

PASS IT ON![®]

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

ISSUE #48

Fall 2004

Bob Blue

2004 Magic Penny Award Recipient

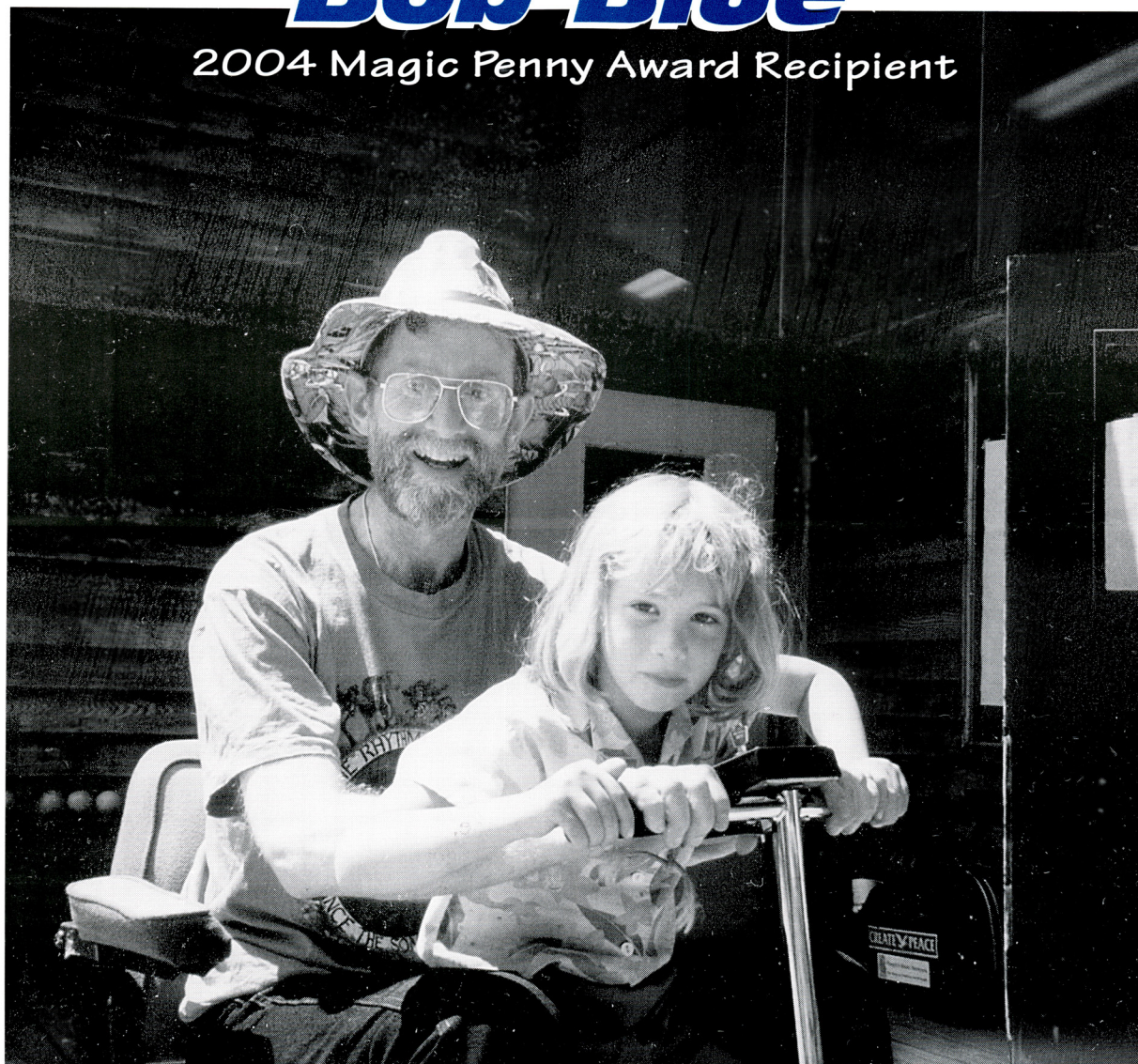


photo by Phil Hoose

Inside...

- How to Make Your First CD ■ Putting a Show Together ■
- Using the Six Traits in Songwriting ■ CMN on TV! ■
- Seven Sensational Songs (including two multicultural) ■

About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

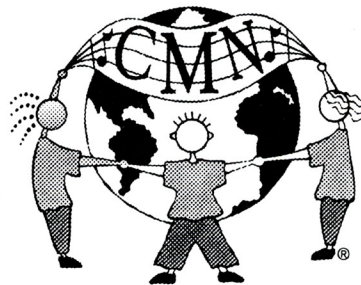
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Pam Donkin, Jenny Heitler-Klevans, Frank Hernandez, Phil Hoose, Bonnie Lockhart, Tom Pease, Ruth Pelham, Sue Ribaud, Sally Rogers, Barb Tilsen, Barbara Wright

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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News from the CMN Board

Dear CMNers,

We look forward to seeing you all at the **2004 National Conference/Gathering** near Philadelphia. Jenny Heitler-Klevans and her team of volunteers have been working hard to organize an exciting event at Appel Farm in Elmer, New Jersey. This year's gathering will start with our new attempt to reach out to teachers through an Educators Institute, which will start on Friday. For those teachers who want more of the CMN experience, they can continue for more fun (and credit) through Saturday and Sunday. (For more information on the 2004 National Conference, please see Jenny Heitler-Klevans' article on page 19.)

Our members are making connections and meeting colleagues to share ideas and songs through our **CMN member e-mail list**. If you have Web access and are not yet on the list, please consider joining by contacting Caroline Presnell at office@cmnonline.org. This list has provided a forum for dynamic discussions and the tapping of song resources, curriculum ideas, and news of events around the country. If you are wary of filling up your inbox, have no fear: you can receive messages in daily digest form.

In the on-going efforts to link the national board with the regions, we have also created a **regional reps e-mail list** to keep the lines of communication open. Thanks to board member Pam Donkin and to Caroline Presnell for seeing this through! One of the main ways to make our organization stronger is to build the regions by building membership. We hope this online community will help in our efforts.

Board member Barb Tilsen has facilitated the construction of an **online "tool box"** which, among other purposes, is also for use by the regions to develop membership. Included in this "tool box" (found on our Web site, www.cmnonline.org) are downloadable forms for promoting regional events, policy and guidelines for regional activities, flyer templates, sample press releases, and more. There is also a members "tool box" which includes guidelines for holding CMN events, downloadable CMN business cards, and other frequently-requested forms and information sheets. A board priority is to do more outreach to teachers who will find our Web site's peace resource pages useful as a source for songs and curriculum.

On another topic, members of the CMN e-mail community have vociferously advocated for another **All Songs issue of PIO!** At our board meeting, we voted unanimously to do it; but when we tried to find the people to do the huge jobs necessary to make it happen, we found ourselves at a loss. Those who worked on the last two all songs issues are no longer able to take on the tasks of setting up a selection committee, compiling the songs, etc. So, dear friends, we think this means that if the membership wants another all songs issue, you must help to find the energetic and capable volunteers to do the job. If you have suggestions or would like to find out what it entails, please contact Caroline Presnell in the CMN office (office@cmnonline.org) or *Pass It On!* editor Nancy Silber (nsms2@aol.com).

We hope that our members will consider running for **election to the board of directors of CMN**. We always need fresh thinking, new energy, and creative ideas for our growing organization. Every year, five board positions are open as present board members' three-year terms expire. You could be the next to fill one of these positions and thereby have a strong impact on the future of CMN. If you are interested, please contact Tom Pease at peasepod@wi-net.com.

See you in October at Appel Farms! 



2004 MAGIC PENNY AWARD

The Magic Penny Award, named after the song by Malvina Reynolds, is a Children's Music Network tribute to people in our community who have dedicated their lives to empowering children through music. It is the intent of CMN to give this award annually, at our national gathering, to honor the lifetime achievement of someone whose work most embodies our mission.

Shades of Blue

compiled by Jackson Gillman

I have been given the welcome task of collecting testimonials about our 2004 Magic Penny recipient, the indefatigable Bob Blue. In my case, I can add that he is also a very dear friend, and I suspect that goes for anyone who has the privilege of being in Bob's circle. It is an awesome circle, one with far-reaching ripples to many who have been taught by him, entertained by him, or just been touched by his astute writing and teaching. Bob probably has more admiring friends than any person I know, and deservedly so.

First, a little background: Bob taught second and third grade for over twenty years. When his case of multiple sclerosis advanced to the stage that prohibited his full-time employment, Bob "retired." Hah! Retirement for him gave him the opportunity to adopt a first-grade class and be a half-day volunteer in their classroom serving as teaching assistant, tutor, and all-round Guy Friday; or make that Monday-Friday. He then moved up with that same class through middle school, and would have followed them through high school had the school permitted it. Bob describes this teaching opportunity as teacher heaven—having the luxury of seeing where he is most needed, developing one-on-one relationships with the students, and without any administrative responsibilities! With his daily classroom love done, he goes home and writes more essays about his observations on students, teachers, parents, and his Blue-eyed views on life in gen-



Jackson Gillman and Bob Blue, 2004

eral. If his previously-syndicated columns continued to run weekly, he would have enough backlogged now (1,200+) for a fifth generation of readers. All the while, despite limitations of one-finger keyboarding, he continues to crank out musicals and songs, often in prolific bursts of creative energy.

Bob is a founding member of the Children's Music Network, and one of the key proponents of its egalitarian roots, as CMN has little truck with star-making machinery. Bob's quiet brilliance however, shines brightly on us all. Perhaps because of his "insider" status, it has taken us a while to point the spotlight on him; but no one could possibly deny that he is our own supernova. Those who know Bob well know that I'm not off the mark in describing him as being endearingly immodest. Bob knows he's great. But one of the things that make him so great is that he views others similarly, and he does all that he can to bring their talents to the fore.

Let me start with my own introduc-

tion to Bob. Twenty-some years ago, I attended the New England Folk Festival, having never performed there yet myself. I had heard about Bob, went to his session, and introduced myself beforehand. Bob had heard of me, too; and although he had never seen me perform, he asked if I'd do a song during his set. Gladly done, as it was the following year, and the next. I thought, "What a great guy to share his slot with me and introduce me to the festival community."

Years later, when I related our meeting and how generous he'd been to me, he revealed that one of the reasons he asked me to perform was because he lacked the energy to do a whole set, and it helped for me do something in the middle. Well, if I hadn't known Bob well enough by then, I might have felt slighted and used; but instead, his unabashed honesty prompted a great, shared laugh. I do know that Bob is one of the most generous people you could ever know. By the way, since I have become a regular performer at the festival and have done sessions called "Jackson Sings the (Bob) Blues," I have invited *him* to do the guest slot just because...well, you know...he has the energy to, and I love him.

Now, for other folks' testimonials...

An observation made by **Terri Roben** that could almost serve as a caption for the cover photo of Bob on his scooter with a young Ruby Hoose (six years old at the time?):

"At a gathering years ago, I observed some children being ignored, and bored as a result. Bob picked up on this amidst a crowd of adults



photo by Kathy Lowe

Singing along with Andy Morse and members at the 2004 New England Regional Gathering.

who didn't seem to notice. He went over to them, introduced himself, and proceeded to give them rides on his lap in his scooter. I never forgot that and have always tried to keep children in mind when I see they are being overlooked at adult gatherings."

Speaking of Hooses, when Ruby's sister Hannah Hoose was displaying a precocious talent on the keyboards, Bob gave her his electric keyboard. The one condition he requested of her was that when she felt she'd outgrown it, to *pass it on* to someone else in turn.

His generosity can also reveal itself in subtler ways, as **Ann Morse** describes: "Having known Bob for thirty-seven years, I know that he has the power to make dreams come true. One day, quite a few years ago, I casually mentioned to him that I had just had an unusual dream in which a purple spotted ocelot was perched in a tree outside my window. As usual, he listened attentively, and our conversation easily drifted from one topic to the next. At the time, Bob was in the process of writing a musical based on *Alice in*

Wonderland at an elementary school in Wellesley [Massachusetts] where he taught. One day, I dropped in on a rehearsal and was quite astounded at what I found. I walked in just as the dodo bird was lamenting his extinction to an unsympathetic creature, 'a purple spotted ocelot' to be precise (a character never previously associated with *Alice in Wonderland*). The purple spotted ocelot was saying, 'Dodo, you think you have it bad because you're extinct. Well, at least you once lived. I, on the other hand, never even existed!' I can attest that Bob's fertile imagination and ability to generously weave his friends and ideas into his clever songs, plays, or essays, honors our thoughts and empowers us by permitting us to see the purple spotted ocelots of our dreams."

