound effects, or instrumental improvisations. "The sound of the bell" might suggest the clear metallic ring of the finger cymbals or gong. It might be interpreted in movement by a few children swaying and vibrating in synchrony and then "leaving." "Coolness" might be evoked by a repetitive speech chant, elongating the "oo" and "ss," or a recorder melody in the background. A haiku could be set melodically for voice and pitched instruments, as in the Orff arrangement included here.

—Laura Koulish



2003 National Gathering Update

October 10–12

Los Angeles, California

Each year a group of CMN members takes on the challenging task of organizing our national gathering. Each group sets out to make "their" gathering memorable for themselves and everyone who attends, and this year is the same in that respect. The site chosen, the downtown Los Angeles Omni Hotel, has a lot to engage us in itself—its beautiful, comfortable facilities and its setting in a historic district of the city. This is our second urban gathering, but of course its flavor will be different from the first in New York. Organizers have worked hard to bring in people, music, and other aspects particular to the Los Angeles area and Southern California. We can anticipate all of the gathering features we love year after year, such as the round robin, a wide choice of interesting and informative workshops, and informal time for fun, and new experiences as well, including having several music "elders" as guests.

One of the highlights will be the Magic Penny Award and Tribute to Suni Paz for her work in children's music. (See p. 2 for an interview with her.) Suni has been a member of CMN for many years. She has served on the board and is our liaison to organizations using Spanish and Spanish-speaking members of the public who contact CMN for information or connection.

The gathering committee, headed by Jacki Breger, has also put together a post-gathering concert and mini-tours of L.A., so plan to stay an extra day or two. How can you resist? If you haven't already registered, it's time!

Reflections on the Arts and the Nature of Education

by Steve Schuch

(This is the first part of a two-part article.)

*I should ask that her gift to each child in the world be a sense of wonder so indestructible that it would last throughout life, as an unfailing antidote against the boredom and disenchantments of later years, the sterile preoccupation with things that are artificial, the alienation from the sources of our strength. It is more important to pave the way for children to **want to know** than to put them on a diet of facts they are not ready to assimilate.*

—Rachel Carson, *The Sense of Wonder* [emphasis added]

Nearly forty years ago Rachel Carson expressed a vision of how we might raise children with a sense of wonder. Other writers and educators before and since have had similar visions. Only recently, however, have these views started to gain currency in our mainstream schools. Some changes are being seen in *what* is taught. Other profound changes are afoot in *how* things are taught and how we understand learning itself.

When many of us were growing up, education tended to revolve around memorization and recitation of facts. This approach made it easy to quantify the results, even when classes were overcrowded and teachers were overworked. Test scores appeared mathematically precise, even if we were not sure what the numbers meant. Unfortunately, this approach did not always “pave the way for children to *want to know*” more, or cross the bridge from knowing a few “facts” to grasping the meaning of the larger picture. In many classes there was no larger picture, or at least none that teachers talked about.

All this is changing. One larger picture now is that there is only one planet Earth and everything is related. Many teachers are working hard to create more wholistic, integrated curricula and develop critical thinking skills. A unit on acid rain, for example, can easily draw on math, science, geography, government, language skills, and the arts. Students can be expected to go beyond definitions and causes, to develop higher-level problem-solving skills.

As a musician and author who works with children, I’m encouraged to see this happening. Educators and parents alike are realizing how music, stories, or a field trip can touch us in ways that rote memorization does not. Think about times that music or storytelling has deepened an experience for you or a group you’ve been with. It might be on a retreat or at camp, with your family during holiday times, perhaps a bedtime ritual, or sitting around a campfire under the stars. There are many ways the arts enrich our own lives, as well as our children’s classrooms.

On one level, songs or stories about oceans, weather, whales, etc., can be a fine way to liven up these topics and get some of the facts and terminology to stick in our minds. Such songs are easy to write with kids and are probably the most common “educational” songs one hears. Many of these are informational in nature; they inform us, sometimes humorously, sometimes pointedly.

Another level, however, is trying to get inside people’s imagination and feelings with more *relational* songs. One of the great strengths of the arts is their ability to reach inside



Steve Schuch

us and develop an “emotional vocabulary” to go with our verbal vocabulary. A good example is a song like “Puff the Magic Dragon.” For two generations this song has succeeded at getting people to care what happens to an endangered dragon and his (or possibly her) friend Jackie. How many of us have wanted to write alternate final verses to that song? *What is it that makes us care how that story ends?*

In a sense, one goal of education is to inspire people to care enough how the world story is going that they want to “write verses” in their own lives. Information alone doesn’t do this. There needs to be a story, a relation of the facts to each other and to the heart. When people worry about teenagers’ apathy, or voter apathy, I think about Rachel Carson’s sense of wonder, an “antidote against the boredom and disenchantments of later years...the alienation from the sources of our strength.”

As a child, I was lucky to be surrounded with lots of music, singing, and stories. A favorite book my parents would read at bedtime was about a redwood tree. Dragons and

reptiles were also very popular. Hearing these stories gave a wealth of vivid pictures to my mind's eye, so that later in life, when I studied music and biology, there was already a core, a trunk to which I could attach specific facts. Once the trunk is there, it's easy to attach branches and send out exploratory roots. It's no accident that as an adult, I've planted trees in Peace Corps and written songs and poetry about trees. Also about reptiles and dragons.

Wisdom, Beauty and Meaning

From tribal cultures and the ancient Greeks to Thomas Jefferson and John Dewey, thoughtful people have recognized the need for a well-rounded education. That education included the arts. Why? The goal wasn't just to get children into a certain college or career track; the goal was to have wise and awake citizens, connected to each other, connected to the earth.

Historically, the arts have given us language to express the very core of our humanity: our hopes and fears, our celebrations and mournings, our dreams and visions—these are the stuff of cave painters, playwrights, and musicians across the ages. These are how we connect to each other. These are how we connect to the earth and our place in the universe.

Today, beyond churning out students with certified test scores, what cultural touchstones do we give our children? What are the overarching stories, symbols, and rituals that help us cohere as a society? What kinds of citizens do we wish to have?

People who speak different languages frequently observe how certain words and phrases aren't readily translated from one language to another. In some cases, the words and underlying thoughts themselves are unique to a certain culture. Now imagine if that language and culture were to die out.

Everywhere I've been on tour this year I've seen the arts and other enrichment programs under attack. From California to the east coast, the trend is disturbingly similar. Sometimes it's funding. Often it's simply a matter of time. As schools feel more and more pressure to prepare for standardized testing, the arts become one of the areas viewed as extraneous. Bush's "No Child Left Behind" program is only making this worse.

It's crucial for artists, educators and parents to articulate their vision for a broad education that develops the whole child. We need to speak up at town meetings, address school boards, write letters to our local papers. We need to tell true stories of young people whose lives have been enriched by the arts. We need to give examples of all the things that don't show up on standardized tests, but ultimately matter in developing whole persons.

It's fine to cite studies showing how music can make folks smarter, especially with math. But to me the bigger question is, what kind of citizens are we developing for tomorrow? Clones who merely repeat what they've been told to think? Half-people whose imaginations extend no further than "Survivor" and "American Idol" and "Joe Millionaire"? Or full citizens of the realm who can think creatively, with imagination, empathy and passion.

If we can't articulate why the arts matter, who will? —S.S.

With their passing, the very ability to think certain kinds of thoughts passes away as well.

The arts are languages, too, each with their own unique vocabularies. Through them, we are able to express thoughts and feelings beyond the realm of our normal vocabulary and syntax. Without the arts, we become mute and deaf to an entire range of expression that is our birthright. Without the language of the arts, certain possibilities cease to exist because they are no longer even imagined, much the way modern physics wouldn't exist without the language of calculus and higher mathematics to give voice to its concepts.

The challenges we face in this cen-

tury will require all the creativity and wisdom we can muster. Global warming, changing politics and economies, learning to bring seemingly limitless appetites into balance with finite ecosystems—all of these will require awake and thoughtful citizens. They will require diverse languages and rich vocabularies, both to form relevant questions and to frame meaningful answers.

A former Audubon naturalist and Peace Corps volunteer, Steve lives on a farm with his wife and various creatures. He is a recording artist, an author, and a performer in schools, town halls, and symphony halls. You can contact him through his website at www.NightHeron.com.





THE FOREST IS A WONDERFUL PLACE

(melody: "Heaven Is a Wonderful Place")

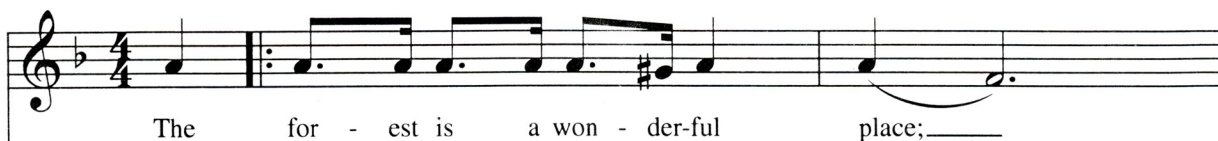
new lyrics & arrangement by Steve Schuch

© 1986 Steve Schuch/Night Heron Music (ASCAP)

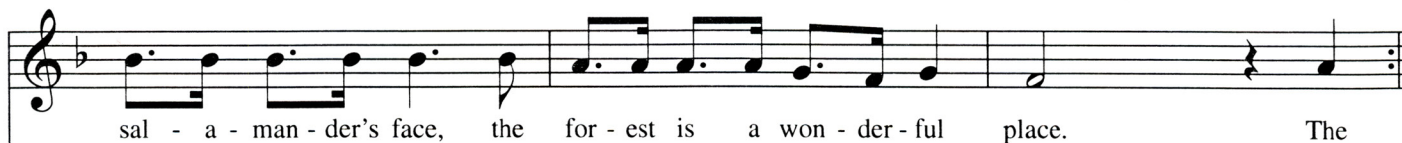
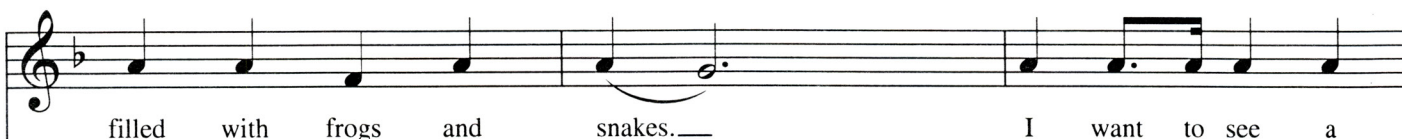
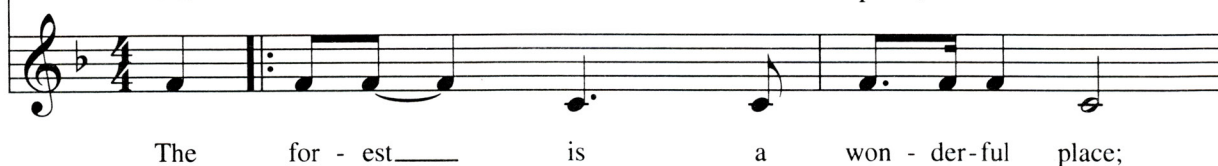
Try adding finger snaps, hand motions, and your best salamander faces to the song. One popular variation is substituting "turtles and snakes" for "frogs and snakes." Information about this song and Steve's other music is on his website, www.NightHeron.com; or call him at 800/785-9678.

with swing, verve, and
best salamander faces

high harmony
salamander part



melody



Kim Wallach is the Songs Editor for Pass It On! She solicits, edits, and re-searches the songs. She is a performer, teacher, collector, writer, and parent.

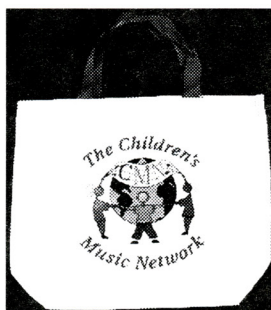
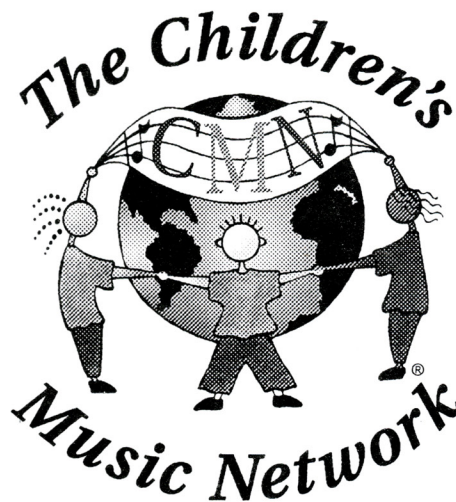
The CMN Logo: Wear It, Carry It, Play It, Mail It

Shop the CMN Store

Items showing the CMN logo are usually sold at national gatherings or may be purchased by contacting CMN member Jean Schwartz at mezzobean@aol.com or 508/620-0736

Check the CMN website for color photos of each item:
www.cmnonline.org

Minimum order \$6
Shipping and handling:
\$3 for orders up to \$50, \$5 for orders over \$50



TOTE BAG: \$12

KAZOOS:

Single, \$1

10-49, \$.80 each

50 or more, \$.70 each

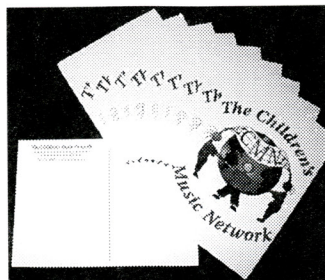


T-SHIRT:

Adult sizes M, L, XL \$15

Adult size XXL \$17

Kids' sizes XS, S, M, L, XL \$10



POSTCARDS:

Single, \$.50

Pack of 10, \$4

Pack of 20, \$6



IRON-ON TRANSFERS:

Large, \$2

Small, \$1

Page (2 large, 4 small), \$6

Rediscovering Vinyl Treasures

by Ivan and Eva Ulz

The impact of music on child development is undeniable. Long before any scientific studies were available to back up this truth, a small group of music labels was offering high quality recordings to American youth. Published mainly on 78 rpm and 45 rpm records with brightly colored paper sleeves, they included songs, stories, and activity game directions. Many adults who grew up in the 1940s and 1950s fondly remember operating their kiddie record machines to play and replay a favorite tune. In looking back, most people don't recall words, or even plot lines, with full reliability, but the message—whether it be safety, kindness, or good manners—remains.

While browsing our small collection of these forgotten recordings, I'm struck by the superb condition of each brightly colored disc and charmingly illustrated cover. Clearly these were prized possessions, and it is little wonder when

you consider the quality of the production and material. Most selections have the lyrics clearly printed on the back cover so that the child and an adult companion can follow along. Some include encouragement like the following: "The parent can enrich the experience if at first there is joining in, encouragement, and no attempt to push the child beyond his capabilities."

The recordings themselves leave naught to be desired, with a rich presentation including voice, orchestra, and sound effects. This also was carefully calculated to provide a young listener with just the right blend of stimulation and simplicity: "For the two- to four-year-old child, the 'why' of an instrument has little meaning, but he does derive great pleasure from the sound itself when simply presented." Stories are told either in a single voice or with multiple characterizations, and almost always have a musical backdrop. Music selections feature

a range of performers from full orchestras to child singers. The activity songs tend to be the least produced but the most fun, with their quaint movement songs and understated presentation.

The star labels of this brief but fertile period seem to be the Children's Record Guild (CRG) and Young People's Records. Peter Pan, Little Golden Records, and many others also made considerable contributions. Some of the larger companies had children's divisions that showcased crossover musicians known also for their adult music: Folkways (Woody Guthrie) and Decca (Frank Luther), for example.

CRG and Young People's Records stand out from the crowd by virtue of their high aims: "For Creative Children Whose Parents Want Them to Love, Understand, and Grow with Good Music"; for their fantastic material: *The Carrot Seed*, *Building a City*, *Peter the Pusher*, *A Visit to my Little Friend*; and for the talented educators they recruited to create for them. Imagine Tom Glazer and Norman Rose recording material adapted from Margaret

Remembering Tom Glazer

by Jacki Breger

Thomas "Tom" Zachariah Glazer, singer and songwriter; born September 2, 1914, died February 21, 2003.

In the late 1960s to early 1970s, I was the music specialist in an early childhood program in special education in the Los Angeles Unified School District. Within a program for orthopedically-handicapped preschoolers at a special education school, the co-founders of the project in which I taught had created a revolutionary "reverse mainstream" educational program into which were brought non-handicapped (as they were called then) young children. The

program became a national model and later became a local training model for teachers in "regular" education to learn how to mainstream children with physical disabilities into their classrooms.

So many parts of this program were revolutionary, including having a full time music specialist. My job originally was to develop a community music time (consisting mostly of folk songs and fingerplays) in each classroom, to lead it once a week, and to work with the teachers, giving them repertoire and "how-to" tips to enable them to lead it the rest of the week. One of the

huge benefits of this program was that all of the "experts" were available to go out to trainees' schools to provide follow-up consultation. And I was allowed to assemble a kit of materials to take with me—a lending library of records and song collections for teachers to borrow and use.

I spent a lot of time at my local children's music store listening to every collection of folk songs for children. I knew I wanted records by Pete Seeger, Woody Guthrie, Ella Jenkins, and Marcia Berman. What I didn't know was that there were two records that were even better for the population I was buying for, and those were Tom Glazer's *Music for 1's and 2's* and *Let's Sing Fingerplays*. I had known of and

Wise Brown and Ruth Krauss and you'll get the idea.

However, many of the artists go uncredited. For instance, Raymond Abrashkin (of "Danny Dunn" fame: a well-known series of books about a child's forays into science) wrote prolifically for CRG, but is rarely mentioned. Some people explain the secrecy and mystery surrounding both CRG and Young People's Records (one was a subsidiary of the other) by pointing to the communist hysteria of the McCarthy years. In his 1966 book *Rhythm, Riots, and Revolution: An Analysis of the Communist Use of Music*, David A. Noebel describes the product of these labels as "scientifically calculated to nerve-jam the minds of our children." He also quotes a source that declares *Muffin in the Country*, *The Little Fireman* and other interpretations of beloved stories to be "subversive." This allegation seems to be based on the fact that Young People's Records, et al., did give work to blacklisted authors and musicians during the height of the Cold War.

History is interesting in and of it-


self, but it becomes fascinating when we begin to explore the connection to the present time. Although a few concepts may be outdated, these forgotten recordings house a wealth of material for today's educators, parents, and music enthusiasts.

You may find these records at flea markets, garage sales or anyplace where a hodgepodge of "old stuff" is being sold. You need the equipment to play them—any record player that plays 78 rpm or 45 rpm records—but other than that, a good imagination is all that is required. Many recordings from fifty years ago can be easily adapted to fit the interests of today's preschooler.

Almost everyone is familiar with Ruth Krauss' book *The Carrot Seed*. Published in 1945 by Harper and Row, it has remained in print since that time. But most people are not aware that a musical version of the story was released on CRG records in 1950. Narrated by Norman Rose, it tells the story with songs added to identify the boy, his parents, and his big brother. I adapted *The Carrot Seed* for presentation on my CD

Songs From the Old School, which was released in 1999. With slight changes in the melodies and narration, I came up with a fresh version of the almost fifty-year-old recording, and it turned out to be one of the most popular tracks on the disk.

There is an old adage among songwriters which says "Be aware of that which came before you." Records for children from the 1940s and 1950s range from the brilliant to the atrocious. But listening to them always provides clues as to how we got to where we are today. And occasionally one finds something wonderful that has been forgotten and is ready to be part of a fresh and exciting performance for young children.


Ivan and Eva Ulz live in Greenwich Village, New York, where Ivan teaches and performs as a children's music specialist. They are doing preliminary research for a full-length book on Young People's Records and CRG. Visit them online at www.IvanUlz.com. 

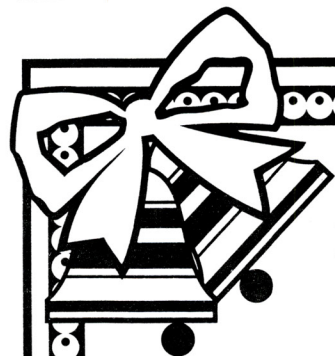
liked Tom as a folksinger through Young People's Records (having been raised on them and other songs from the political activities of my family); but these new records were a real find, and I began to love him through them. Every song was appropriate for and "doable" by young children. I thought his singing was a little dry, but teachers loved it for just that reason: they were not intimidated as they were by the professional musicality of some singers. And kids loved them. In fact, those were the two records in the entire kit that got the most wear and tear. His first book, *Eye Winker, Tom Tinker, Chin Chopper: Fifty Musical Plays*, was an equal success. I loved it because it had mostly old, familiar songs along

with some old, unfamiliar songs. As with the records, it was totally accessible for teachers—they loved it.