Joanne Hammil: "When I first moved to Boston, in 1980, I went to a folk venue to check out 'the scene.' The featured performer was Betsy Rose, and she opened her set with 'Erica Levine.' I was blown away by the great song—the quirky, delightful way the story was told, the wisdom and humor through-

out, and the way the words not only scanned perfectly but were exactly the right amount to tell the essence of this modern ballad. When she said she thought it was written by a local teacher named Bob Blue, I thought, 'Wow, I wonder if this teacher/writer is someone I could hear directly someday!' If I had known then that Bob and I would become great friends and colleagues, sharing many years together of joy, mutual inspiration, monthly Boston Songwriters meetings, dinners, talks, ideas, concerts, CMN Board meetings, and help to each other in everything from moving our homes to moving our hearts, I surely would have thought my fortunes could not be greater. Now I *know* that. Bob—his music, his thinking, and his friendship—has enriched my life and my fortunes beyond measure."

Lin Boyle: "Five years ago when my partner and I had our commitment ceremony, there was music throughout, including Stuart Stotts' and Bruce O'Brien's. Our wedding program began with a quote from 'Erica Levine': 'A happy-ever-after-life was not what they got, but they tended to be happy more often than not.' It's one of my partner's favorite songs—and mine."

Kim Wallach: "I first met Bob on a contra dance cruise in Boston Harbor. During the break, Tod Whittemore and I sang a yodeling duet (don't ask) after which Bob, assuming (I think) that this was an open mike, sat down at the piano and sang 'The Ballad of Erica Levine.' I loved the song, introduced myself to Bob and asked if I could learn it, and if he had any more songs. I think he said he didn't yet, but would soon, and that he had just written this for a wedding. As we got to know each other, Bob later told me that I had taught guitar to one of his students, and that the piano teacher in 'Erica Levine' was

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THE LITTLE ENGINE THAT COULDN'T

words and music by Bob Blue

© 2004

After spending a few years worrying several personal care attendants and van drivers; his two daughters; several parents; teachers, and children; many strangers; and—finally—himself, Bob wrote this song the day he realized that he was indeed disabled. He says the song is part of reclaiming the word “crippled.”

G C

1. Have you heard the sto - ry a - bout the brave en - gine that

G C D7 G

climbed to the top of a hill? If not, please don't wor - ry; it's

C G D7 G

told all the time, so there's still a good chance that you will.

Have you heard the story about the brave engine
That climbed to the top of a hill?
If not, please don't worry; it's told all the time,
So there's still a good chance that you will.

There once was an engine, (no not the same engine)
That tried, but did not have success.
The more the poor engine kept huffing and puffing,
The less it could do it—the less!

In Engine School, this little engine had done all his homework.
He'd tried to do well on each test,
Believing what all of his teachers had told him—
That all they required was his “best.”

The engine that could did so well in that school
That he rarely got worse than straight A's.
His teachers believed that he studied so hard,
And they all gave him honors and praise.

The engine that couldn't was not very happy;
He thought of himself as no good.
He didn't know why Engine School seemed so easy—
Such fun, to the engine that could.

That's why, when they needed a brave volunteer
For that awful, impossible climb,
He started repeating, “I think I can,”
Thinking he really could do it, this time.

“I think I can” wasn't so right for this challenge.
A much better mantra would be,
“I know I cannot,” since the hill was too steep,
Which one glance would let anyone see.

That “hill” was a mountain! Last year they decided
To build a long tunnel—down low.
If anyone wants to go up to the summit,
The road is the best way to go.

The engine that couldn't was still a good engine.
It did just fine pulling a train,
As long as the places it went could be reached
Via good tracks, and level terrain.

If not, then this wasn't the engine to use.
There were other ones up to the task.
If asked, it just might volunteer, so
I think that it's better to simply not ask.

I don't think whoever is reading these words
Is a person in charge of a train.
For all I know, people don't run them;
They're run by computers, and hard to maintain.

The engine that could was a fine little engine.
I'm very impressed that he could.
But engines that can't should admit that they can't;
They would be better off if they would.

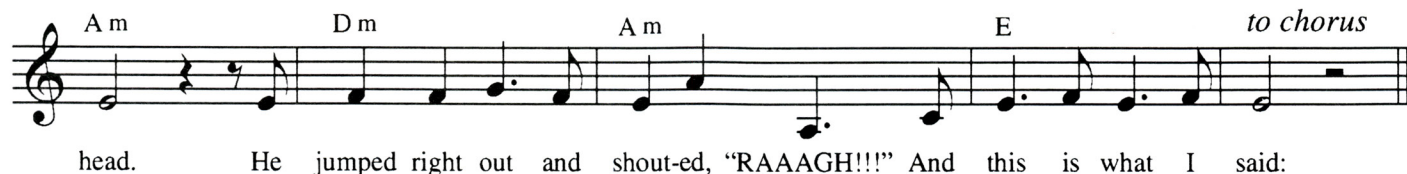


I'M NOT SCARED

words and music by Bob Blue
© 1984

Bob wrote this song in 1984, when he was teaching elementary school. The day after Halloween, the kids came to school full of sugar and mumbling to each other "Were you scared? I wasn't scared." They inspired him to write the song, which he sang with his classes for twenty-two of his twenty-three years' teaching. One year he didn't use it because one child was too scared.

Chorus



Chorus:

I'm not scared, I'm not scared
See this smile upon my face?
That proves that I'm not scared.

1. I went into a big, dark house, I went there by myself.
It looked to me as if it had a ghost on every shelf.
A friend of mine was hiding there,
And then I saw his head.
He jumped right out and shouted, "RAAAAAGH!"
And this is what I said: *(to chorus)*

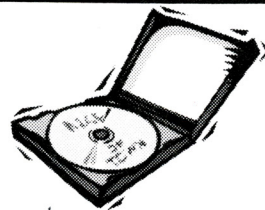
2. One night when camping in the woods
I heard a spooky sound.
I slipped out of my sleeping bag to take a look around.
The night was dark, the shadows deep:
A spooky, creepy night.
And here's the song I shouted out
While shivering with fright: *(to chorus)*

3. When I go out on Halloween
the spooks will be out, too.
And so I think I'll watch my step,
And so, I think, should you.
And if I get a little scared,
I'll keep in mind this song.
We're gonna sing it one more time,
So you'd better sing along. *(to chorus)*



Making Your First Album: A Producer's Guide for Musicians

by Steve Schuch



People are drawn to make recordings for many different reasons. Sometimes it's to advance (or start) a career. Sometimes it's to give life to new songs or share the music with a wider audience. On a personal level, it can be a memorable creative experience. Most musicians find they improve their craft (and expand their ears) over the course of a recording project. Pieces take on new life as guest musicians add their ideas, while the producer and engineer try to capture the very best performance you (and your guest musicians) have ever given.

When people ask me about producing their first recording, I usually reply with questions of my own. The first, after I request them to play a couple of songs they're thinking of recording, is about their goals for the project: not my goals, not someone else's, but theirs. Everything hinges on these goals. This applies to the planning stages, the actual work in the recording studio, and postproduction advice on marketing and promotion. For instance, let's say you just wrote a song with some enthusiastic fourth graders as part of a residency. If your goal is simply for everyone at the school to be able to hear it, you might make a live recording with just you and the kids. No studio overdubbing, no mixing and mastering. You could put an MP3 file of the song at your Web site or the school's Web site for everyone to download. You could also do a small run of CDs with the song. A simple live recording also works well for demos. But what if you want a professional CD good enough to get radio airplay, to sell in stores, maybe submit for possible grants and awards? In that case, you're probably best off mak-

ing a professional studio recording.

Some artists self-produce their recordings. That can work, up to a point. But in most cases, it really helps to have the guidance of someone who knows their way around the recording studio. It is also very difficult for most artists to keep perspective as they get deeper into the project, especially if they've also written and arranged most of the material. Studio time is expensive. You are going to live with the final recording for a long time. Make the most of it. You may want to hire a producer to help with part or the entire project. All of which goes back to your goals.

The Big Picture, Goals and Zen

Here are some more questions I ask people who come to me with their recording projects:

- Why do you want to make this recording?
- How much of this is about process (experience, personal growth, etc.), and how much about product (the finished recording, career advancement, etc.)?
- How would you define success as it relates to making your first album?
- Is there someone else (e.g., record company, spouse) who has a stake in this recording project?
- What other commitments will you have to juggle while all this is taking place?
- Target Audience: Whom are you making this for?
- Other (Zen what?)

Budgets and Costs

These days the actual manufactur-

ing of CDs is remarkably quick and cheap. Most duplication plants can turn out CDs with cover and booklet in a month's time for about one dollar per CD. The work that goes into a successful recording is another matter. Take the time you need.

Any given album can be done many different ways. A simple live concert recording with no overdubs or fixes may cost under \$1,000. You might even get decent results with a couple of well-placed quality microphones and a mini-disc recorder. A medium studio project may run \$5,000 to \$15,000. Then there are major albums such as Paul Simon's *Graceland* that took four years and upwards of \$600,000! Most folks find they go over budget, no matter how big or small the project, so allow yourself some cushion if possible.

Steps Along the Way

I've seen projects take anywhere from three months to three years, start to finish. There are many aspects to making a recording that you will have to consider, some of which are listed here. If you're working with a producer, discuss which areas you want help with and which ones you can manage on your own.

- Selecting pieces
- Preparing lead sheets (or at least double-spaced lyric sheets with chords). These are enormously helpful for other musicians, producer, engineer, and others.
- Working out arrangements, hiring musicians and booking studio time
- Rehearsing
- Studio recording time

- Studio mixing time
- Studio mastering time
- Preparing CD artwork, liner notes, credits, and printing CD booklet and back cover
- Duplicating the finished CDs/tapes
- Any promotion/marketing?

From the Legal Affairs Department

I'm a musician, not a lawyer. For real legal matters, get a real attorney who specializes in the area you need. But here are a few basics to get started:

- Get permission and proper credits for any songs that aren't yours.
- If recording original material, register your songs with the Library of Congress Copyright Office.
- Consider becoming an ASCAP or BMI member.
- If you're naming your own micro record company, make sure there are no legal conflicts with the name you've chosen. At a minimum, register your "company" name with your state's business division. If you plan to sell your CDs nationally, consider getting a federal trademark. It's much better to do this before getting threatened with a lawsuit afterward.

Final Thoughts and Several Really Good Tips

A graphic designer once told me, "No deadline is ever final until the client is out of money." By and large, she is right. And when it comes to advice on making a recording, there's no end to the discussion. There are full-length books on this subject, but here are my personal tips:


- Try to identify what catches your ear on one of your favorite recordings. What makes an album grow on you over time?
- Some songs are catchy right away, while others are more subtle and take a little longer before people fall in love with them. There's a place for both kinds. On repeated listening, some of the "catchy" songs may wear thin unless they're balanced by some of the quieter keepers. Beauty doesn't grow old in a hurry. Bubblegum does.
- Look for subtlety. In lyrics, listen for the unobvious rhyme or image. Poets love metaphors and allusions. Why? Because the indirect way of speaking about something is often more powerful, leaves a bit more to each listener's own imagination, than if everything is spelled out in black and white. Listen for musical equivalents of these literary devices in really well done arrangements, too.
- Play your songs as much as possible for live audiences before recording them for keeps in the studio. You'll learn a lot about timing, delivery, maybe even some alternate lyrics or chord changes. When people come up to you after a show to ask, "Which recording is that song on?" you know you're on the right track with that song.
- Most audiences like to hear at least a few familiar tunes they already recognize amidst a program that has a lot of original or lesser-known tunes. Unless you're really, really famous, or a truly exceptional songwriter or composer, it's often advisable to find a mix of familiar and new. This applies both to live shows and studio projects. The variety of other songwriters helps too.
- If you're primarily a solo acoustic musician, be careful about studio effects that make your recorded sound too different from your live sound. Variety is nice: you don't need to go solo all the way. But don't make so many pseudo-band arrangements that audiences will be disappointed when you play live.
- Avoid using any sound as formulaic fill, which is often a sign of a weak piece and/or unimaginative arranging. Synthesizer and percussion are easy traps to fall into. A good song can stand on its own.
- Strike a balance among different kinds of melodies, tempos, rhythms, keys, themes, instrumentation. Variety is good. On the other hand, pieces shouldn't sound so wildly different that the album feels incoherent.
- Rehearse carefully prior to hitting the studio, especially if you're bringing in musicians with limited studio experience.
- If you're not used to working with click tracks and singing in tune while wearing headphones, buy a metronome, an inexpensive multitrack recorder, and microphones to practice with at home. The several hundred dollars spent here will save you thousands later in the studio. You can also use these items for making work tapes for the other musicians.
- Visit the studio ahead of time. Get to know the recording engineer, maybe even pay for an hour's time to make some rough demos. That way when it's time to record in earnest, you'll already know what to expect and feel more at home.
- If using children on a recording, it helps to get a crew that is used to singing together already. Also make sure they are a good match for the songs and sound you have in mind. Most five-year-olds, no matter how cute, can't sing rounds in tune the way nine-year-olds can.
- Hire the best musicians you can.

continued on next page ➤

Someone who plays great parts on one or two takes is worth their weight in gold. Also, parts that go down smoothly, with minimal fuss and editing, will save you money and aggravation when it comes time to mix and master. Better to pay once for something really good than to keep bleeding for something that's never quite right.