One of the things I especially like about these records and books (oh yes, a second collection of another fifty musical plays called *Do Your Ears Hang Low* came out in 1980) is that they are totally respectful of children, and parents, and teachers. Tom gave a children's concert in Los Angeles in 1980, and I was able to watch him with children. He talked to them (never down to them) and listened to them. He didn't have a band, or a routine, or an act, or a "schtick." He just stood there with his guitar, singing, talking, and engaging with his audience, always maintaining his deferential demeanor.

As we continue to honor our elders in CMN with the Magic Penny Award, I think it is important that we remember Tom Glazer. He was a real pioneer, creating the first records for very young children, and he was one of those who paved the way for the rest of us. And do try to find Tom's books—they are totally useful!

Jacki Breger has been singing and teaching music to kids of all ages for a million years. She believes that singing can change the world, and she hopes her students will grow up to do just that. She is starting a charter middle and high school in downtown Los Angeles, and she is the coordinator of the 2003 CMN National Gathering. 



Ring in the New Year with Song and Dance

Kathy taught us this dance during a workshop at the 2002 National Gathering in New Hampshire. Written originally as a family dance for a Twelfth Night community gathering, Kathy's dance is a delightful way for elementary school children to welcome in the new year.

Kathy Torrey has been a CMN member since its early days. She is the founder of the Orchard School in East Alstead, New Hampshire, where she still teaches and is a dance caller. (See New Sounds p. 30 for information on Kathy's dance-related recordings.)



RING IT IN DANCE

music by Alix Herrmann, dance by Kathy Torrey

(Circles of couples—as many as four circles, but even two circles give a good effect.)

1. Ring it in, ring in the New Year:

Hold hands in concentric circles, walk towards the center swinging arms in as you come forward, and back as you come back. I time it so people come in on the "ring it in" and back out on "ring in the New Year."

Ring it in, ring in the New Year:

Repeat 1st figure.

2. Bells are ringing, bells are ringing:

Turn partner by right hand.

Bells are ringing, bells are ringing:

Turn partner by left hand.

3. Peace and love throughout the whole year:

2-hand turn with partner to the left.

Peace and love throughout the whole year:

2-hand turn to the right.

4. Joy, Joy, Joy; Joy, Joy, Joy:

Holding hands upraised in a joyous way, circle slowly left.



Kathy Torrey with friends and neighbors dancing on her lawn in East Alstead.



RING IN THE NEW YEAR

A four-part round
words and music by Alix Herrmann
© 1971 Alix Herrmann

Alix, now living in Switzerland, wrote this joyful round while riding in a car on a long trip when she was sixteen years old. She says that by turning off the radio, she was able to create her own music.

with rhythm and energy

1. C F G

Ring it in, _____ ring in the New Year; _____

2. Bells are ring - ing, bells are ring - ing;

3. Peace and love _____ through - out the whole year; _____

4. Joy, joy, joy!

C F G

ring it in, _____ ring in the New Year. _____

bells are ring - ing, bells are ring - ing.

peace and love _____ through - out the whole year. _____

Joy, joy, joy!





coordinated by
Beth Bierko

One of the wonderful things about CMN is the opportunity to be with one another. Those of us who have attended regional and national gatherings can speak with great feeling about the people, ideas, and music we have shared during these magical weekends. But how do connections among us continue after the warm vibe of a gathering has dissipated? How do we connect if we're not able to make it to a gathering? The answers to these questions may be different for each of us, but hearing about the many ways people have done this can be inspiring. CMN Connections is a place for your stories about how this network has enriched your life.

How Do I Spell Relief?

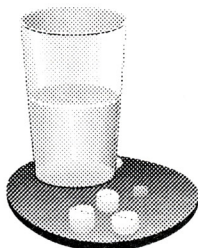
C-M-N!

by Kathleen Gibson

The Problem

I've been a "virtual (online) member" of CMN for a long time, but I don't honestly know quite how long. As much as I would love to go to a gathering, I always seem to have a gig when the rest of you are enjoying the comradeship and companionship of dear-hearted folks like us. Still, I have read with delight—and a more than a little envy—about the wonderful community that I am so blessed to be a part of.

Recently, that blessing was made abundantly evident. I was suffering from a very sore, very silent throat and had a very important concert coming up in a few days. I had tried every remedy I knew of, every suggestion my mother and grandmother had, and even all the things my voice teacher told me to do, but to no avail. With three days to go, I couldn't even croak, much less sing. Waking in the middle of the night, with a terror only performers know, I couldn't sleep for wondering what on earth to do to regain my voice. I got out of bed to read my e-mail to try to relax, and remembered, much to my chagrin, that there was a tremendous resource I had totally missed: the CMN list. I quickly composed a short letter, knowing that someone in our wonderful clan would know what I could do. I went back to bed, resting with an easy and hope-



ful heart.

By six the next morning I had more than a dozen on- and off-list e-mails with helpful ideas, gentle support, offers of prayer, and so much kindness and care. As the day progressed, dozens more letters filled my "in" e-mail box, all gently kind, nurturing and filled with helpful and hopeful thoughts—and even several funny e-mail cards. It was then that I realized we are so much more than a community. We are a family.

The remedies spanned the range from acupuncture to yawning (to relax the throat muscles.) I've included an incomplete but useful list at the end of this column. There were even some outstanding suggestions for how to "tweak" the sound system and add an effects process to my voice channel to help "supplement" the sounds I might be able to make. I tried everything I could, everything that made even a little bit of sense, but the morning of the show, I still had very little voice. What I did have in abundance was e-mail support from my CMN family. Honestly, in all the years I have been involved, I have never, ever seen such a huge response to any topic. It moved me, often to near tears (but not quite, as crying would have further inflamed my very tender tonsils), that so many wanted to hear how my show went, how truly concerned the group was.

Finally the big night arrived. My throat was still rather swollen inside and tender, but I could squeak enough to get by with the help of the sound system "magic." In addition to the list remedies, I went *way* out on a limb and tried something so outlandish that Florence Nightingale must have turned over in her grave. (If you want to know what helped in the last moment, you'll just have to read all the way to the very end.) I went quietly to the gig, hot tea in the thermos, cough drops unwrapped on the table by the microphone, Robitussin slithering down my throat, effects processor and tweaks all set to go, with the compassion and care of the CMN list many filling my heart. Somehow, I got through the forty-five-minute set, and the audience must have heard the voices of an angel that I could not hear. To me, I sounded sort of marginally okay, but I sold out on CDs and tapes, and was invited back for the next year.

Just knowing that my CMN family was with me, heart in harmony, took away the worst part of the adventure—feeling alone. Thank you, one and all, for being the wonderful group we are.

The Remedies

Here are some interesting "remedies" for hoarseness and sore throat, in no particular order. Disclaimer: I'm not a doctor, so these aren't medically proven and cannot replace the advice of a doctor.

- Voice rest (No talking or whispering. Period.)

- Facial steaming, with or without herbs. (Some folks recommend eucalyptus; others say it dries out the vocal cords.)



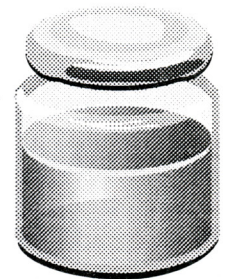
- Vicks VaporRub, on the chest, in the nostrils (ewww!) and in the vaporizer. Others say nothing with camphor, as it dries out the cords.
- Vaporizer in the bedroom.
- Lots of garlic, crushed raw into tea, eaten raw, cooked into soups, or in capsule form. I liked garlic soup a lot!
- Chicken soup, homemade. Other clear soups, too, just no cream soups.
- Prayer, a powerful healer to be sure.
- Oregano oil and/or basil oil, mixed into a neutral oil like peanut and rubbed onto chest or back, warmed with a heating pad, or taken in tea. I liked it on my back.
- Steamy hot baths, with or without herb or oil additives.
- Steam saunas (Some say not to do this, but it felt good, so I did. I think the heat helps mimic a fever and kill viruses.)
- Various herb teas, including slippery elm (which I can't tolerate) echinacea, lemon, and mint, to which honey and/or crushed garlic can be added. Some folks recommend adding lemon; others say lemon dries the vocal cords.
- Zinc lozenges. Current research says this can be really bad for kids, and it didn't sit well with me. It made my throat feel worse.
- Goldenseal; but use with caution, as some herbalists cite toxic properties for this one.



- Robitussin, plain and/or with decongestant (the pseudophedrin can be drying, so be careful) and/or with cough suppressant (I used this twenty minutes before the show so I wouldn't cough too much).




- Vitamins A, B, C, and E, but watch dosages to avoid toxicity or just "peeing" the excess down the drain. I really liked the Vitamin C drops called Hall's Defense, which are tasty and provide a mild dose of C while lubricating the throat.
- Throat sprays: one called "Singer's Secret" came highly recommended by several CMNers.
- Fasting, but I just can't. I like to eat!
- Onion syrup, made by slicing an onion and sprinkling sugar or honey between layers, letting it sit in a warm spot for several hours. The syrup can be taken by the tablespoonful or added to tea. Don't worry, it's mild, sweet, and very, very effective against the nastiest coughs. Even kids like it, most of the time. It sure tastes better than the OTC stuff.
- Mustard plasters. Do it carefully so you don't burn your skin. This is also a powerful old remedy.
- Bed rest. I know, it's hard for parents to do this, but hey, we have to sometimes.



The answer, please!

OK, now for those who really want to know what finally eased my throat in the last moment for a "must-do" show, here it is: the last-ditch, emergency, disgusting survival technique. My throat was raw and swollen and very, very dry, so I decided I needed something to really soothe and coat it thickly and make it "soft." I had a *big* bowl of macaroni and cheese and a cappuccino. It worked. I know it breaks all the rules to eat all that slimy dairy, but sometimes we just have to jump out of the box and trust our intuition.

Kathleen Gibson lives in Aurora, Illinois, with her two children (three if you count the dog), three cats, and pond full of goldfish. In addition to being a full time family entertainer, she is also a jewelry designer and artist, photographer, adoption midwife, activist, volunteer, and minister. 

Media Waves

Thinking Locally, Thinking Globally

by PJ Swift



When you do TV, you think about how you look; and when you do radio, you think about what you want to say.

—African youth at the United Nations Special Session On Children, 2002.

There's no question that the world has become more interconnected. For better or for worse, we are witnessing a new age of control of media, a narrowing of points of view, an ever-increasing domination of the bottom line. At the same time, we are witnessing an explosion of possibilities in media. We can talk to the world on the internet, watch a house cat sleep in Finland, send out our own garage CD to the worldwide masses. The way these two opposing forces will develop will shape the next decade of our lives. For the first time, we as individuals can act both locally and globally.

So, what shall we do? In children's radio in the United States, there are both new and seasoned voices responding to the question of local action. Although there has been a gradual decline of the number of children's radio programs offered through public radio stations in the United States, there are several stalwart programs that, year in and year out, have provided quality programming. These programs are primarily volunteer efforts of adults and kids who feel simply that kids have a right to hear news and cultural material just for them. Here is just a sampling of them:

The longest-running children's radio program, *The Pea Green Boat*, is stronger than ever in Missoula, Montana. Host Marcia Dunn brings stories, songs, poetry, and "winged guests" to the air weekdays from 4:00

to 5:00, and then creates an additional program on Saturday mornings called *The Children's Corner*.

Another long-running program, *Kids Corner*, is still wow-ing them in Philadelphia. Kathy O'Connell has become quite a local celebrity with her nightly program for kids and pre-teens on WXPB, heard all over the Delaware Valley. Kathy's musical guests and zany antics have endeared her to two generations of listeners. Her latest project, *Jellybean Nation*, notes that jellybeans "really only differ by the tiniest bit—just like people. We are all made up of the same stuff on the inside; we just come packaged a little differently."

David Zinovenko's program *The Carousel* has held its own on Saturday mornings in Bridgeport, Connecticut, providing many a children's artist a venue for the wider New York City audience. David diligently posts his playlists for his programs, and works hard to introduce his listeners to the best in children's music.

The *Saturday Light Brigade*, another long-running program in Pittsburgh, isn't a children's music program per se, but attracts a lot of younger listeners. Hosts Larry Berger and Bill Lucker have weathered many of the typical public radio storms—changes in time, demands from program directors—with grace. The co-hosts mix acoustic music they call "genuine" with humor, word plays, and small talk.

Peter Jones and Jen Hoffman delight kids in Charlottesville, Virginia, on Sundays with a stew of dramatizations of stories, books, and well-considered songs on their



Kid radio reporters in Guinea, West Africa.

PLAN International

program *Tell Us A Tale*. Peter works hard to select music to complement the stories. He notes, "An example would be a Scandinavian tale, 'The Man Who Kept House' (retold by Kathleen and Michael Hague). It's about a man who believes his wife does nothing all day while he is hard at work in the fields. They exchange jobs, and he soon realizes how much work his wife truly does each day. After the story, I play Aretha Franklin's 'R-E-S-P-E-C-T.'"

The Zucchini Brothers—not zucchinis, but definitely brothers—have recently created a syndicated half-hour stir-fry of jokes, anecdotes, and music. Steve, Sam, and Jack are teachers by trade but truly kids at heart. Their program *The Zucchini Brothers—Live At the Clubhouse* is really a look into the brain of a ten-year-old. Based in Sarasota Springs, New York, the Brothers' program is heard on about thirty public radio stations in the United States.

Because of the internet, many of the aforementioned programs (as well as many of my own) are heard not just in their listening areas, but also worldwide. And that brings us to the thinking globally part. Sure, we can bring our cultures to the rest of the world, but should we? And if we can't stop our inadvertent cultural imperialism, what else should we do?

Through the internet, we can learn that the same forces that are shrinking our media offerings here in the United States are also affect-

ing the media offerings in other nations. In fact, the same attitudes towards children and radio are also at play. A new program for kids in Great Britain, *Takeover Radio*, notes that "The BBC has removed all children's and schools' radio from its network and both claim that us kids will not use radio but only like TV and video games. We now have proved that this is not the case by running our own radio crew for the last four years." *Takeover Radio*, a Leicester-based twenty-four-hour station for listeners age eight to fourteen, is run by a group of kids and adults called The Children's Media Trust. The kids literally just walked in and took over a dying commercial station.

The same idea is taking hold in Cape Town, South Africa. The Eyabantwana Radio Station of the Children's Radio Project will be run by children, for children, and with children. And here is where we may find an answer to our "what else?" question. The Children's Radio Project website reasons that "South African children, like the children in many other countries, are faced with many very serious problems and difficulties. There is a high rate of child abuse, crime and violence, poverty, homelessness, lack of education, etc. And the media, rather than assisting children in dealing with these problems, presents these problems in a way that disempowers children. Very little is offered to show that there is an alternative; and that children, through their own efforts, can be active participants in the process of building a better way of life for themselves and others."

But not every town or village around the world has a dusty station ready for little hands. Fortunately, there is currently a strong international effort to get children's voices heard worldwide through existing media. Lou Giansante, of *New York Kids* fame (the live, in-

teractive radio show for kids on WNYC from 1992 to 2001), is one of the founders of the World Radio Forum, an international group of children's radio producers and advocates. They believe that "In a globalized media environment, radio is the technology to span the digital divide." The Forum's resolution states that "The young must be enabled to actively participate in radio production." Moreover, "Radio broadcasters and producers are duty bearers for children's rights." The Forum is actively working with UNICEF and One World Radio to provide a portal to children's voices for broadcasters worldwide.

It's funny, but in today's media age, what can pull people together won't be the manufactured corporate media or the slick website. It can be global and local. It can be the individual voices of kids—from Botswana, from Philadelphia, from Senegal, from Canada—who will be able to hear and be heard.

Contact information for programs mentioned in this article:

Pea Green Boat and Children's Corner
Marcia Dunn
KUFM 89.1 FM
32 Campus Drive
University of Montana
Missoula, Montana 59812-8064

Kids Corner
Kathy O'Connell
WXPN 88.5 FM
3905 Spruce Street
Philadelphia, PA 19104-6005

The Carousel
David Zinovenko
WPKN 89.5 FM
244 University Avenue
Bridgeport, CT 06604

The Saturday Light Brigade
WYEP 91.3 FM
Larry Berger
P.O. Box 100092,
Pittsburgh, PA 15233


Tell Us a Tale

Peter Jones and Jen Hoffman
WTJU 91.1 FM
P.O. Box 400811
University of Virginia
Charlottesville, VA 22904-4811

Zucchini Brothers—Live At the Clubhouse
P.O. Box 1064
Saratoga Springs, NY 12866

Takeover Radio
www.takeoverradio.org

Eyabantwana Radio Station
www.basisradio.org
Lou Giansante
World Radio Forum
www.worldradioforum.org

PJ Swift tries to capture kids' voices from her home studio in Santa Cruz, California. 

Spread the Word About CMN

Do you mention CMN at your gigs, workshops, teacher trainings, or ??? We have materials to add to your testimonials.



To order a supply of membership **brochures** to distribute, contact Jean Schwartz at 508/620-0736 or Mezzobean@aol.com



For a **Braille** version of the **brochure**, contact the CMN central office



Also contact the CMN office for a supply of **membership application flyers** in Spanish



LA LAINE DES MOUTONS

traditional

Here is an interesting arrangement of this traditional song, in which the first word of the lyric falls on the upbeat. You can use this drumbeat (♩) as an accompaniment to achieve the effect. "La Laine des Moutons" has also been sung with the first word falling on the first beat: "/La laine des moutons, /c'est nous qui la tondaines..." Try it both ways, and use the folk process to choose. Some of the French in each verse is playful nonsense for sound and rhyme, as the song takes you through the entire process of making woolen cloth, from sheep to shawl.

a cappella

La lai-ne des mou - tons, c'est nous qui la ton - dai-nes; la lai-ne des mou -

tons, c'est nous qui la ton - dons. Ton - dons, ton - dons, la lai-ne des mou - tai-nes. Ton -

dons, ton - dons, la lai - ne des mou - tons.

1. La laine des moutons, c'est nous qui la tondaines;
La laine des moutons, c'est nous qui la tondons.
Tondons, tondons, la laine des moutaines.
Tondons, tondons, la laine des moutons.
2. La laine des moutons, c'est nous qui la lavaines;
La laine des moutons, c'est nous qui la lavons.
Lavons, lavons, la laine des moutaines.
Lavons, lavons, la laine des moutons.
3.c'est nous qui la cardaines/cardons.
4.c'est nous qui la filaines/filons.
5.c'est nous qui la tissaines/tissons.
6.c'est nous qui la chantaines/chantons.

Translation

1. We shear the wool of the sheep
2. We wash the wool...
3. We card...
4. We spin...
5. We weave...
6. We sing...

Music with Older Kids

coordinated by Joanie Calem

A Call for Ideas

This is the premiere of a new column in PIO! CMN members are encouraged to send Joanie Calem their lists of songs, approaches, ideas or attitudes that they've found helpful in working with older children. You can e-mail her at jcalem@columbus.rr.com or write to her at 4890 Sharon Av., Columbus, OH 43214.

Singing with Older Children

by John Trollmann

It all began as a lark. I teach sixth grade in an elementary school. I am in my sixth year as a teacher, and four years ago I started playing guitar again. At that time I asked myself, "What if I were to take my guitar to school and we were to sit on the floor and sing a few songs? What would happen?" So, one Friday morning I hefted my guitar case out of my car and carried it from the parking lot to my classroom. "Wow," I thought. "This could be cool." That afternoon, we shoved the desks aside, created some floor space and sat ourselves down. I strummed the few songs I knew and proceeded to teach them the lyrics and melodies. Each Friday, I picked up that guitar case from my car and with a great big smile carried it to the classroom. "Wow!" I thought. "I'm getting paid to play guitar and sing songs with my students!" And that's how it started. We'd sit around on Friday afternoons thirty minutes before dismissal and sing. I didn't know many songs then. I didn't know what twelve-year-old boys and girls liked to sing. That first year, I taught them to sing Jesse Fuller's "Monkey and the Engineer," Elizabeth Cotton's "Shake Sugaree," and a few traditional songs like "A Horse Named Bill."

The following year, I decided to take my guitar to school every day. Why can't every day be like those Fridays? Every morning we began our day by singing. I learned how to

play and sing more songs, and I'd bring in a new song each week. As the school year chugged along, so did our singing. The first fifteen or twenty minutes of class was devoted to singing songs, I playing the guitar and all of us singing new songs we were learning as well as our old favorites from previous weeks. If we missed a day (because of schedule or curriculum conflicts) the kids would let me know it: "We didn't sing today, Mr. Trollmann!" It had left emptiness in our day. The singing was missed.