- Graphics and packaging count a lot. People see the cover before they ever hear (or decide to buy) the music inside. If you're being careful with the music, make sure the cover and CD booklet reflect that. Work with a good graphics designer. If you plan to sell in stores, be sure to include a UPC barcode (most CD plants can provide these to your designer).
- If there's a chance your mailing address might change in the coming years, consider leaving your home address out of the CD and booklet. Likewise if you have concerns about your privacy or personal safety. Instead, print your Web site address, which will always be there no matter where you go. It's also possible to get an 800 phone number that will follow you in the event you move.

Have fun with the project! Remember, in the end, it's about the music and the songs. Good luck with your recording. If I can be of more help, let me know.

Steve Schuch is a musician, author, songwriter, and storyteller. He has made seven CDs. A former Audubon naturalist and Peace Corps volunteer, he lives on a farm with his wife and various creatures. 

Putting A Show Together

by Johnette Downing

When is the best time to put a new show together? Now! Developing a new show can bring many positive results. Planning a new show expands your repertoire, keeps you growing as an artist, offers something new to your regular and new clients, expands your marketability, helps you flex your artistic muscles by challenging you to reach higher, allows you to bring a new message to children, and teaches children something new. Here are a few things you should consider when developing a new show for children.

Sharing Your Message

Most of us have something we want to say to children, whether it is something about our art form, our interests, world issues, or our hopes for the future. This is a good place to begin developing a new show. If the message comes from the heart and is communicated with respectful understanding of children, it will touch other hearts. A message is most effective when delivered in subtle ways. Being preachy or pushing the hard sell will not work with children. If you are a great example of your message, or a role model for it, the children will embrace your message whether they agree with it or not, because they will respect the fact that you feel passionately about the work you are presenting.

Building A Theme

Build a theme around your message. Add songs, stories, dances, facts, history, quotes, or other materials and information that relate to the theme. A theme adds substance to your message and gives your program a direction. Venues that hire children's artists generally like thematic programs and will appreciate your program having a point or direction.

Gathering Information and Resources

Gather information and material from books, magazines, discographies, experts, fellow artists, and the Internet to build upon your theme. A wealth of information is at your fingertips through our own CMN community, with our e-mail discussion group, song swaps, regional gatherings, conferences, the *Membership Directory*, and much more.

Determining Audience Age

Decide what age your material suits and what age group you prefer, to make the program age-appropriate. Have additional material to suit other ages just in case you find yourself in front of a much younger or older audience than you expected. You can also make adjustments to suit audience age by simplifying or expanding the language.

Making Them Think

Include educational content to give your program a strong foundation. Consider how your program fits into the curriculum areas such as science, language arts, fine arts, history, math, and social studies, and how your program meets certain curriculum guidelines, standards, and benchmarks. Create clever ways of including educational content into the program other than through long speeches. Use educational content as song lyrics in various interactive ways such as call and response, question/answer, riddles, and rhymes. Use props, instruments, photographs, signs, charts, maps, or multimedia elements to illustrate your educational content. If done cleverly, children will learn the information and message you are presenting to them without being aware that they are learning. Edu-

cational content has more impact when presented in subtle ways. Learning something new is and should be fun and exciting.

Making Them Smile

Equally important to educational content is the entertainment value of a program. If it is fun, children will learn. Add humor, surprises, challenges, gags, or other elements to your art form to spice up the entertainment value of the program. If you can make them think and make them smile, you have combined a nice mix of educational content and entertainment value.

Getting the Audience Involved

A success indicator with child audiences is audience participation. Children learn by doing, and they will get more out of your program if they are involved in a positive way. Be specific and give clear instructions as to what you would like them to do and how you are asking the audience to participate. Think about the pros and cons of what you want the audience to do before you present it on stage. What may sound like a good idea at home may not necessarily be a good idea with 300 children. Create fun by adding singing, dancing, snapping, clapping, tapping, and other parts for the audience. Be prepared, but also be flexible to "go with the flow" when the children spontaneously create their own parts that take the show in a fresh and exciting direction.

Managing the Audience

Your show cannot be a success if you allow your audience to get out of control. Develop methods for calming things down and pepping things up when necessary. Positive words and actions work best. Focusing, acknowledging and complimenting appropriate behav-



photo by Thom Bennett

Johnette and friends during the filming of the Good Morning Atlanta program

ior is a good place to start. Vary the program to include both calming and exciting material. Too much high-energy material works the audience into a frenzy while too much low-energy material puts the audience to sleep. When you see the audience getting restless, move on to something new and get them involved in a positive way. Learn from preschool teachers who are usually experts in innovative ways of settling down little ones in a gentle manner. It is often helpful to think of a program as a wave with highs and lows moving toward a final grand splash. In the school setting, you may consider ending the program with a calming goodbye song. Teachers will appreciate your not sending the children back to class "jazzed up."


Offering Study Guides

Put your program information in a fun and brief study guide to give to the venue staff. Study guides enhance the learning experience by giving the staff pertinent information about you, your art form, the program you are going to present and the educational value of your presentation. Mention how your program meets certain curriculum standards and benchmarks. Study guides should also include pre- and

post-performance enrichment activities to expand the life of the learning experience beyond the limited time you have in front of the audience. A resource list is helpful to include for those who are interested in more in-depth study of your art form and the information you presented. (For more information about study guides, please see my previous article in *PIO!* #43.)

Polishing The Show

Give your new program a test run or two (or three) to iron out the kinks. Pay attention to the flow and dynamics of the program as well as how the children are reacting to the material. Keep what works and revise, refine, or throw out what doesn't. Homing in on the best method and order to present your material is key to making your new show a success. Most of all, enjoy what you do and believe in what you present. You and your show just may make a difference in a young child's life.

Johnette Downing is a singer, songwriter, children's musician, haiku poet, and author. She is the editor of Applause!, cofounder of Independent Children's Artist Network, and cofounder of the New Orleans Haiku Society. 

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photo by Thom Bennett

Johnette Downing

Finding Joy with Music Together

by Amy Conley

One morning over my coffee cup, a purple ad jumped out at me in *Mothering* magazine for Music Together teacher training programs. It was a simple and beautiful block print of a parent playing musical instruments with an infant and a toddler, and I decided this might be a great organization. (After all, look where they were advertising: a magazine that promotes healthy living and empowerment for children and their families.) Soon I took an introductory training day with my daughter, then an infant, and two years later I was back for another two days of training. After working as a preschool music specialist and parent/child music teacher for fifteen years, I was overjoyed to find other people who were doing what I had tried to do and had the scientific research to back up their work. Not only that, but the books and CDs for home use were beautiful to the eye and ear. I would never have to type out lyrics again. And best of all, there was a huge network of people all doing the same thing: teaching music to parents and children whose ages range from birth through four years. I became a licensed Music Together teacher and opened the first Music Together center in New Hampshire in 1997. (There are now over seven in New Hampshire and hundreds worldwide.)

Other programs have tried to lure me to their music companies with glossy flyers in the mail, but there is something pure about Music Together that attracts me. The Center for Music and Young Children, developer of Music Together, was founded in 1985. CMYC is committed to helping families, caregivers, early childhood professionals, and music educators rediscover the pleasure and educational value of informal musical experiences. They

emphasize family participation in spontaneous musical activity occurring within the context of daily life rather than within traditional performances. CMYC recognizes that *all* children are musical and that every child needs a stimulating, supportive music environment to achieve basic competence in the wonderful human capacity for music-making. (Basic music competence would be defined as being able to sing in tune and stay with the rhythm or "keep the beat.")

certain music skills. Some children never achieve basic music competence because they do not have adequate experience in music. This is becoming more and more common as music-making becomes less important in our culture and family life. Almost all of the musicians I know remember from their childhood singing with relatives at parties and family gatherings. This music developed a closeness, and this human closeness also developed a love for music. At gather-



photo by Amy Conley

Moms and children enjoy Music Together

The research done by CMYC founders Kenneth K. Guilmartin and Lili M. Levinowitz, PhD, and others indicates that this competence can be acquired at an early age if children are given the right musical environment. After the age of six, and even more so after nine, research has shown that permanent changes in the brain make it more difficult for children to acquire

ings, my uncles and aunts used to sing "I've Been Working on the Railroad" in four-part harmony. They didn't even think of this as a "children's song"; it was just a great harmony song. I grew up loving harmony and music—is that a surprise? Since I loved it, I worked at it. It wasn't a "talent" thing; it was simply a way of life.

Young children naturally want to

be like their parents and enjoy the same things they do. If the parents swim, the children will; if the parents read, the children will; if the parents make music, the children will, too. In our classes, it is really the parent/caregiver who is the student, for the teacher is leading the parent to discover the joys of singing/dancing, and they then pass that joy on to their children.


It is this empowering aspect of Music Together that most attracts me. Many people in this generation of parents (along with other generations) have been affected by the high-tech music production that has come to dominate our culture: on our CDs, our televisions, movies, and in the air wherever we go when recorded music is playing. It seems to me that people now let the "professionals" make music and have given it up as a cultural art form. Instead of playing our own music and dancing, we go to concerts, ballets, play music in the car, and practice other passive music activities. And many people are actually afraid to sing. I'm sure as CMN members some of you have seen this with adults, and with children when they reach a certain age. As performers and teachers we can sometimes draw music out of them, and when that happens, it is wonderful. So it is in class, when par-

ents start letting down their guards and opening up their voices. It happens gradually and is one of my great joys in class. As we sing in a group, parents hear how nice that sounds, and begin to enjoy their singing more as it gets louder and more relaxed; hence, improving the sound as well. Teachers emphasize the fun of singing, not the quality of the voices. It is the meaning of singing a lullaby ("I love you") that is important here, not the vocal pitch. It is the meaning of dancing with the children ("I love having fun with you and playing with you") that is important, not whether we do the right steps. Parents are thus empowered to use and enjoy music on a daily basis, whether they sound like the radio or not.

In today's world, even the youngest children are lured away from music-making and other wholesome play by video games, computers, movies, and television, not to mention the Game Boys or portable players that are attached to many children. Few parents find, look at, or heed the research that tells of the damaging effects of these activities. Each Music Together songbook introduction states, "One of the goals of Music Together is to bring music back to family life. Can you imagine sitting around as a family and singing instead of watching TV or play-

ing computer games? As technology increases, the importance of non-technical group interaction also increases, especially at home." As I teach Music Together classes in my own center, I am able to bring up these topics and share information about child development—helping parents to create a healthy and happy family. There is also freedom within the curriculum for teachers to present their own songs and activities, so I get to share some of the wonderful CMN music and ideas in classes.

It was twenty years ago that CMN members Kim Wallach and Sandy Pliskin led a workshop on "performing/teaching music for children as a career" in Brookline, Massachusetts. I walked out with confidence to begin my dream. Seven years ago Music Together empowered me to expand that dream. As Bob Franke wrote in the song "Thanksgiving Eve": "What can you do with your days but work and hope/ Let your dreams bind your work to your play?/ What can you do with each moment of your life/ but love 'til you've loved it away?" May we all find ways to bind our work to our play.

Amy Conley lives in Milford, New Hampshire. She has recorded two collections of children's songs and is a CMN regional co-representative for New England. 

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Six-Trait Songwriting

by Billy Grisack

My Story

Once upon a time a there was a small boy who asked his dad, a rock and roll guitarist, to visit his kindergarten class for "show and tell." The letter of the day was "M" and he wanted to bring in a "musician." I was that dad, and that was the day my life changed forever.

Shortly after the first visit to my son's school, I was asked back by the students and teachers on a regular basis. I began writing original songs for kids, and within a few months I was performing at schools and libraries for a living, leaving my rock band days behind me. Then one day I was asked if I could write a song to help teach kids the Six Traits of Good Writing. I had no idea what "Six Traits" were, but I agreed to research it. When I learned what the six traits were, I realized that the same principles could be applied with equal success to writing songs, so I wrote "Let's Go Writing." This song became the basis for an artist-in-residency program that now makes up over half of my bookings.

What are the Six Traits?

The concept of breaking down the components, or traits, of writing was first developed at the Northwest Regional Educational Laboratory (NWREL) in Portland, Oregon. Over the last decade and a half its popularity has grown exponentially. Many states and districts have mandated its use via classroom practices, assessments, and evaluations, and curriculum products. Here is a quick mini-definition for each trait:

- **IDEAS:** Clear, focused content packed with details, details, details!
- **ORGANIZATION:** The order makes sense; use strong transition words and a clear beginning, middle, and ending.
- **VOICE:** Writing that is active and engaging for the reader
- **WORD CHOICE:** Choosing the right word or words to convey a message, idea, or feeling
- **SENTENCE FLUENCY:** Sentences are clear, concise, and of varying lengths.
- **CONVENTIONS:** Proper usage of grammar, punctuation, and spelling

There is actually a seventh trait called "Presentation," but the funny thing is that when all seven traits are used it is not called "Seven-Trait Writing" but "Six-Plus One Traits Writing." (Go figure.) Presentation is a key element in all of my workshops and residencies because presentation is the way the final product looks.

If it is a book, how will it be published? What size paper and stock? Will there be graphics and photos? What are the fonts and layout? It is the *design* of the final piece. I will explain how I use this "extra" trait later in the article.

Six-Trait Songwriting Program

The Six-Trait songwriting residency I created runs for a total of five days, and there can be up to five group sessions per day. Each group creates a complete song using the six traits of good writing. The songs are always directly related to classroom topics, school experiences, or a current area of study. So far, the topics students have written about have included science, social studies, math, reading, diversity, nutrition, art, music, physical education, homework, testing, friendship, the last day of school, field trips, and even commentaries about the horrors of war and the holocaust.

On my first day at a new school I perform a school-wide concert. Next, I meet with students and help them create lyrics using the traits of Ideas, Organization, and Voice. Since my program is a literacy program, I choose not to focus on music right away; instead, we first focus on words and storytelling. After we have decided on the topic and supporting details, we begin to organize our story by sorting out the details into a beginning, middle, and end. Once this has been accomplished, we are ready to talk about music.

We read the first draft of the lyrics together, and then, using the trait of Voice, we let the words determine the best musical style. We discuss musical styles and I use my computer system to play fully orchestrated versions of many different styles. So far, the most popular styles have been rap, rock, country, or one of the two new favorites, hip-hop or disco. Chords and a melody are added to the lyrics. As the days roll quickly by, we apply the traits of Word Choice and Sentence Fluency to finalize the lyrics. On the last day we go over the trait of Conventions, check over the printed lead sheet for errors, and discuss how the six traits were used in the songwriting process.

Getting Ready for the "BIG SHOW"

During the residency we give each group a "band name" and brainstorm ideas for what kind or type of presentation each band should have at the final family concert. Some bands dress in the style of the music (rap or cowboy clothes, e.g.), make props that go with their songs, or even create choreography. These extra steps help cement the writing skills and traits the children have learned during the program. Finally, the residency concludes with each group recording their song using my mobile recording studio, followed by an evening family performance. I use a computer-based digital recording system that allows me to program bass, drums, and keyboard sounds in the style the



photo by Rick Gerke

Mr. Billy calls on a participant during a family concert.


kids have voted on during the week. On our final day together, I add my guitar parts and the children's voices. This track is then edited into two versions: one for the CD and another to be used as a backing accompaniment track when each class performs their songs onstage with me at a final evening family concert.

We take orders for a special Six-Trait song school CD and occasionally a DVD of the final live concert. Depending on the size of the school I usually sell between 100 and 200 student-created CDs at each event. We usually perform our final show in the school gym, but on special occasions we get to use an auditorium or even a theater. A recent show was at a local theater with over 2,200 people attending, not counting the kids.

Conclusion

Since many schools in the U.S.A. use the Six-Traits system, CMN members can teach kids songwriting skills in a fun and exciting way. From a marketing perspective, it seems to be easier to book residencies that work cooperatively with a school's curriculum, initiatives, and objectives. The Six-Traits model is a winner and can be adapted to any songwriting programs you already have in place. Please feel free to use my Six-Traits song in your programs.

More information about Six Traits can be found at www.misterbilly.com, www.nwrel.org, www.6traits.cyberspaces.net, www.teachercreated.com, and <http://teachers.net/archive/sixtraitsarchive.html>.

William Charles Grisack III, known professionally as Mr. Billy, is a third-generation career musician with a background in marketing. When not teaching, speaking, or making music, Billy spends every second he can with his children Wil (8), Taelor (5), and his wife Cathi. 

Do you have a story to share?

I'm working on a project to collect stories about the song "We Shall Overcome." I'm interviewing people and gathering written accounts of memories of places and times when the song has been used powerfully, especially as part of social activism. I think that the song has a unique place in U.S. history, and it could be a great prism for focusing attention on both the civil rights movement and the role of music in social change. Please send me your contact information or stories. Thank you.

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Madison, WI 53704
stuart@stotts.com



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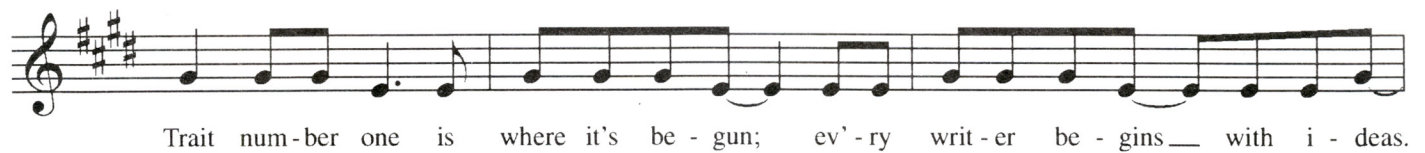
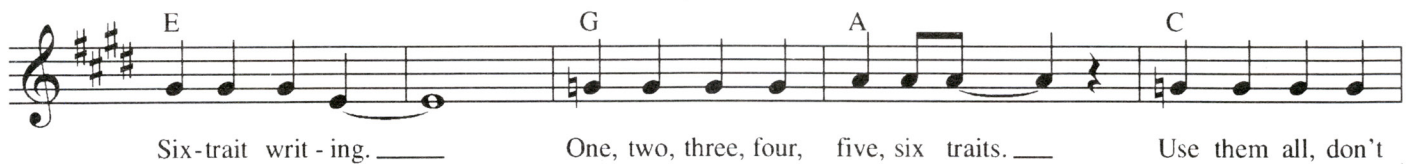
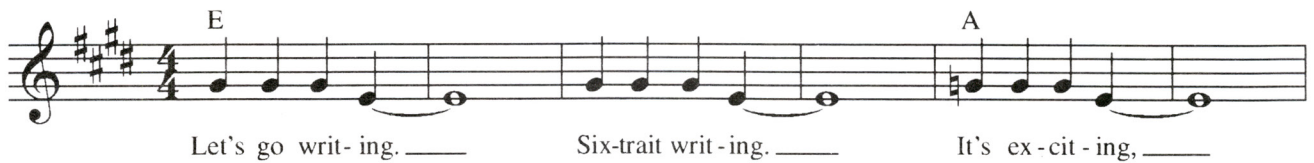
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LET'S GO WRITING

words and music by Billy Grisack
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rock beat



Let's Go Writing

➡ continued from previous page



Trait num-ber five keeps your writ-ing a - live;___ it's called sen-tence flu - en - cy. ___



Trait num-ber six is the last big fix,___ re-write and proof - read. ___ Con -



ven-tions is the way to make good work great. Now you know___ all___ six-traits!



Let's go writ - ing. ___ Six-trait writ - ing. ___ It's ex - cit - ing, ___



Six-trait writ - ing. ___ One, two, three, four, five, six traits. ___ Use them all, don't



hes - i - tate. ___ When you're writ - ing, ___ use six - trait writ - ing. ___

Let's go writing.
Six-trait writing.
It's exciting,
Six-trait writing.
One, two, three, four, five, six traits.
Use them all, don't hesitate.
When you're writing,
Use six-trait writing.

Trait number one is where it's begun;
Every writer begins with ideas.
Trait number two is important too;
It's no surprise you have to organize!
Next find your voice, work on word choice.
That makes four, but wait, there's more!
Two more! Plus Four!

Trait number five keeps your writing alive;
It's called sentence fluency.
Trait number six is the last big fix, rewrite and proofread.
Conventions is the way to make good work great.
Now you know all six traits!

Let's go writing.
Six-trait writing.
It's exciting,
Six-trait Writing.
One, two, three, four, five, six traits
Use them all, don't hesitate.
When you're writing,
Use six-trait writing.



"Wade in the Water"

An Underground Railroad Quilt

created and stitched by Susan D. Hopkins

My Underground Railroad Quilt is based upon several passions:

- The history of Quakers and the Underground Railroad
- The African American spirituals as connected to freedom
- Quilting as a way of storytelling

Several activities and experiences merged to support my creation of the quilt, which I would ultimately title "Wade in the Water":

1. At the Friends General Conference, 2003, I took Nancy Jordan's workshop "Quilting and the Underground Railroad." It was based upon the book *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*, by Jacqueline Tobin and Raymond Dobard.
2. Earlier that summer I read the book *Stitching Stars: The Story Quilts of Harriet Powers*, by Mary Lyons, and was intrigued and delighted by the expressive Bible story quilts made years ago by Harriet Powers.
3. At a Children's Music Network regional gathering, Deborah Pittman layered three African American spirituals together ("Wade in the Water," "I Want to Die Easy when I Die," and "Sometimes I Feel Like a Motherless Child") to create a collage of harmonious spiritual music in a group singing tradition.

The quilt began as a single block depicting the story and song "Follow the Drinking Gourd" as stitched in the appliquéd style modeled by Harriet Powers. It shows Peg Leg Joe leading the slaves out of the river to freedom guided by the Big Dipper and the North Star.

Follow the Drinking Gourd

Follow the drinkin' gourd! Follow the drinkin' gourd!

For the old man is a-waitin' for to carry you to freedom
If you follow the drinkin' gourd.

When the sun comes up and the first quail calls,
Follow the drinkin' gourd,
For the old man is a-waitin' to carry you to freedom:
Follow the drinkin' gourd.

The riverbank will make a mighty good road,
The dead trees will show you the way.
Left foot, peg foot, travelin' on—
Follow the drinkin' gourd.

The second appliquéd block was created using a parallel theme, and shows Moses leading the People of Israel to freedom across the Red Sea, as told in the story and song "Go Down Moses."



A close-up of the block depicting Peg Leg Joe leading the slaves out of the river to freedom.

Go Down Moses

When Israel was in Egypt's land,
"Let my people go!"
Oppressed so hard they could not stand,
"Let my people go!"

Go down Moses,
Way down in Egypt's land.
Tell ol' Pharaoh to let my people go!

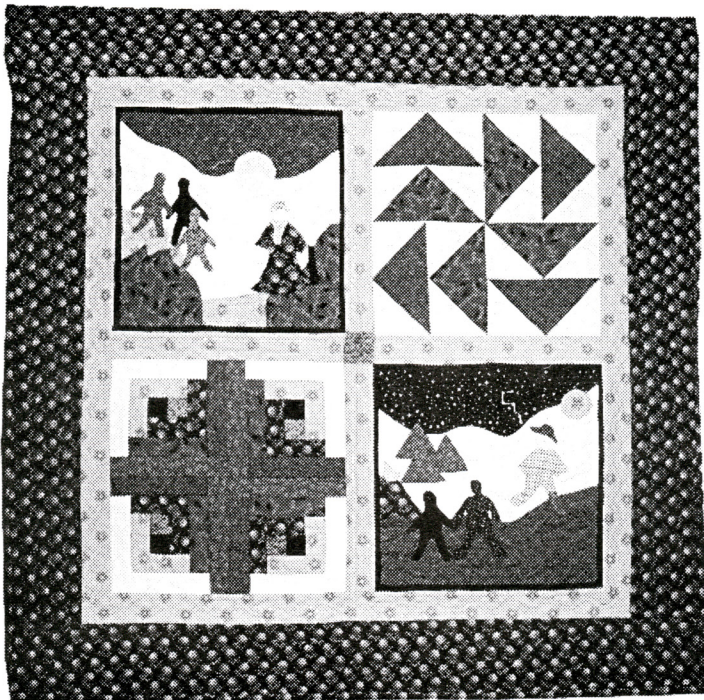
The two pieced blocks are the "log cabin" and the "flying geese," which were said to have been used in the quilts displayed for escaping slaves to indicate safe lodging was available. The black center square in the log cabin was a special signal that they were welcome.