That spring while browsing the Annual Summer Guitar Camp issue of *Acoustic Guitar Magazine*, I spotted an ad for the Northwest Teachers' Conference, a week-long camp for educators on using music to enhance learning in the classroom, co-founded by Tom Hunter and Richard Scholtz. NWTC proved to be the Holy Grail that summer. I returned home with some great ideas, songs, and activities that I could teach and have fun with. And most importantly, I went back to work that fall with more songs.

Singing with older kids is a lot of fun. Older children, especially upper grade preteens, need to sing more. I am convinced of that. Many songs are written for primary children, and it seems there are many more songs available that work well into a first-grade language or reading curriculum. And that makes sense. Sixth-grade curriculum, whether in an elementary or middle



school setting, is fairly compartmentalized. Having a tough time finding a song you can sing about that unit on Ancient Egypt?

Here are some observations that might be helpful if you are interested in singing with your students in the classroom:

Sing for fun and sing often. You don't have to make every song fit the curriculum.

Being eleven and twelve years old can be an awkward age. Silly songs are often a relief—the sillier the better. Those first twenty minutes give us a chance to get silly, laugh, make fun, have fun, and gives all thirty-three of us a chance to have at least one thing in common in our day.

Set aside some time to sing. As Tom Hunter says, it's about creating space. Singing songs with older kids doesn't always fit the subject matter, so create some space to sing.

Learn to play an instrument. You can play guitar, autoharp, mountain dulcimer, spoons, etc. Many children's songs can be played with only two or three chords. Yes, even if you learn the basic chords, you will be able to get children singing and clapping along, and your students will love it. I keep my guitar out of its case and on a guitar stand most of the time. I let my kids touch and feel it and even play it. Some have never seen a guitar up close. Plus, you'll never know when you'll have time to squeeze in a song.

continued on next page ➤

Music with Older Kids

➤ continued from previous page

Bring other instruments into the classroom for students to play. Over the last few years I've collected a few instruments for the kids to play while we sing: a djembe (African drum), a tambourine, a few shakers, and a limberjack dancing man. Some days the rhythm just gets rolling!

Teach your older students a variety of songs. This includes traditional songs, children's songs, lullabies, working songs, sailing songs, railroad songs, songs that celebrate family and fun, songs of freedom, songs of hope, and science songs (see below for examples). Don't forget rounds and chants.

Make a songbook. As we learn a new song, I photocopy the lyrics and chords and distribute them to each child. They keep a "song folder" in their desk. What a great way to see and learn language, spelling, or rhyming while learning a new song! At the end of the year, I bind each child's lyric sheets together into their own songbook. We design a cover and off they go for the summer with a sixth-grade songbook. Keep searching for songs to add to your songbook. We know how much fun that is.

Some Songs to Sing with Older Kids

"Big Ship Sailing"—traditional

A song about working on the sea. A lot of room for hand motions, swaying, etc. From the CD *Come On Over* by Tom Hunter, Michael Leeman and Bev Boss.

"Hopalong Peter"—traditional

A silly song. I got this one from the Jerry Garcia and David Grisman recording *Not for Kids Only*. The New Lost City Ramblers also recorded it.

"Jenny Jenkins"—traditional

Another silly song with a rhyming pattern. This one is about colors, with a long drawn-out chorus. I also found it on the *Not for Kids Only*

CD. I use this song to get kids to write their own verses.

"The Shirt Song" by Tom Hunter

This is one my kids really like. Everyone can relate to shirts: new, old, hand-me-downs, and favorites. On his *Come On Over* CD.

"Sitting Round the Table" by Tom Hunter

My kids love singing this one. It's about talking, sharing, and families in general: the stuff that happens around the table at home. Also on *Come On Over*.

"So Long" by Bill Harley

I sing this one during the first week of school. It's a great song for improvising lyrics.

"The Story the Crow Told Me"—traditional

Got this one from an old-time music CD by John Cohen titled *Stories the Crow Told Me*. He was a founding member of the New Lost City Ramblers. We sing this one before we share and read our poems, essays, and stories.

"Swimming Song" by Loudon Wainwright

This is a great after-summer song when we're back in the classroom. We sang this one to death last fall. It's fun with lots of visuals about swimming: "And once when you weren't looking, I did a cannonball."

"There Ain't No Bugs on Me"—traditional

An old song I got from the *Not For Kids Only* CD. Lots of silly lyrics.

"Train Is A-Comin'"—traditional

This is a chant I teach my kids on the first day of school. It's a capella, and everyone can join in and clap. I start it out with a simple clapping rhythm. It's interesting to see how many kids join in. Included on the CD *In The Air* by Tom Hunter, Helen Scholtz, and Richard Scholtz.

"She'll Be Comin' 'Round the Mountain"—traditional

A basic, lively song with all of the "Whoa back!" and "Toot! Toot!" tags at the end of each line.

"Well May The World Go"—by Pete Seeger

A song of peace and hope.

"Dirt Made My Lunch" by Steve van Zandt

About where our food comes from.

"I Wanna Be Like You" (The Monkey Song) by Richard M. Sherman and Robert B. Sherman
The tune from Disney's *The Jungle Book*.

"Turkey in the Straw"—traditional
"Oh, I had a little chicken and she wouldn't lay an egg..." More fun with words.

"Pluto the Frozen Planet" by Mat Freeman

About the planets in our solar system and how Pluto cuts inside of Neptune's orbit every few hundred years. Sung to the tune of "Rudolph the Red Nosed Reindeer." A fun song!

Final Thoughts

There are many benefits to singing with older children. Singing regularly builds community in the classroom. I am still surprised to find that kids who are generally quiet and introverted enjoy singing along. Creating space in our busy schedule also reminds us that not everything in our daily lives has to be serious. We will take some time to sing songs that make us laugh and get silly. Singing is a great way to start the day. Ages ten, eleven, twelve can be awkward years, and singing brings out the best in them.

Parents also notice a difference in their children at home. As one parent said during a school visit, "My child is singing around the house." Another parent said that for years she'd been trying to remember the words to "On Top of Spaghetti" until her daughter came home from school singing the "missing" lyrics.

John Trollmann lives in San Pedro, California. He plays guitar and sings with his sixth grade students at Clara King Elementary School in Cypress, California.



THE GOLDEN VANITY

traditional

This song is great with older children, sparking much discussion and debate about how the boy died, why the captain betrayed him, the nature of heroism, and about history and war at a very personal level.

There was a loft-y ship and she sailed up-on the sea, and the name of that ship was the

Gold - en Van - i - ty; and we feared she might be tak - en by the Span - ish en - e - my as we

sailed up-on the low - land, low - land low, we sailed up-on the low - land - sea.

1. There was a lofty ship and she sailed upon the sea,
And the name of that ship was the *Golden Vanity*;
And we feared she might be taken by the Spanish enemy
As we sailed upon the lowland, lowland, low,
We sailed upon the lowland sea.
2. Then up jumped our cabin boy the age of twelve and three,
And he said to our captain, "What will you give to me
If I swim alongside of the Spanish enemy,
And I sink her in the lowland, lowland, low,
And sink her in the lowland sea?"
3. "Oh I will give you silver, and I will give you gold,
And my daughter's hand in marriage, if you will be so bold
As to swim alongside of the Spanish enemy
And sink her in the lowland, lowland, low,
And sink her in the lowland sea."
4. So the boy got him ready, and overboard sprang he,
And he swam 'til he came to the Spanish enemy,
And with his auger sharp, in her side he bored holes three,
And he sank her in the lowland...
5. Then quickly he swam back to the cheering of the crew,
But the captain would not heed him, for his promise he did rue;
And he scorned his poor entreatings when loudly he did sue,
And he left him in the lowland...



6. Then roundabout he turned and swam to the port side,
And up unto his messmates full bitterly he cried,
"Oh, messmates, haul me up, for I'm drifting with the tide
And I'm sinking in the lowland..."
7. His mates they hauled him out, and on the deck he died,
And they rolled him in his hammock, which was so fair and wide,
And they lower'd him over gently, and he drifted with the tide,
He sank into the lowland...

NEW SOUNDS

compiled by Joanie Calem



Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! staff for style consistency or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.

ANDY MORSE

Andy's Funky ABC's

Andy's second release is a musical smorgasbord of fun and educational songs for children of all ages. Drawing from his interactive performance repertoire, Andy utilizes the talents of family members throughout this CD. With originals, favorite covers, and traditional tunes with new twists, this CD will get you dancing in the aisles. A six-piece group plays backup, and a few of the songs feature a children's chorus.

CDs are \$15 (plus s+h) and are available from Andy Morse, P.O. Box 357, Glenmont, NY 12077; phone: 518/339-4454; website: www.andysings.com.

MIKE ANDERSON

Anna's Old Boot

This CD is a wonderful combination of stories and songs, some traditional and some original. Mike plays mountain dulcimer, nose flute, kazoo, and jawharp, and his children accompany him vocally and with the spoons. This is a light-hearted presentation for little ones.

CDs are \$15 and are available from MW Productions, P.O. Box 35, Jacksonville, IL 62651; website: www.dulcimerguy.com.

LARRY LONG

I Will Be Your Friend

Larry Long has produced this new CD in partnership with Teaching Tolerance and the Southern Pov-

erty Law Center. The CD has twenty-six songs covering the themes of Honoring Traditions, Love and Friendship, Building Community, and Struggles for Justice, and features songs by many of our CMN members and friends. It comes packaged with a 100-page activity songbook, and is geared for grades two to five. Both are available free to elementary schools and teachers, religious and community centers (see below).

To order, send a request on a school letterhead, signed by a principal or administrator, to: *I Will Be Your Friend*, Teaching Tolerance, Order Department, 400 Washington Av., Montgomery, AL 36104; fax: 334/956-8486; website: www.Tolerance.org.

JUDY CAPLAN GINSBURGH

My Jewish World


Judy's newest book and CD include twenty-six songs that address Jewish concepts and values, basic Hebrew, and general learning skills. The book provides music, lyrics, and chords, activities, creative ideas, and reading resources. This set is designed to help facilitate an environment of fun and learning in the early childhood classroom.

CD and book are \$29.95, and are available from www.amazon.com, or from Judy's website, www.judymusic.com. The CD can be purchased alone for \$16.95.

KATHY TORREY

Roots of the Tree of Life

Kathy's tape has just been released on CD. It contains many singing games and action songs, mostly traditional, and includes a booklet of the words and figures of the dances.

CD is available for \$17 (including s+h) from Kathy Torrey, P.O. Box 156, Alstead, NH 03602. 

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
215/782-8258
Jenny2kind@comcast.net

The Mid-Atlantic Region had a summer picnic on July 27 at the Camden County Environmental Center. We ate, sang, explored the woods, and a good time was had by all. Planning has now begun for the 2004 CMN National Gathering in New Jersey.

SOUTHEAST

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

We meet at the Art Activity Center in Centennial Park on the first Thursday of each month from 12:00 to 1:00. We are currently in the process of selecting, finding, or creating a project we can all get excited about. We look to fall to bring some more activity.

NEW ENGLAND

Scott Kepnes
15 Laurel Street
Merrimack, NH 03054
603/429-2355
singdog@earthlink.net
Note Scott's new address.

Plans are in motion for a regional gathering in 2004. Watch this space (and the CMN website) for more details. Anyone interested in helping with this gathering can contact Janet Beatrice at 978/897-5444 or heartbeatkids@sbcglobal.net.

MIDWEST

Linda Boyle
4753 North Paulina
Chicago, IL 60640
773/271-1278
LinBoylesing@aol.com

Our June Midwest/Great Lakes weekend regional gathering in Chicago was well-attended and lively. (See the Great Lakes report.) Lin Boyle was re-elected to a fifth year as regional representative. Anna Stange stepped down as co-rep to devote her CMN volunteer time to other tasks.

The CMN Midwest Region is co-hosting the second annual "Singing Out: Singing for Peace & Social Justice" series with invited local social justice/cultural organizations. The next of these free, all-ages, sing-alongs and concerts is set for mid-November, 2003, in Chicago. A Singing Out organizing committee is forming. If you are interested in being a committee member, sharing music, helping out, or getting more information, please contact Lin Boyle.

La región medioeste de CMN, junto con otras organizaciones, anuncia la segunda serie de conciertos anuales: "Cantemos: Cantando para la Paz y Justicia Social," a empezar en noviembre en Chicago. Los conciertos están gratis, para todas edades. Un comité se forma para organizarlo. Si se interesa en ser un miembro de comité, en compartir música, ayudando, o si quiere mas información, por favor llame o escriba a Lin Boyle.

The Singing Outs are primarily music concert/sing-alongs, but will include literature tables from various social justice organizations and include dance, art, video, and skits from intergenerational groups. Programs will be bilingual (Spanish/English) where appropriate, as well as including other languages representative of the communities involved. Resource/song handouts are provided to those who attend.



Aunque los Singing Outs son primeramente conciertos de música, incluirán el baile, el arte visual, vídeo, y drama de grupos intergeneracionales y de varias culturas. Los programas serán bilingües donde este apropiado, y también incluirán otras lenguas representativas de las vecindades participantes. Paquetes de recursos/canciones se proveerán a los que asisten.

NEW YORK METRO

Sue Ribaud
520 East 76th Street, #10C
New York, NY 10021
212/737-5787
suerib@nyc.rr.com

On May 17, a dozen of us, including a few new to CMN, gathered on a lovely afternoon at Nancy Silber's house in Port Washington for a stimulating day of musical sharing. We sang rounds, harmonies, African-style cyclical songs, and songs for older kids. We had an outdoor session of circle games. A great day! Nancy Hershatter retired as CMN New York Metro Regional Representative after five years. Sue Ribaud graciously agreed to be the interim regional rep for one year, and was elected.

We're looking forward to Saturday, November 8, when we will gather in midtown Manhattan at the Turtle Bay Music School for a daylong New York Metro regional gathering, to which all are heartily invited. Turtle Bay is a well-established community music school in the East 50s. It has a small concert hall and two nice classrooms with pianos. We will get out more details as they develop, or contact Sue Ribaud or Nancy Hershatter.

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.

NORTHERN CALIFORNIA

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

The Northern California region is excited that our Southern California friends are hosting the National Gathering. See you in Los Angeles in October!

If you would like to host a song swap/workshop locally in the fall, let Lisa know.

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

We currently come together about three times a year in the Portland area for food, song, and laughter. We have a mix of teachers, parents, children, environmentalists, and performers, with most attendees fitting more than one classification. We're looking for folks who are willing to host a meeting outside the Portland area. All you have to do is find a place to meet—we'll spread the word. Contact regional reps Bonnie or Greta if you are interested.

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Regional Reports

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GREAT LAKES

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

or


Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesliezak@columbus.rr.com

The combined Midwest/Great Lakes Regional gathering at the World Folk Music Company in Chicago was a great success, full of surprises and truly excellent workshops and swaps. Old friends greeted each other and welcomed new members, and everyone went home with new vigor and new pieces for their repertoire. Early-bird gatherees had the unexpected honor of performing—under the CMN banner—at the dedication of the Art Thieme Concert Hall, a local folk venue operated by the World Folk Music Company. These folks can really pack in the crowds, and we were very pleased to present our own family community concert in Thieme Hall after the close of the gathering on Sunday. Leslie Zak was re-elected and Joanie Calem newly elected as co-reps.

Planning is underway for a series of fall-winter family concerts in the Columbus area. Interested? Please contact Joanie or Leslie to participate and/or receive information.

SOUTHERN CALIFORNIA

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

At this writing, all of our energies are going into preparations for the October 2003 national gathering in Los Angeles. We are working to make it interesting, unique, and wonderful. 

Letters to the Editor

Dear PIO!,

I had the pleasure to direct a local private school (grades preschool through third) annual production of short musical plays. This concluded a three-month gig and was this year focused on traits that foster peace, generosity, kindness, faith in ourselves, and community support. The story illustrating generosity included the "Magic Penny" as a closing song and one of the teachers asked if I would like to play "Malvina" for the performance. Sure enough, her partner had inherited one of Malvina Reynolds' guitars from his great aunt, a dear friend of our prolific mentor. Why it would not have stayed in the family is a bit mysterious to me, but it was a real tickle to hold and play it in our show. An interesting tie-in is that it was that particular performance that I had committed to the CMN fundraiser "Give-a-Gig," so in a tiny way the energy of [Malvina's] generous giving, the specific song we used, and her instrument all link my young students to CMN. Thanks, everyone, for being an important (though infrequently seen) community in my world! Knowing I'm connected to so many folks promoting life-enhancing values helps me "end up having more."

Freesia Raine, Santa Cruz, California, and online


Dear PIO!,

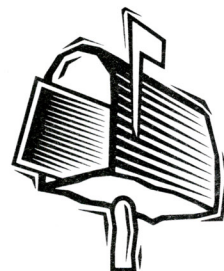
Thank you, thank you, for including that wonderful article by Laura DeCesare about "shield songs" in the Winter '03 issue. What an inspiration to read. Congratulations to Ms. DeCesare for her choice of topic for her senior honors thesis. Where can I locate a copy of her thesis, "How Can I Keep From Singing?" to read and perhaps to have a copy to read aloud to some of my college classes?

*Mrs. Barbara Cory,
Early Childhood Music Specialist,
La Quinta, California*

Dear PIO!,

Thank you for the absolutely wonderful interview with the legendary Jean Ritchie (#43, Winter 2003). She, indeed, should be recognized as one of the true pioneers of children's music. I met Jean in 1968 in Wise, Virginia. My friend Jack Wright, one of the founders of June Appal Records, organized a concert at Wise College featuring Jean, Mike Seeger, Ralph Stanley, and Dock Boggs. I was enchanted by Jean's music and stage presence and was fortunate to spend some time with her. My interest even then was in music for children, and she was so helpful and giving. I never dreamed I would someday make a career of it. This past June, I was performing at a Summer Solstice Festival in Los Angeles and Jean was the headliner. I took the opportunity to reminisce with her and thank her personally for her inspiration. We have since exchanged e-mails and I am proud to be a member of an organization that recognizes this gracious, dedicated, and extremely talented artist.

Dan Crow, Santa Monica, California 



HAY!

words and music by Peter and Ellen Allard
© 1999 80-Z Music

Peter and Ellen shared this song at a CMN song swap several summers ago. It's short, repetitive, and has hand motions, making it a great song for young children (and stressed out adults).



Musical notation for the song "HAY!" in G major (one sharp) and 4/4 time. The melody is written on a single staff with lyrics underneath. Chord symbols (D, Em, A) are placed above the staff at specific points.

The hay grows tall, the farm - ers cut it down, they
spread it all a-round, then they rake it in - to rows, then they toss it in the barn. The
cows chow down, it turns in - to fer - til - iz - er___ to make the hay grow. HAY!

HAND MOTIONS

The hay grows tall

(palms facing floor, waist-level, climb hands up on each word: hay/grows/tall)

the farmers cut it

(palms facing floor, scissor hands back and forth, right over left 2x),

down

(palms facing floor, scissor hands back and forth, left over right 2x),

they spread it all around

(palms facing floor, spread hands apart as you wiggle fingers)

then they rake it into rows

(palms face each other, move hands down as if making one chop on each word: rake/into/rows)

then they toss it in the barn.

(pretend to be shoveling hay into barn)

The cows chow down

(hands out in front of body, palms towards face, fingertips all touch 1x on each word: cows/chow/down)

it turns into fertilizer

(hold nose)

to make the hay grow

(palms facing floor, waist-level, climb hands up on each word: make/hay/grow)

HAY!

(throw arms up overhead)

It's fun to start singing this slowly and build the tempo until you're going very fast.



Announcements

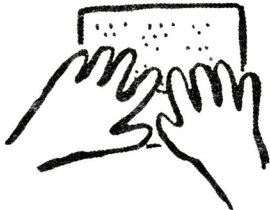
CMN Volunteer Opportunity

Project: Donor database

- Work with our central office to create it in Excel or Filemaker
- Enter accumulated data

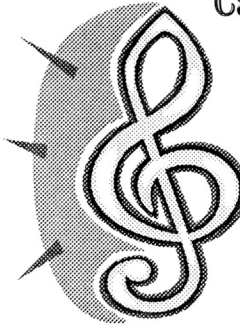
Will you help with one or both parts?

Contact Caroline at
847/733-8003 or cmnonline.org



The **CMN brochure** is now **available in Braille**, thanks to member Frank Hernandez, who transcribed it. If you know someone who is interested in children's music and reads Braille, contact the CMN office to have us send them a copy.