News from *PIO!*

We are delighted to welcome Joanie Calem as our new Songs Editor. Readers will recognize her name, having already seen it in our *PIO!* Volunteer Staff listing as both New Sounds editor and the editor of the column she initiated, Music with Older Kids. After getting her feet wet with this, her first issue of *PIO!*, Joanie traveled to the most recent Midwest-Great Lakes regional gathering and returned home excited to share more newly learned CMN songs in future issues of *PIO!* She is also eager to receive submitted songs from all CMN members, including, of course, those written by children.

A big "thank you" goes to Kim Wallach for her past role as Songs Editor in the last two issues (#45 and #46/#47) of *PIO!* Taking on this challenging volunteer position in the middle of motherhood, performing, and recording, while also working on an advanced degree, was quite a generous act!

Please think about ways *you* could be a *PIO!* volunteer. We appreciate and look forward to getting article submissions, contributions to the columns Connections and Music with Older Kids, as well as receiving guest editorials, and/or letters to the editor. Feel free to ask questions, or simply look at the back page of every issue for more detailed information on how to submit something to *PIO!* We hope to hear from you.



The Underground Railroad Quilt

The final title I selected for the quilt, "Wade in the Water," was chosen to draw upon the courage, faith in God, and the pursuit of justice by so many over the years.

Wade in the Water

Wade in the water, wade in the water, children,
Wade in the water, God's gonna trouble the water.

Jordan River is chilly and cold, God's gonna
trouble the water.

It chills my body, but not my soul, God's gonna
trouble the water.

"Wade in the Water" speaks to us of God's mercy as the waters of the Red Sea were parted and as the American rivers gave hope to those escaping bondage. God's gonna trouble the waters for yet a long time to come.

These days, Susan Hopkins' projects include serving on several boards (with past service to CMN being her favorite), and work with Children's Peace Camps, where she and they use lots of music. Following on her work of collecting many stories about people living and working together in community for her book Hearing Everyone's Voice, quilting is her newest endeavor as a form of storytelling, which creates community.



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 Web site 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,
Nancy Silber
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The Children's Music Network

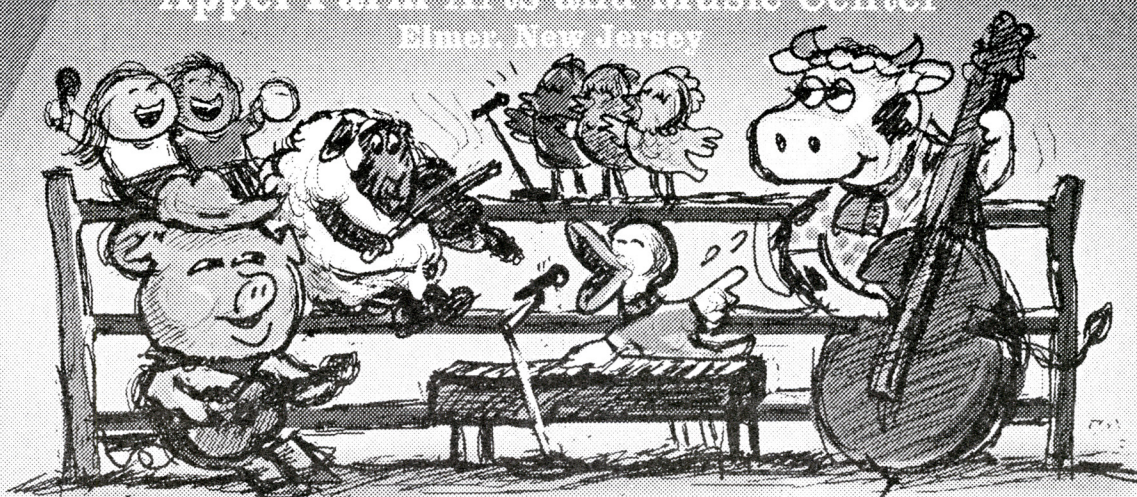
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by Jenny Heitler-Klevans, conference chair

We are very excited about the upcoming Gathering at Appel Farm. We are planning many exciting events. We think it will be terrific and we hope you will make every effort to come. We've been doing lots of outreach so we're expecting a large turnout this year.

Appel Farm Arts and Music Center was founded in 1960 as a private arts camp for children. It has evolved into one of New Jersey's leading arts organizations. We have made a wonderful connection with Appel Farm and see this as a model for future collaborations. Appel Farm is in a rural location surrounded by working farms (yes, they still exist in New Jersey!). Fall is a beautiful time of year with changing leaves, opportunities to view wildlife, beautiful sunsets, and clear, crisp air. There are outdoor pavilions, walking paths through the woods, two tennis courts, a basketball court, volleyball, soccer and softball fields, and a campfire area.

We have hired a fabulous caterer and planned a delicious menu of healthy food that should appeal to vegetarians, non-vegetarians, and children alike.

The program is chock-full of exciting, innovative activities. We want to create a welcoming community for music and classroom teachers new to the organization, so teachers will have an opportunity to meet ahead of time to learn about CMN and its incredible resources. In collaboration with Appel Farm, we will extend our outreach to teachers. The Teacher Institute will begin

with a workshop at 4:30 PM on Friday. We will also have a buddy system pairing new attendees with old-timers.

On Friday evening, Mara Sapon-Shevin will lead us in a series of lively musical activities with Boomwhackers. Then we'll have a short round robin session and an evening campfire (weather permitting), which always inspires warm group singing.

As usual, there will be many great hands-on workshops this year. A methods track will introduce people to different ways of teaching music, including an introduction to Orff Schulwerk and a Music Together workshop. There will be song swaps on environmental songs, peace and justice songs, and other topics. We will also have workshops on international music; music for young children, older children, and special needs children; song writing; storytelling; and using instruments.

Through collaboration among Appel Farm, Elmer Elementary School, and CMN, we are pleased to present a production of *On the Other Side of the Fence*, an original musical by CMN member Andrea Green Feigenbaum. Andrea is a composer, music educator, and registered music therapist. *On the Other Side of the Fence* was written specifically for elementary-school aged children. Its theme is one of the universal concerns that children and adults face: how do we accept others who may look or act differently than we do? An Appel Farm artist will be working with

Elmer Elementary students to develop sets and costumes for the musical. Elmer Elementary is a small, rural school with a total of eighty students K–4. The entire school will be involved in the musical. Andrea will be doing an artist residency prior to the National Conference and will present the musical on Saturday afternoon of the conference. CMN musicians will play in the "pit."

Saturday evening will feature the great CMN tradition of the round robin. This is the time where everyone who wants to may sign up to perform.

On Sunday, the Magic Penny Award will be presented to our own Bob Blue. Bob has been an inspiration to many of us in the field of children's music. As a parent, teacher, activist, songwriter, and performer, he has long used music to make life more fun and meaningful for children. In spite of having to deal with the effects of progressive multiple sclerosis, Bob has continued to write music and to connect with children. The award-winning documentary *What Matters* (by two CMN members) will be shown during the presentation.

Child care will be available at the conference. There will also be kid-friendly workshops and opportunities for kids to perform.


Before and After Activities

Cranberry Tour: On Sunday after the conference gathering, Dave Orleans will lead a trip to Whitesbog

continued on next page ➤

Village Historic District to see the fall spectacular of a cranberry harvest in action. Many of the cranberry bogs surrounding Whitesbog have been in continuous operation since the 1880s. Located in the heart of the New Jersey Pine Barrens, Whitesbog is also known as the birthplace of the cultivated blueberry, which was recently designated the official state fruit of New Jersey.

Sightseeing: Philadelphia has loads of wonderful things to see, including art museums, Independence Hall, and the new Constitution Center. A group of people may be going out to dinner in the city after the gathering.


Volunteers: We could still use volunteers to help either before or on-site. Please check the back of the registration form or contact me at jenny2kind@comcast.net or 215/782-8258. 

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

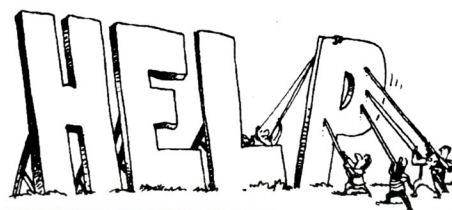
**Check your
membership
expiration date on
the mailing label.
The next issue,
to be mailed
in February,
will go to current
members only.**

**Children at the
National Gathering**

Should you bring your children to the gathering? Every year this question comes up, usually from people who have not yet attended. Yet, perhaps since over the years the child contingent has varied from very few to sizable troops, some more seasoned attenders and planners are not sure, either. The long-standing guide, recently affirmed by the CMN board of directors, is:

We are a network of mostly adults. Most have children in their lives a lot. The gathering weekend is to equip them for their work with children. Although we truly value the participation of children, try to keep gathering costs for children as low as possible, and want the gathering to be child- and family-friendly, we do not have many activities planned specifically for children. Parents should really view this as a weekend "with" their children, not "for" the children. 

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



**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!



LA PALOMA SE FUE

The Dove that Flew Away

Traditional Puerto Rico

Arrangement ©1988 Alejandro Jimenez, World Music Press

Judith Cook Tucker taught this traditional Puerto Rican song at a CMN New York Metro region gathering, and it was happily received. Judith learned it from Alejandro Jimenez, a Puerto Rican musician and music teacher now living in Connecticut. He learned this song as a child in elementary school in Puerto Rico. At the simplest level, the song tells the story of a dove or variety of pigeon that flew away from the dovecote, never to return. However, it can also symbolize all things lost in life—pets, favorite toys, elderly relatives, friends who move away, and youth itself. Alejandro remembers the children becoming quite sad and thoughtful as they sang, thinking of people and things that they loved and would lose in the course of growing up.

Gently

1. ¿Se - ño - res no han vis - to la pa - lo - ma que vo - lo del pa - lo -
 2. Oh, say, Sirs, have you seen "la pa - lo - ma" that has flown a - way from

mar? ¿Se - mar? Se fue la pa - lo - ma, se fue la pa - lo - ma, se
 home? Oh, home? It's gone "la pa - lo - ma," It's gone "la pa - lo - ma," It's

fue pa - ra no vol - ver. Se ver.
 gone and will not re - turn. It's turn.

Literal Translation and Pronunciation

¿Señores, no han visto la paloma que volo del palomar?

Sehn-yoh-reys (like "race") no ahn vee-stoh, la pah-lo-mah kay voh-loh dehl pah-loh-mahr

[Gentlemen, have you seen the dove that flew from the dovecote (coop)?]

Se fue la paloma...para no volver.

Sey fway lah pah-loh-mah...pah-rah no vohl-ver (like "bear")

[The dove has gone, never to return.]

Hand Gestures

Use actual sign language for each phrase, or the following suggestions:

Part A Point to the listeners, show empty hands; flap hands in flying motion.

Part B Push hands out from chest/heart, palms toward listeners; turn palms; bring hands toward chest.

For full choral arrangement (two-part, SA, piano and percussion), contact Judith Cook Tucker, World Music Press, PO Box 2565, Danbury, CT 06813-2565; phone: 800/810-2040.



Curriculi! Curricula!

by Bob Blue

When Nancy Silber suggested that for this *PIO!* I write my column about myself, my eyes lit up. That's one of my favorite subjects! I've written a lot, and my subjects have ranged from war, injustice, and bigotry to fun, humor, and food. The first person pronoun keeps popping into my mind, and often ends up in my songs, essays, and other creations. The lyrics to a song in one of my musicals, *Charlotte's Web*, were written for Uncle, an obnoxious pig, but I couldn't have written them without identifying with Uncle a little:

I'm sure there are people who wish they were me.

I can't say I blame them at all.

They unhappily bear the misfortune to be
Too unknown, lacking charm, or too small.

There are some who keep trying.

They wear themselves out,

'Til finally, frustrated, they quit.

While others courageously face the grim truth:

There is only one me, and I'm it!

There are more lyrics, but I bet you get the idea. I'm not proud of my egocentrism, but it's inside me, and since I'm proud of some of my other contents, I can live with my self-obsession, as long as it's under control and I get some recognition now and then. Receiving the Magic Penny Award, though, feels like a bit of a stretch.

When we first discussed establishing an award, I voted against the idea. Like turning CMN into a nonprofit corporation, putting a glossy cover with a photograph on *Pass It On!* and putting together a compilation CD, it seemed as if we were allowing CMN to become BIG. Like the rest of our founding parents, I wanted CMN to grow, reaching out to children, parents, teachers, musicians, writers, media, and more. But not if it meant we were going to be BIG. How could we adhere to our mission if we became BIG? Wouldn't we attract people who just wanted to "make it" in the "music business," and sacrifice our commitment to supporting children and people who work with them?