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,
Bonnie Lockhart
510/451-2005
bonnie@bonnielockhart.com

CMN Gift Memberships are always available

Think of giving one to a friend or teacher for a birthday, a holiday, or in appreciation. To start off their year's experience of CMN, the recipient will 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.

we would listen to opera. He would give us the scores and make us read the lyrics in the scores. These were in German, French, and Italian. And my father would say to us, "Here is what just happened; now you know this character comes and Mimi sings this wrenching song." And he would put on *La Boheme* and explain, "This is Rodolfo singing," and another time, "This is Siegfried's theme and here comesda doo da doo." We had to listen to operas and music even if the sky fell. We couldn't go out unless we had listened to opera for an hour, then we could go to bed or then we could go out—on Sunday. I grew up in an incredible household.

PIO!: What was your mom like?

Suni: Very ladylike, very calm, very centered. Totally the opposite of what the rest of the household was. She was Argentinean, but her family was Catalanian. On my father's side they were all Italians. So you had two completely different personalities. My father was a volcano and my mother was a mountain, immovable.

PIO!: Given the description of the ruckus you caused in the dorm, you seem more like your father.

Suni: But I was a very timid, very quiet person. I followed orders like no one in the world. If my mother told me to do something I would do it "to a T." I was super responsible. My cousins hated me because I was so responsible. They made fun of me and gave me a name that fol-

lowed me all my life whenever they wanted to tease me.

PIO!: Are you going to tell us what the name is?

Suni: They called me a little dictator, a short commander, for I commanded. They hated me for that. And I was always protecting the downtrodden. Once a little girl with a broken arm came to a party we had at our home. My cousins were running around this little girl and I was afraid they were going to hurt her so I forbade them to move.

PIO!: So even then you were taking care of children who were having a hard time. What is it about your own life that makes you so empathic with downtrodden people, like young people who are ill? What is it about you?

Suni: Well, I think the Catholic

continued on next page ➤

CMN Internet Services — Helping Build Community



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

Interview: Suni Paz

➔ continued from previous page

upbringing brings that out very strongly. It makes you very conscious of the other. We had servants at home and I was very aware of how they were treated even when I was very young. I think that's where it started

PIO!: Did you ever stand up to your parents on behalf of the servants?

Suni: No, because they were very well treated. My grandmother was the one that ran the house. She was a commander in every way. She was an extraordinary person, an extraordinary artist, an extraordinary cook, and an extraordinary commander. But she was worshiped, which I couldn't understand because I didn't like her very much. Her servants adored her beyond words. It was completely absurd to me.

PIO!: When you went off to university, what did you study?

Suni: Literature and Spanish. I wanted to write in Spanish, and I realized that to write, you really have to know your language inside out. I studied Spanish in Argentina. After university I went to Chile and I became a trainee advertising copywriter. I got the job by competing against other people in a writing project, and I won.

PIO!: You wrote ad copy?

Suni: Yes, for a big firm named McCann-Erickson. Back then there were two companies in Chile that were very famous in the U.S. and in Chile: Walter Thompson and McCann-Erickson. They gave the copywriters accounts that we managed. Since I was a trainee, they gave me accounts on children and cosmetics; what else? They had Coca Cola and Nescafé and other big companies, but they would not give me those. My boss and trainer, Olga Cabello, was a genius. As part of my training I had to write a story for a movie, a story for a newspa-



photo by Ramiro Fauve

Singing and performing with children.

per, and a story for a magazine, and write some ads for radio. They gave you a theme and you had to figure out what to write. They loved one story I wrote in particular. A couple of months ago I turned the same story about a ring into a short story about my life, because it was a real episode from it.

PIO!: When did you start performing songs and singing out?

Suni: I performed at all the parties we had at home or at my cousin's and then at my high school. I was the one who always played guitar and sang. I had a trio with my two brothers. We sang North American songs.

PIO!: Like what?

Suni: Sha-boom sha-boom, yadadadadadadadadadada—remember it?

PIO!: I do [we sing]. How about song-writing? Were you doing that from girlhood too?

Suni: This is what my life has been—a song. When I was twelve or thirteen years old, I wrote my first boleros—romantic songs. I was beginning to feel love in my heart

and you know I liked some boys, so therefore I began to write romantic songs. I wrote them and then I got sick of them and never sang them again. And one day I heard my sister singing this melody. I said, "What is that song you are singing all the time?" She said, "Silly, that's your song!" I didn't have the foggiest idea. I didn't recognize it. I forgot all about my romantic songs, but my sister loved them and learned them "to a T."

PIO!: When and why did you come to the United States?

Suni: I came in 1965. I had been in Chile for five years. By then, my husband was in Argentina and I was alone in Chile with my two children. I saw the political atmosphere changing in such a drastic way that I became very afraid for them. My neighbor who was an American said, "You should not stay in this country. You should come to the United States, where you will be able to live and have opportunities to study." I resisted, but he said, "No, if you come to the United States, you will be able to do anything you want. You are the kind of person who will succeed there."

And I said, "With two kids, I won't come without a contract for work." He said, "We are going to get you a contract." And he and his wife did, so I came to the United States.

PIO!: A contract with whom?

Suni: The University of California, Riverside. A doctor there was doing books on Latin American history and sociology. He was writing a thesis and he needed someone who could understand what he was writing, keep his files, work with Spanish, write letters to Spanish doctors and Spanish professors around Latin America.

PIO!: It must have been quite a change.

Suni: I was in a culture shock. To survive, I taught at elementary schools where students were studying Latin America as part of their curriculum. I came up with the idea of teaching what they were supposed to learn through songs. I offered a teacher to do that in her classroom for free, just to test out the idea and it was such an incredible success. I saw they were studying the pampas. I said well, Kansas has pampas, so you can compare them. Likewise, you have cowboys in the U.S. and we have gauchos; you have lariats, we have lassos; and we have this drum and these are the songs that are played in the plains—and I made these comparisons through songs. I began to be invited to other classes, and I ended up making a living with that.

PIO!: You taught in New York City, too, didn't you?

Suni: Yes, and the experience was unbelievable. I taught at John Jay High School in Brooklyn and after that Erasmus Hall High School, also in Brooklyn. I was good with kids. I had something special and that was the music, the healing power of music. I put those kids in my pocket because of the music. So they began giving me the worst kids possible. At John Jay the principal created a special program for

the children coming out of jail, and I was to teach them. We didn't have a classroom; we met in the basement of the school in areas separated by wooden blocks.

We had no books. I would just chat with the kids, and through the talking we were teaching. It was a fascinating experience. These kids were all broken souls, really, that's what they were, and I found a way to get to them. They saw that I wasn't a phony. Those kids see right through a phony person that pretends to feel their pain and their sorrow but doesn't really empathize with them. They read that so fast; but they also read when you are really authentically with them, that you love them, that you care for them, that you want the best for them. They read that also.

So I was very successful that way. I left for a while because there was an incident with guns and my brother said, "Oh, are you going to be there in the school, you are going to kill us all, we are worried." I left but I went back again because I realized that is what I like to do, that's what I want to do, and that's what I'm going to be doing.

PIO!: You had a successful performing career as well. You performed at major folk events and shared bills with people like Holly Near. How did that happen?

Suni: Always by chance. Like I said, when things are for you, when you are supposed to be doing them, they will happen. I never did any advertising or publicity for myself, but I never stopped singing. After I left California in 1967, I had to start all over again in New York. You know how I did it? I just opened the newspaper and I saw there was a big fair in Central Park with all kinds of singers and performers. So I called them and said, "I'm Suni Paz. I know you don't know me, but I come from California, I'm a singer, performer, songwriter. I'd like to be in your fair. If you'll give me a place, I will come." They gave me a plat-

form and I stood there and I sang, and after that some people were in the audience and they were interested in my music, and they invited me to their school and to a community center, and I began again, singing all over the place. As my career developed, I was often accompanied by cellist Marta Siegel. I've worked with her for twenty-three years, and she has been very important to me. She taught me a lot about being a professional musician. Marta was very serious with music. She didn't let me fantasize and move one inch to the sidelines. She kept me glued to what we had arranged.

PIO!: When did you first record?

Suni: The first time I *tried* to record was when I wrote a letter to Folkways. They sent me a letter right back saying, "You are not Joan Baez and you are not Pete Seeger and we only work with people who are known." I said, "Oh well, OK, I'm not going to lose any sleep. I am going to continue singing with or without Folkways; it's irrelevant, I have work to do." So I kept on singing and the teachers began asking for my materials. So one day I received a call from Moe Asch, the head of Folkways, saying, "How come you are not in our catalogue?"

PIO!: Your songs and your activities have always been value-based. In all you do, you communicate values of humanity and an empathy.

Suni: That is the core of my interest. The songs I choose, the songs I write, are all about values and feelings. Like I said in a song, I put a little bit of love and care in everything I write. They're also about self-worth. However, the best lyrics I ever wrote were in a song to garlic.

PIO!: Garlic?

Suni: To garlic.

PIO!: [laughs] Why?

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Interview: Suni Paz

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Suni: My mother's side is Catalan, and the Catalan soup is garlic soup. The Italian side of my family put garlic in spaghetti and we had to eat it, no matter what, every Thursday and Sunday. We were very Italian that way.

PIO!: A song to garlic—here is a superb example of your cross-cultural work. Again and again you have absorbed cultures and given them to others. You are like a bee. You are a pollinator.

Suni: I never thought of that term; that's very funny. I do, I call myself "Suni Paz, a bridge between cultures." I believe in cultural diversity. I believe that it's absolutely essential to cooperate, to respect other people, respect other cultures. It makes me crazy that in New York right now schools restrict the language, they restrict the vocabulary the kids can use. For first grade, one can use only this vocabulary, for second grade, only this vocabulary. You cannot use one word out of their defined, accepted vocabulary. I'm so against this. When we were little, we were able to read and to speak other languages, and we weren't afraid of words because we were given a dictionary. The adults in my life said, "You don't know the word? Use the dictionary, don't be obtuse. Try it out and we will correct it if you misuse it."

PIO!: I want to know about the great collaboration you have with Alma Flor Ada. How did you meet her?