CMN has become BIG, and I'm learning to accept that reality. I even applaud much of it. As I write this column, I'm enjoying having been chosen to receive the award against which I spoke, wrote, and voted. I think about the people who have contributed so much to children's music and CMN but *haven't* received the award (e.g., Joanne Hammil, Sarah Pirtle, Phil Hoose, Ruth Pelham, Tom Hunter, and of course, you). I also

think of those who *have* received it, and wonder how my name is going to look as part of such a list. I may be an egotist, but I haven't lost all perspective; I'm good at thinking, teaching, and writing, but there are so many teachers and musicians who deserve so much recognition. Why not select someone who has done more and is less confident? I've already gotten enough recognition to overwhelm even me.

We want to enhance children's self-esteem. When I hear adults complain that some children act "entitled," I wince. Yes, children *are* entitled, and by that I don't mean they ought to possess more commodities. Children, like the rest of us, live, love, and laugh. We live, love, and laughers deserve respect, freedom, fun, and a whole bunch of other good stuff. Many people ought to get awards, prizes, or other items that let them know they are worthwhile. For example, *you* should.

Maybe you think I mean somebody else. I don't; I mean *you*! You have done so much already to make sure children live lives that are both enjoyable and meaningful. And you keep going. Critics, administrators, politicians, and others may or may not support you in the important work you do. Money is supposed to compensate workers—ideally reflecting the value of their work. As you're probably too well aware, it doesn't. But you know your work is important, and whether or not you receive a Magic Penny Award or any other form of appropriate recognition, you hang in there.

Thank you for all you do. Irving Berlin ("I Got the Sun in the Morning and the Moon at Night"), George and Ira Gershwin ("I Got Rhythm" and "I Got Plenty o' Nuttin'"), Sonny Bono ("I Got You, Babe"), and probably other songwriters have celebrated the joy of living with priorities that put money, fame, and possessions in their places. I hope you keep them in perspective. Maybe CMN isn't bestowing the Magic Penny Award on you this year. But I am.

Bob Blue has long been an integral part of *Pass It On!* He was Coordinating Editor from Fall 1992 to Spring 1995 and Executive Editor from Fall 1995 to Winter 2000, and has been writing his column *Curriculi, Curricula* since Spring 1995.



Interlocken AT WINDSOR MOUNTAIN

We're changing our name from
**Interlocken to
Windsor Mountain**

SUMMER JOBS

- SONG LEADERS
- MUSIC DIRECTOR

Windsor Mountain International Summer Camp, formerly Interlocken, has a long, proud tradition of excellent folk music and singing of songs that speak to its purpose:

"Helping Build Peace and Friendship Through Understanding"

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www.WindsorMountain.org/jobs
e-mail: jon@WindsorMountain.org
19 Interlocken Way, Hillsborough, NH 03244

This is a Paid Advertisement

Music with Older Kids

coordinated by Joanie Calem



While most of my week is spent teaching and performing for children ranging from babies to six-year-olds during my weekly school lessons and/or performances, this year I took on an extra job: using Israeli music as a means to teach Hebrew on Sunday mornings to fifth, sixth, and seventh graders in a local Hebrew school. I also regularly teach a few elementary school classes during the week, working with the same age group, but this Sunday job seems to pose a particular challenge: I find myself mulling over my time there, not in terms of what music will work with them and speak to them, but in terms of their body language.

A wise and experienced classroom teacher of middle and high school students (my husband) continually advises me not to look at their body language for cues to their experience, reminding me of my own time in that age range, when looking cool was so all-important. I have realized that when I give family and child-oriented performances, I "read" my audience by their body language and their facial expressions, and choose how I proceed from song to song by their energy level and focus levels. But with my Sunday classes, if I were to read their facial expressions, if I were even to focus on their facial expressions, I would shrivel up and die! And yet, with those bored, cynical facial expressions, they still participate, they still come up and talk to me, they still pursue extensions of the music that we are learning, all the while looking bored and unhappy. It has left me bewildered. When did they learn that they're not supposed to smile? And, of course, I have my own middle-schooler at home who often wears the same sullen expression.

I have found that there seems to be an instant turnoff to songs perceived as folk songs; although when I play them fast and hard like rock and roll songs, there's a bit more participation. Songs with clearly silly themes, and, to the contrary, songs about world topics such as war, oppression, and injustice seem to be the best received.

I would love to hear other CMNers' perspectives on middle school body language, and how to read it. You can dive in and write an article for the Music with Older Kids column in the next *PIO!* issue (about this or other related topics), or toss out some ideas to the CMN online community, or just write me personally at jcalem@columbus.rr.com.

Here's to smiling faces!

In addition to parenting, Joanie Calem's time is occupied with performing and teaching music and movement. She also writes songs.



Media Waves

Learning to Love the Box

by PJ Swift

We members of the Children's Music Network, by and large, are pretty skeptical about television. Most of us have seen firsthand its mesmerizing effects on impressionable young eyes. We've seen our four-year-olds sit open-mouthed for hours on end, taking in all of the violence, exploitation, commercialism, and mind-numbing sameness that come into our homes. Television has created generations of passivity, filling minds that could be creating, growing, and doing, with thoughts only of "what to look like," and "things we gotta have," and "use a gun to solve a problem." It's no wonder that most of the songs about TV that we've written end up mentioning some kind of overt or covert destruction of the box by the last verse or chorus. But then again, television has given us pictures of man walking on the moon, views of cultures on the far side of the world, and *Sesame Street* and the Muppets. It has shown two generations places, things, stories, and people that have filled our hearts and minds. It's no question that television is here to stay.



Maybe it's time for a truce. Longtime children's folk musician Nancy Raven is not the most likely person to present the olive branch, but she certainly has advanced the truce. During the past few years, Nancy has developed a television series with her local public access station in Monterey, California. She created twelve half-hour programs (one for each month of the year) for and with children age three to eight, plus two extra "generic play party" folk dance programs that were not time dependent. Broadcast four times a week, the programs totaled over sixteen broadcasts a month. The focus of the series was a musical celebration of holidays and festivals around the world. The programs were run on the local cable access channel in Nancy's county and in two surrounding counties as well. Local public schools have also run the series. Nancy's series has won numerous awards, including three Edgar Kennedy awards, a Focus on Youth award, the award for best access series, and the Western Regional States award for best children's program on public access.

The story of the program's beginning is straight out of Hollywood. Nancy had a regular weekend gig presenting family folk music at a local coffeehouse. One of the parents in her audience of regulars was involved in the public access channel, and suggested to Nancy that she put her program on the air right from the

coffeehouse. Nancy remembers that "they were so eager to do it, because it was their only children's program. There's a dearth of multicultural children's programming—there's a real need for it." As it turned out, the non-commercial program had to be moved to the studios of the channel because it wasn't feasible to tape the series in the small confines of the coffeehouse.

As a public access volunteer, Nancy was responsible for planning the programs, recruiting the participating children, decorating the set, arranging rides to the station, gathering snacks for the kids, and performing as well. The volunteers at the station were responsible for operating the three cameras and all of the production equipment. In order to make the most efficient use of time, two half-hour programs were taped in each weekend session. Nancy remembers that it took hours and hours of planning—about four hours per half-hour program. "It's the timing that's difficult," she says. "In a concert, you don't have to be precise about the minutes—a few minutes over and it's no problem. On television, you have to fill the twenty-nine minutes and thirty seconds exactly. You can't fluff it over. That took a lot of planning: I'd estimate time down to the second." Nancy filled the programs with songs, dances, and chants from many cultures. She notes, "We had lots of Spanish songs, African languages, songs in Japanese and from many other cultures in the programs. I'd do a song from a certain country and then talk about that country." Nancy would bring in a great variety of musical instruments and make sure to have kids from as many cultures as possible participate. She remembers that on taping day "the kids would come in at ten AM and we'd go over what the program was about. I'd encourage the kids to sing along or dance with the music—we'd make it very interactive. We'd tape the program unrehearsed, have a break, tape the second program, and be out by noon." Nancy found the help of her volunteer assistant Rosemary Richie to be crucial. It was Rosemary's job to corral the kids on taping day. "Rosemary was so valuable; she'd see trouble coming and she could just circumvent it." Nancy also depended on parents to transport their children to the studios. "That's one of the difficult parts," she explains. "You have to make sure the kids show up so you have a viable audience and participants."

Although it's hard to judge the impact of the series on




photo by Dixie Dixon

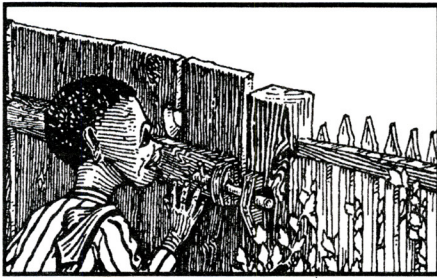
Nancy Raven (center) and assistant Rosemary Richie (left) with kids on the Access TV show.

her sales and concert attendance, Nancy has found that the series increased her visibility in the community. "More adults and kids come up to me every day and tell me how much they liked the series," she says. Because Nancy did not pay for the taping of the series (the going rate is about \$2,000 per half hour) she doesn't own the programs. "Not all public access channels are as sticky about it," she clarifies, "but mine wouldn't let me put any kind of reference information at the end of each program. It's okay to list your phone number, but not to advertise." Parents can get copies of tapes of the series made at their local video store for their own personal use, and the series is also available for use by other public access stations.

Nancy is eager to start planning her next series, and she'd love to have help. "What I'd like to do," she proposes, "is invite other children's performers to come down to Monterey and share the program. We can plan it together and put together another series." Or, you can contact the public access channel in your area and propose your own program. Let's start a movement to make good use of television. Where there is blandness, sow multiculturalism. Where there is violence, sow peace. Where there is commercialism, sow the richness of the world that we all share. In short, take back the box.

Nancy Raven can be contacted at 136 Spray Av., Monterey, CA 93940-3412; 831/649-6080; or nancyraven@earthlink.net.

PJ Swift thinks out of the box (and sometimes within the box) from her home in Santa Cruz, California. 



A CHILD LIKE ME

music & words by Nancy Schimmel
© 2002 Nancy Schimmel

Nancy Schimmel says that this song was inspired by the first chapter in Phil Hoose's book about activist young people in history, *It's Our World Too*. She uses it with fifth graders, which is when they study American History in California, but knows that it can be used with children from third grade through middle school.

Rock $\bullet = 120$



1. Black child on the un-der-ground rail-road, Run-ning a-way from slav-er - y,



Him and his mo-ther look-ing for a sta-tion, And peo-ple who will help them to be free.



White child play-ing by the wood-lot, Sees them and says, "Come a-long with me."



No-bo-dy no - ti - ces a child out play-ing, so he's the look-out in his fam - i - ly. A



child like you (clap), a child like me, (clap) a child back in eight - een fif - ty - three, (clap)



some-times the he-ro in the his - to - ry book (clap) (clap) is a child like me. ____



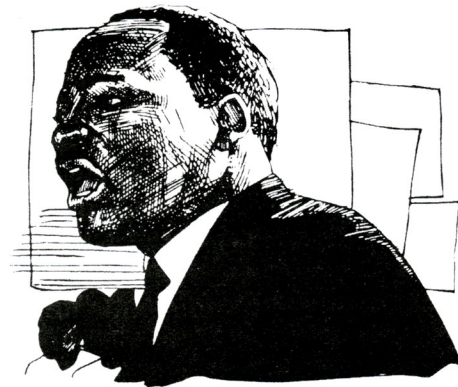
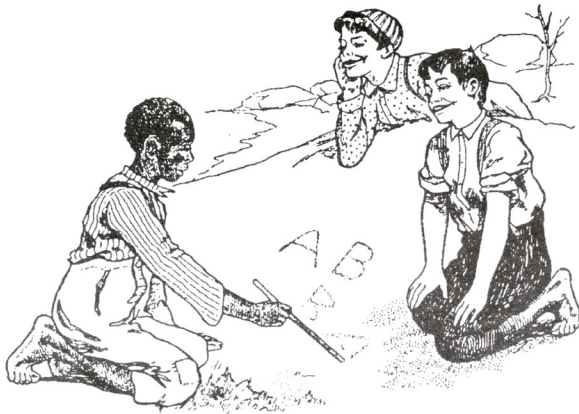
a child like me.

A Child Like Me

➡ continued from previous page

1. Black child on the underground railroad,
Running away from slavery,
Him and his mother looking for a station,
And people who will help them to be free.
White child playing by the woodlot,
Sees them and says "Come along with me."
Nobody notices a child out playing,
So he's the lookout in his family.

A child like you, a child like me,
A child back in eighteen fifty-three,
Sometimes the hero in the history book
Is a child like me.



2. Black child at a civil rights meeting
Listening to Martin Luther King,
Asking the grown-ups to march for freedom,
She thinks she's too young to do a thing.
Next night, not enough grown-ups,
They're all in jail in Birmingham,
So next day it's the children marching
And the TV shows the whole world they came.

A child like you, a child like me,
A child back in nineteen sixty-three,
Sometimes the hero in the history book
Is a child like me.



3. Some child in a faraway country
Or right here in the USA
Is speaking out for peace and justice:
Not back in history but now, today.
Speaking out against child labor,
Speaking out for the refugee,
Making all the right kinds of trouble.
I think that child could be you or me.

A child like you, a child like me,
A child in the twenty-first century
Sometimes the hero in the history book
Is a child like me.

Letters to the Editor

Dear PIO!,

I want to relay a delightful and unexpected CMN "connection" to the readers and members of the CMN community. This organization is truly a "network," opening doors to many exciting connections.

Many of you know that my daughter Lisa Olshansky, who is now twenty-five, used to be an integral part of CMN: serving as a child board member (when we had such a component) for years, writing articles for *Pass It On!*, and being an exciting presence (singer, kid-leader, etc.) at our gatherings (when she was about ten to fourteen).

She is now living in San Diego and studying ethnobotany (the study of how different cultures use plants), about which she is passionate. She didn't go to college after high school for many years, but learning about this field has lit a fire under her and she is not only enrolled in college now, but is excited and thrilled to be sinking her teeth into all kinds of classes. But her overall passion is for learning about this field she's so intrigued by, and she does lots of studying beyond her classes at botanical gardens and from such resources as books and the Internet.

At the L.A. Gathering (October 2003), one of our great "elders" was Katherine Siva Saubel. In her short bio under the workshop descriptions, there was a reference to her work in ethnobotany, along with her amazing credentials with the Cahuilla nation and linguistics. Ruth Pelham, who is very connected to my daughter, saw this and bought Katherine's book on ethnobotany for Lisa at the Ronberg's great "store" there. Lisa drove up to L.A. on Sunday to meet me (and Ruth and Phil [Hoose])—her CMN

"buddies for life") for dinner after the gathering. Ruth gave her the book.

Not only did Lisa devour and love this book, but she was also blown away by Katherine's amazing work and orientation in this field. She called Katherine and arranged to go to her home and interview her. She's written an honors paper now as a letter "to Katherine Siva Saubel" and considers Katherine her "supreme mentor" in this field. Lisa's eager to keep the connection strong and learn as much as she can from Katherine. She'll be joining Katherine and the Cahuilla people on their next (biannual) harvest expedition, when they collect the plants they'll be using throughout the year.

Lisa says that although perhaps she might possibly have read sometime about Katherine's work in her studies, she'd never have had Katherine's home phone number or even thought that she could really contact her. But with the CMN link, she was eager and excited to call her and felt that she would be accessible. And, of course, Katherine was not only accessible to Lisa, but also wise and "amazing."

Isn't this a way cool CMN connection??? Who'd a-thunk way back then, that when Lisa grew up she'd end up across the country and find a magnificent mentor in her field through the very organization she helped launch?

Just had to tell you all. With thanks for all you do in your work and in this network to make great connections like this happen!

Joanne Hammil,
Watertown, Massachusetts



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.

TIMMY WELLS AND THE ORANGE BAND

The First Day of School

This is Tim Weller's second CD for children. Aimed at pre-K through fourth grade, there are fifteen original tracks about children's experiences in school. The songs deal with such topics as enhancing self-esteem, tolerance, and conflict-resolution. Tim plays the guitar and keyboards and sings, and he is joined by three friends on keyboards, percussion, saxophone, and vocals. Numerous tracks also include children's voices; and one song, "School Christmas Holiday," features a child's solo. With the overall message of "working together, we can do anything," this CD takes you through the school year.

CDs are \$15 (plus \$2 s+h), and are available from Tim Weller, 4459-B Woodland Dr., New Orleans, LA 70131; phone: 504/394-1138; or email: tweller@bellsouth.net.

JOHN LANGSTAFF

The Lark In The Morn *36 Folksongs and Ballads* *from the Abbey Road Sessions* *1949-1956*

This is the fifth and final CD release in John Langstaff's archival folk project—the digital re-mastering of his original recordings of folk songs from the years 1949-56. (See PIO! #46/#47 for the New Sounds listing of the four previous CDs.)



This recording has thirty-seven selections. Pianists Gerald Moore, Sam Mason, and Nancy Woodbridge accompany John, who is a classically trained baritone. This CD is a classic.

CDs are \$14.95 (plus s+h) and are available at www.revels.org; or by phone at 617/972-8300.

JIM ANGER

Rainbow In The Sky

Jim Anger, of Shawano, Wisconsin, has put out his first children's album. Of the eighteen tracks, ten are originals, and one song, "Right Back At You," was co-written by Jim and his five fourth-grade classes in 2001-2002. Jim plays guitar and sings on all the tracks, and is helped by a number of friends with back-up guitar and vocals and kazoo. The songs cover many topic areas: watching whales, caring for pets, caring for the environment, and caring for each other. Jim teaches reading on the Menominee Reservation, and all proceeds from the sale of the CD go to the Menominee Indian Reservation Toys for Tots program.

CDs are \$12 (including s+h), and are available from Jim Anger, 1330 Dallman Ln., Shawano, WI 54166; or by e-mail at: janger@charter.net.

LANNY SHERWIN AND GENE MILLER

Dream With Me Tonight, Volume 2: A Father's Lullabies

This album features eleven original lullabies written by Lanny Sherman and sung by Gene Miller. Following the lullabies are instru-

mental versions of four of the tracks. Lanny previously released *Dream With Me Tonight, Lullabies For All Ages*, featuring vocalist Melodie Crittenden. The goal of the CDs is to entertain both parents and their children, and this second CD models a man being tender and loving and expressing his emotions.

CDs are \$12.98 (plus s+h) and are available at www.DreamWithMeTonight.com; phone: 800/927-9848; and at various book and toy stores.

KATHERINE DINES

Hunk-Ta-Bunk-Ta FUNSIES 1 and 2

These two new albums bring the *Hunk-Ta-Bunk-Ta* collection to eight and are a new direction for Katherine: *babies!* Each album contains fifteen songs and the CD booklets include suggestions for activities. Both albums aim to help develop babies' skills through musical playtime activities. Katherine does lead vocals and plays acoustic guitar, and is accompanied by seven other friends on a broad assortment of percussion and string instruments. As an added plus, instrumental tracks are included to encourage sing-alongs. More extensive activity guides are also available as downloads from Katherine's Web site.

CDs are \$18 (including s+h) and are available at www.hunktabunkta.com, www.cdbaby.com, and www.amazon.com; or by phone at 303/298-7122 or 888/663-7122.

MR. BILLY

Playground

This is Mr. Billy's third CD for children, and it has an array of rap, rock, country, hip-hop, and classic '80s pop. Elementary and middle school children co-wrote nine of the twelve tracks during six-trait songwriting residencies between November 2003 and March 2004, and Mr. Billy does the instrumentals on all twelve tracks. As a special bonus, Mr. Billy has in-


cluded the song "Let's Go Writing," which is also known as the six-trait song, and explains the six-trait songwriting workshops that he conducts. (See article and song in this *PIO!* pages 12-14.)

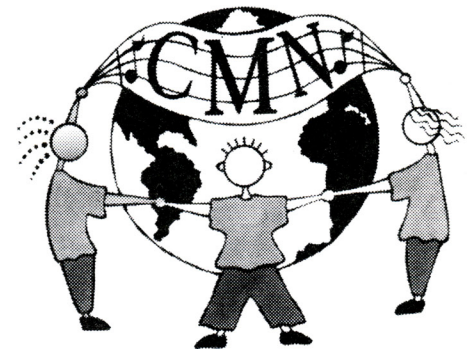
CDs are available at www.misterbilly.com or www.cdbaby.com. The CDs are \$15 (plus \$3 s+h) for CMN members, and can be ordered by mail from Mr. Billy, 1027 Spence St., Green Bay, WI 54304. Write "CMN CD OFFER" on the memo line and \$5 per CD will be donated to CMN.

ANNA EPSTEIN KRAVIS

Tot Tunes & Happy To Be Me

This CD is a re-release of two of Anna's older albums that were originally available only on cassette. Geared for one- through five-year-olds, the songs highlight self-esteem, friendship, and early learning, and include a few songs in Spanish. There are twenty-eight tracks, and other than one traditional song, the songs are all either Anna's originals or written by Rita Gold. Anna plays guitar, banjo, and keyboard, and sings. She is accompanied by a number of friends and a children's chorus.

CDs are \$15 (plus s+h) and are available at www.annaekravis.com; or by mail from Anna Epstein Kravis, P.O. Box 1449, Melville, NY 11747. 



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 Web site (www.cmnonline.org).

CANADA

Kathy Reid-Naiman
109 Crawford Rose Drive
Aurora, ON L4G 4S1
Canada
905/841-1879
kathy@merriweather.ca

The Canadian CMNers are planning to have a song swap in mid-January. Contact Kathy Reid-Naiman for details.

GREAT LAKES

Joanie Calem
4890 Sharon Avenue
Columbus, OH 43214
614/430-9399
jcalem@columbus.rr.com
or
Leslie Zak
65 West Como Avenue
Columbus, OH 43202-1025
614/262-4098
lesliezak@columbus.rr.com

The Midwest and Great Lakes Regional gathering was held in Chicago June 11-13 at the Inter-American School. We had some wonderful workshops (see Midwest regional report), and the traditional CMN round robin was enhanced by a number of music groups from various Chicago schools for a full evening of Singing Out for Peace and Justice, a concert series that Lin Boyle had initiated in Chicago last year.

On Sunday morning we had an additional wonderful round robin, and then held our annual elections. Joanie Calem and Leslie Zak were reelected as the Great Lakes co-reps.

CMN's presence is continuing to be felt in Columbus, Ohio, with free family concerts in recreation centers and a special performance by



four CMN artists at the legendary Columbus Community Festival's Live Arts Stage in June.

MID-ATLANTIC

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

The Mid-Atlantic Region had a regional gathering in March at the Garden State Discovery Museum in Cherry Hill, New Jersey. About twenty-five adults and children attended and about fifteen people slept overnight at the museum amid the exhibits. We had a potluck dinner, a round robin concert open to the public, a regional meeting in which Jenny Heitler-Klevans was once again reelected to the Regional Representative position, and, of course, singing and jamming late into the night. The Mid-Atlantic Region is working hard to put on the National Gathering/Conference at Appel Farm in October. See you there!

MIDWEST

Carole Peterson
706A North Western Avenue, #A
Park Ridge, IL 60068
847/384-1404
macaronisp@aol.com

The Midwest and Great Lakes Regions' joint regional gathering was held June 11-13 in Chicago at the Inter-American School, a dual-language magnet elementary school.

The gathering began Friday evening with dinner and songs at the home of Lin Boyle and Carol Hayse, with nine CMN members attending. Saturday workshops were attended by twenty-two persons, including seven non-members.

Workshop topics included music and movement for pre-schoolers to seven-year-olds, special music for special needs children, a presentation and discussion about combining music and visual arts that included slide shows depicting children and their artwork, and a song/idea swap on "Songs of Social Justice for Young Activists." Saturday evening's Singing Out free public concert was an adapted version of a round robin, with CMN gathering attendees as well as student/adult groups sharing songs of peace and social justice. Some two hundred folks of all ages attended, and CMN raised two hundred dollars in donations from the concert.

The weekend ended with a workshop on how to identify performance opportunities in unfamiliar areas where you want to travel, a discussion of the plans for the 2005 National CMN Conference/Gathering in the Midwest, and the election of Carole Peterson as the new Midwest representative.

The region appreciates the years of work done by Lin Boyle, the outgoing rep.

NEW ENGLAND

Amy Conley
102 Elm Street
Milford, NY 03055
603/249-9560
amy@amyconley.com

or
Kim Wallach
P.O. Box 417
Harrisville, NH 03450-0417
603/827-5588
kimwallach@monad.net

We had a wonderful gathering in April at the Clark Street Elementary School in Worcester, Massa-

chusetts, at which Scott Kepnes stepped down as regional representative amid appreciation for his years of service to the region. Amy Conley and Kim Wallach were elected as the new co-reps.

We are planning the following events: several song swaps this year in different states (call Amy or Kim to volunteer to host one); another gathering in April 2005 (time and date TBA); and a one-hour "family sing-along" led by New England CMN members at the New England Folk Festival to be held April 9-10 in Natick, Massachusetts. (Please call Amy to volunteer to help lead it. Anyone who does so will get free admission to NEFFA for that day, but you must commit to being there at our scheduled time.)