Suni: That is another of those things in life that wasn't planned, but that was in my destiny. Part of my mission in life was to find Alma Flor Ada. She knew my work, but I didn't know her name or her poetry. We both were invited to Texas to a public library that was going to have an exhibit of books from all over the world, plus performers performing songs from different places, storytellers, all kinds of art-

ists. I gave a lecture and a musical performance. When I finished, Alma Flor introduced herself and told me that she had heard my Folkways recordings. She said, "I'd like you to read some of my poems, to see if you could put music to them." Well I'd been told that by many people and so many of the poems had turned out to be rough, uninspiring, and just not very good. I was very busy, about to leave for Argentina, and I gave her my phone number and forgot about it. The day after I got back I received a call from Alma. Alma Flor is like that: if she wants something, she goes after it relentlessly. She said, "I am here in the hotel and how about if I pass by your house and I leave my little poems there?" She kept saying "my little poems," so I kept imagining these horrible little poems.

PIO!: You thought they were going to be horrible?

Suni: Yes. I kept putting her off and she kept insisting. "Look," she said. "I'm going to come by for just a second. I'm going to put the poems in your hands, or, if that's not all right, you don't even have to open the door. I can put them right in the door." Finally I felt that I couldn't mistreat a person who was so insistent. So I said, "Okay, bring them over, I'm going to receive them and then that will have to be it because I am really very, very busy" "Okay." She was there about fifteen minutes later in a taxi and so when I opened the door I recognized her from the conference. I said, "Oh yes, okay, well, do you want to come in for a second?" As she entered she said, "Here are my little poems." They were already in an exquisite book.

PIO!: Did they strike you as special from the start?

Suni: She's unbelievable. I began reading and I said, "Did you write this?!" and she said, "Yes." "Every one of these things?" and she said, "Yes." And I said, "I can tell you right now, this is a mambo. And

this one is definitely a typical Mexican song, and we can put this type of music with this one..." And she said, "Wait, wait, wait! Let me just get my tape recorder because you have very nice ideas." She brought a tape recorder into my house and I began turning the pages and making music to the poems right then and there.

PIO!: Right on the spot?

Suni: Yes, because the poems had music inside. I was just taking the music that was inside the poems. I was thrilled! I was going out of my mind! We didn't stop until midnight. She took me to eat something and then she went to her hotel and the next day we got together in the morning and I recorded what we had done the day before on a better recorder. And she took it to a publisher; and exactly one week later, I met the head of the company in a hotel downtown on Park Avenue and we signed the contract for eighty-four songs.

PIO!: That's a lot of songs...

Suni: After I signed I thought, "God knows how I'm going to write eighty-four songs, but I'm going to do it." And when the time came, I said to myself, "Well, let's just start with this." There were six books with fourteen songs per book. Can you imagine? I began by saying, "Start in book number six and go to book number two," and then I realized I was never going to make it skipping around like that. I thought, "I'm going to have to do it like a soldier, you know. Like automat."

PIO!: One by one.

Suni: Yes, open the book to number one and start poem one; then two, then three, all the way to fourteen, then close the book and begin with book number two. And I did it like that and I arrived perfectly on time; in fact I even finished before they expected. That's what today is *Musica Amiga*.

PIO!: Didn't you two do an "ABC" for farm workers?

Suni: Oh yes. It's called *Gathering the Sun*, and I love it. Alma and I had been talking about farm workers for years. She wrote the poems and finally sent them to me and I wrote all the songs, and then nobody wanted them and they sat there for quite a long time.

Then one day she called me and said, "Now they want it," but they changed the lyrics so I had to re-write half of the songs. I love the work we did.

PIO!: What attracts you to CMN? Why have you stuck with it so long?

Suni: Well, because CMN stresses the values that I value. I have the brochure right here, right in front of me. It says, "cultural diversity, cooperation, self-esteem, peace and non-violence, social justice." That's what I want, too. Social justice, especially. I became aware of social justice when I saw the situation of the maids in Argentina and through Eva Peron, when she changed all the rules. Then, later, I became super aware in Chile.

PIO!: Could you tell us about that?

Suni: In Chile the children were birds without feathers in the streets. There were wild, wild groups of children running naked in winter in the most bitter winter, blue children.

PIO!: You saw them?

Suni: Oh yes. The first day that I went with my husband into the streets with our two babies, we stopped in a bakery. As we were about to enter, a wild group of about fifteen children swarmed in. Half of them barefooted with light little clothes, no underwear, whatsoever. The little girls were practically naked and blue; the cold was unreal. They stormed inside the bakery and begged, "Please give us something to eat." And the guy said, "Get out of here you miserable

kids!" cursed them up and down, ran after them and grabbed the head of the kid that was closest to him and kicked them out. We were astonished; we couldn't talk, and my husband and I were looking at this. Then one of the girls peed in the entrance. The owner came, red in the face, and they all ran away. We couldn't believe what we were seeing. The first thing I asked of every Chilean I could find was, "Who are these kids?" They were called "mushroom kids." They were just there. They just grew up there, hungry, crying, raped, everything you can think of that is horrible.

PIO!: How awful.

Suni: It is horrible. All the time I was in Chile you would be walking in the streets and all of a sudden you would have two or three kids at your side feeling your pockets to see if they tinkle. If they tinkle it meant you had money inside. And they will say, "a little coin, a little coin." In the beginning you will give them, but if you give to one, you would have five coming to you. So at the end you learned—which was horrible, but you had to do it—when they came to you, you would end up saying, "Get out of here, get out of here!" and push them away.

PIO!: Which makes you feel terrible.

Suni: Imagine.

PIO!: Tell us about your children.

Suni: I have two boys from my first husband, who, by the way, was a true artist, and we sang together. Singing with him was unbelievable. I can't explain that experience. And now I am sort of reliving it because one of my sons, the youngest one, Ramiro Fauve, is also a true artist. In the CD he sings with me. He is a muralist, and also a singer/songwriter. Fabulous, fantastic. Also, he is my recording engineer now. We just finished two recordings. One is *Pio-peep*. In that CD all the songs are from Latin America from the children's lore. First I do all the

songs in Spanish, followed by all the songs in English. The other is an ABC about the sea—*Coral y Espuma*—with Alma Flor's lyrics and my music.

PIO!: And your other son?

Suni: Juan Fernandez, that's his name, is also extremely musical. But he feels music through keyboard and guitar. He is a fantastic guitarist. He plays blues and he loves Herbie Hancock. In reality, I have three kids, since in this country I was married to a man for fourteen years, and he had a daughter whom I raised. So to me, Kjersten is my daughter and we love each other very much.

PIO!: Suni, do you still have time to perform, other than in hospitals?

Suni: I do a lot of performances in public libraries. Also, last year and this year I've had a contract to do eighteen classes in a school. Nine are for second to fourth graders, and the others are for kindergarten and first, and they are all bilingual. Some are all in Spanish and some are only in English, so I sing now pretty much in both languages.

PIO!: In your career as a singer/songwriter, how important was getting famous to you?

Suni: I couldn't care less.

PIO!: You've never lusted for the big time?

Suni: No, because I was offered the big time. I was offered a big contract to sing in Las Vegas and it was going to be a fantastic thing. It was going to be for grown-ups. Which is what I wanted to do then—I wanted to sing adult songs only. My big discussion with Moe Asch at Folkways was about that very subject. He said, "I want a children's album." And I said, "Well, I want an adult album." "I want a children's." We kept arguing. He said, "Ok, you give me two children's albums and then you'll have your adult album." And I said, "No,

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Interview: Suni Paz

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first I do the adult, then I do the children's." He was impressed because I dared to stand up to him. Nobody stood up to Moe Asch. Well, he loved me for that, because I have never been afraid of authority. Authority to me is moral authority, it's not power. I don't care about that. We got along famously. He was a visionary and he was right.

PIO!: *You were the little dictator just grown up, right?*

Suni: Exactly [laughs]. The most extraordinary people I have found in my life have been the most humble people in the world. You know, you give me a big name and jewels and diamonds and I sit on that, I really don't care at all, because that's not where I have found the real values of life. I've found the real values in very humble people who shared everything they had. Once when I was living in the countryside raising angora rabbits with my husband, I became very ill. This family killed a lamb, the only lamb they had. They had been raising it for months and months. When I was finally recovered, they killed it and they invited me and my husband. They had one fork and one knife. And the head of the household cut a piece of lamb, ate it, passed me the fork and knife, and I ate. It was like the last supper. It was an incredible experience. The same fork and knife kept being passed from hand to hand all round the table.

PIO!: *So getting famous hasn't mattered to you, but making music has?*

Suni: I am alive thanks to music. Music has been the one thing that has held me together. It is my glue. I don't know what I would do without music. It's the only thing that makes sense to me. Singing for children makes sense. Singing for destitute children makes even more sense. I also believe that anything can be taught through music. In

fact, in 1994, when I was teaching, I made a chart called "Spanish for Life." It was an interdisciplinary, multicultural approach to teaching Spanish from the classroom to the community through songs and poems. There is nothing you can't teach with music: math and science, health and nutrition, environment, literature, history, social sciences, geography, psychology, all the personal things, development. Everything can be taught through songs you know; songs have such a way of getting to the soul of people. The right song will make even tough, gang kids cry. I did it with "El Condor Pasa" and its beautiful Spanish lyrics.

PIO!: *You make it almost seem like music is a living thing.*


Suni: It is. Absolutely. It is a living thing. It is also the first nourishment. And when they take the music from the children or they distort the music and give them these messages that are horrifying, you are also affecting their soul. That's why I find those horrible songs that you hear, in rap and other media, so destructive.

You can transform a soul, touch it, open it up through music. I believe in the goodness of the human soul because I see that in children. Children are born and they have goodness in them, but if you destroy that, you have finished the child. You distort it and it's very hard to change it back. I used to work solely with adults and I used to be very

political, and then I asked myself, "What am I doing singing in a mirror to people who are already convinced? Why am I preaching to people that already know the canon? What am I doing?" And I began to talk to the children. They are the seeds of life. They need the nourishment. Adults don't need me. All they need is someone to tell them what they want to hear. I don't want to do it any more.

PIO!: *If you had any advice for us, those of us in CMN who offer our souls to work with children through our music, what would you say?*

Suni: I would say love them. Love them and respect them. That's all, that's all we need to do. The child has to know that you care for him, that you love him. If you love them and respect them you've got them already. But if they don't feel that love, then it's going to be very difficult to reach them or communicate with them.

Phil Hoose is a writer, conservationist, musician, father, and utterly proud long-time CMN member. He lives in Portland, Maine. 



Minutes of
national CMN
board meetings
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to be read
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Corrections

The first note of "The Little Bells" in *PIO!* #42 (Fall 2002) should be D above middle C.

Pamala Ballingham's website address was printed two different ways in *PIO!* #43 (Winter 2003). The correct address is www.earthmotherproductions.com.

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