NEW YORK METRO

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

Special guest Judith Cook Tucker shared her multicultural music with us at a gathering in Danbury, Connecticut, in April. Judith is the founder of World Music Press, a wonderful source of music from all over the world. During her workshop, she taught us singing games, dances, and drum rhythms that could be used with all ages.

On June 12, Nancy Silber hosted a gathering on Long Island. Sally Rogers came from Connecticut and shared some of the lessons she has developed using South African songs. We reelected Sue Ribaudo as Regional Representative. She urged everyone find someone who would enjoy the benefits of CMN and bring them along to the next gathering.

Our future plans include spreading the word of the CMN National Conference in New Jersey next October. Then, we'll have our own regional gathering in Manhattan in Novem-

ber at the Little Red and Elizabeth Irwin School, LREI. One of the focuses of this event is the use of music to effect social change. If you are interested in getting involved, contact Sue Ribaudo. (A great way to network is to join the planning team for upcoming events.)

NORTHERN CALIFORNIA

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

Northern California is trying to pretend that it's still summer. It should make for some good songwriting. Anyone interested in setting up our next local get-together should call Lisa with suggestions. The last one in the East Bay was a huge success. How about Santa Cruz? Marin? 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 had a lovely dinner get-together for Tom Hunter of Washington when he was in the area last Spring, and with Katherine Dines while she was visiting from Colorado in July. We'd love to hear from others when they are visiting the Portland, Oregon, area. (Anyone outside Portland willing to host in your area of the Pacific Northwest? Let us know.

SOUTHEAST

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

We are currently creating plans for the future, especially ways of increasing participation and membership in this region. To contribute your ideas (or to hear some), please contact Rachel Sumner.

SOUTHERN CALIFORNIA

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

The Southern California region has been resting after last fall's national gathering in Los Angeles. But we are looking to get active again and possibly develop new leadership.



Spread the Word About CMN

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



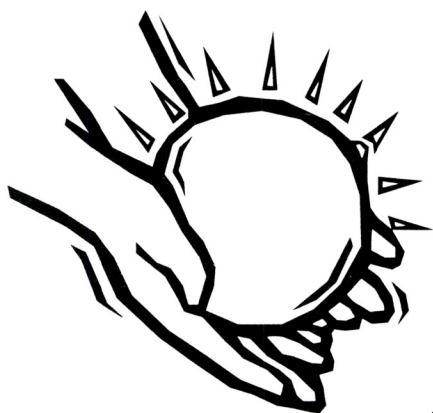
To order a supply of membership brochures to distribute, contact Jean Schwartz at 508/620-0736 or Mezzobean@aol.com



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



SHINE, SHINE, SHINE

Traditional

Ted Warmbrand says, "This is the way I sang an enchanting little song at the 2003 CMN National Gathering in L.A. that I learned from Julia Hickory at PMN [People's Music Network] when we met in Asheville, North Carolina. Julia learned it from the singing of Ysaye Maria Barnwell at one of her community singing workshops where there's no taping or transcribing. Ysaye learned it from Bernice Johnson Reagon, who's never released a recording of it. Bernice learned it from congregational singers in southwest Georgia. Me? I tried to remember what I heard and then to keep it going, added to it. I think it is best to sing this unaccompanied and let the voices guide it. Why? Well, if you're lucky and hear Bernice Johnson Reagon sing it, you may feel it's in a major key. And if you're lucky enough to hear Ysaye Maria Barnwell singing it, you'll hear it in a more minor mode. If you heard a congregation sing it, you might hear both at once. So I say, let the harmonizers decide; let's let all the little lights shine."

Chorus



Let your lit-tle light shine, shine, shine; ____ Let your lit-tle light shine, shine, shine; ____



— Don't-cha know some-one down in the val-ley try - in' to get home.

Verse



Well, it may be me and it may be you, ____ may be your sis-ter or your bro-ther, too. ____



— Don't-cha know some-one down in the val-ley try - in' to get home.



Joanie Calem is the Songs Editor for Pass It On! She solicits, edits, engraves, and researches the songs.



Announcements



**The
Round Robin
song list**
from the 2003
National Conference
in Los Angeles
is available from the
CMN central office
by e-mail or on paper



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.



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 let-
ter 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.

CMN Internet Services — Helping Build Community

Don't have Internet access at home?

Free or low-cost services are often available at
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copy centers such as Kinko's, airports, hotels.



Our online services have greatly expanded.

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

E-mail Discussion Group—

3 easy ways to join the lively, informative conversations:

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

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

- Events: the latest news on CMN regional & national doings
- Peace Resources: an 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.
- New Tool Kits: guides, links, & other materials for songwriters, for CMN regional representatives, & for member activists who want to promote CMN
- Web Links: resource sites, a performance calendar where you can list, a children's radio national index, music & education-related organizations
- Community Spirit: articles from *Pass It On!* & much more that illustrates what CMN is & does, to help you know other CMN members & to share with potential members & friends

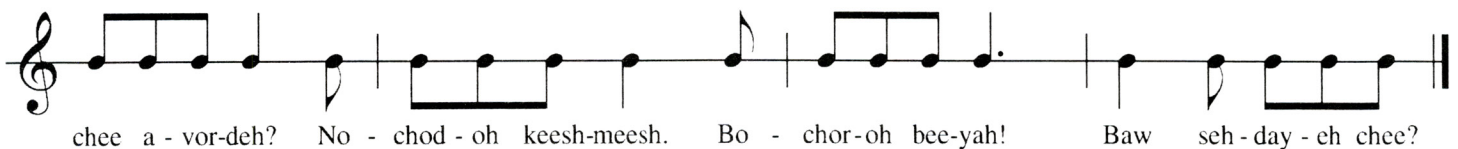
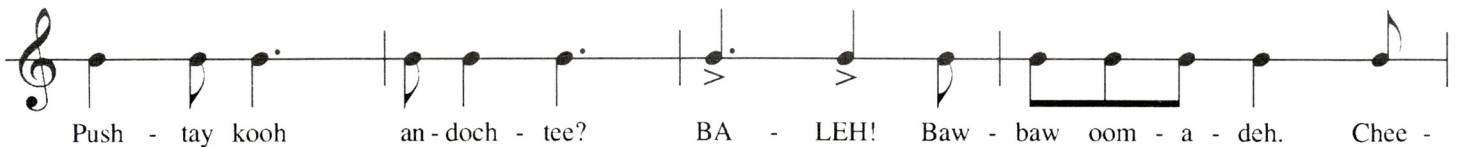
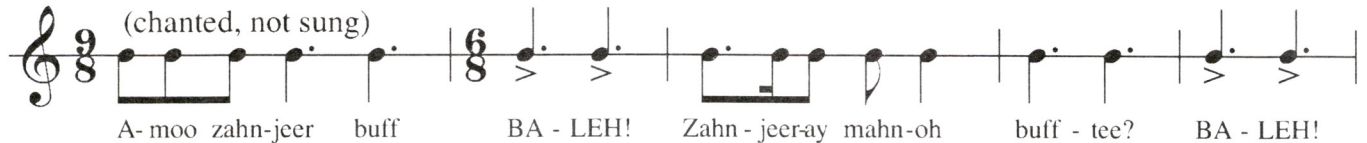


THE CHAINMAKER GAME

Persian children's game
as taught by Dr. Katayoon Norooz
© 2004 Noroozii

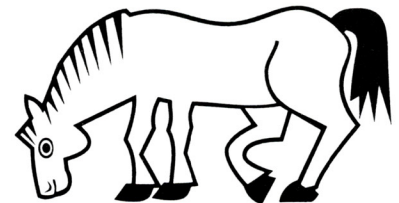
Parents are a wonderful resource for multicultural songs. Dr. Katayoon Noroozi has three children (triplets) who are in first grade at the Green Vale School in Old Brookville, New York, where I teach. She visited each of her children's music classes and taught us this delightful Persian children's game, which she had learned on the playground as a child in Iran. (This phonetic spelling of the Persian language is my own invention.) —Nancy Silber

♩ = 120



A-moo zahn-jeer buff,
BA-LEH!
Zahn-jeer-ay mahn-oh buff-tee?
BA-LEH!
Push-tay kooh an-doch-tee?
BA-LEH!
Baw-baw oom-a-deh.
CHEE-CHEE A-VOR-DEH?
No-chod-oh keesh-meesh.
BO-CHOR-OH BEE-YAH!
Baw seh-day-eh chee?

[Uncle/friendly sir/Mr. Chainmaker]
[Yes]
[Did you make my chain?]
[Yes]
[Did you put it behind the mountain?]
[Yes]
[Daddy has come.]
[What did he bring?]
[Nuts and raisins.]
[Eat it and come!]
[With what sound?]



DIRECTIONS

This game is very similar to Allee-Allee O. After "Baw seydayeh chee?" the children imitate an animal's sound while winding up the first child: keep hands held tightly while the end leader leads the line between the wall and the first player, turning the first child, who ends up with crossed arms. (To move the game along, you may wish to wind up three children at a time.) Then the call and response begins again, and the children wind up the next child (or three children) and slowly build the chain. When the last one is wound up, the children pull and break the chain while breaking into giggles.

Names of animals in Persian language:
gahv [cow], assb [horse], sag [dog], mahr [snake], sheer [lion], parandeh [bird], ordak [duck], *choohk [pig], gorbeh [cat], *char [donkey], mahhee [fish].

*ch is slightly guttural, as in Hebrew.

Shades of Blue

➤ continued from page 3

based on what his student had told Bob about me.

As for the song 'Freedom to Choose,' I had heard from a friend who worked in an abortion clinic this story about a woman who had picketed against a women's health clinic (holding a sign 'Thou shalt not kill') but who then later brought in her own daughter for an abortion. I told Bob the story because I was going to try to write the song. The next morning (!) there was a message on my answering machine—Bob singing the first draft of the song! Later, as I was going through some old song collections, I stumbled on an early draft with my editing over his type. His ability to personalize characters and to tell a story in rhyme is unparalleled."

Kathy Lowe: "I give a grand thanks to Bob Blue for being able to write about simple profound things in the world, and to do it in a way that

helps us learn. A memorable time for me was when I couldn't stop crying every time I heard Bob's song 'Courage.' It became an anthem of peace in the world for me. I began playing it for friends and weeping with them. There was one friend who, after hearing the song, looked at me through her tears and said her daughter was having this same issue at school with a girl named Diane. The next time I saw my friend she told me that she played the piano while her daughter sang that song at a school concert. We shared tears again. Another place where this song became known was at my son's middle school during Holocaust week. I gave the song to the organizer of the week's events, and she printed the words on the cover of the program. When messages are important and real, they travel far and wide very quickly. Bob Blue has this ability of bringing people together to learn important things through song. Thank you, Bob Blue, for blessing the children of the world with your wisdom."

Dave Kinnoin: "Bob did an enormous kindness to me about eight years ago when my son Oliver was a toddler. We were at a CMN national gathering, and I had to leave Oliver with others and stay in bed during dinner because I had an awful headache and felt sick and nauseous. I was in agony. Bob came in and stroked my head and asked me what was going on. I told him that my father had died a few years before and that I regretted something I had done. My dad, a big, strong, World War II Army Air Corps vet, was seventy-six and had been through a lot with about a dozen operations, and he told me he didn't want to have any more. His knee joint was shot and he couldn't walk. A joint replacement operation could get him back up and active. But my dad said that 'being in a wheelchair wouldn't be so bad.' Keep in mind that my dad adored me, and I, him. He looked



Bob and Phil Hoose

to me sometimes for approval. Instead of stopping to consider what my beloved father really wanted, I began a long pep talk: 'C'mon, Dad, you can do this! We'll be out there on the golf course again like the good ol' days, blah, blah, blah...' My dad had the operation, but declined steadily. He asked me to be the executor of his living will and not allow any further medical intervention other than the alleviation of pain. I agreed. His bowel burst, and he died a few days later. Bob listened as I poured out my heart. I cried. Bob said something like, 'sounds like you loved your dad and tried to do what you thought was best. Maybe it's time to forgive yourself.' I'm not sure exactly what he said, but he held me and listened to me and loved me, and my headache went away. Completely away. It has not returned."

Sol Weber: "What would this world be like if Bob hadn't come along? We'd be without all those clever, funny songs, and the powerful ones as well. None of his thoughtful essays, and his warmth and wisdom. No, it wouldn't be the same world. Each of us has a short list of those who really made a difference. Bob is on *my* list for sure."

Amy Conley : "Bob's song 'Pigs!' is so funny that when I heard it I laughed until I cried. Not many songs like that come along."

continued on next page ➤

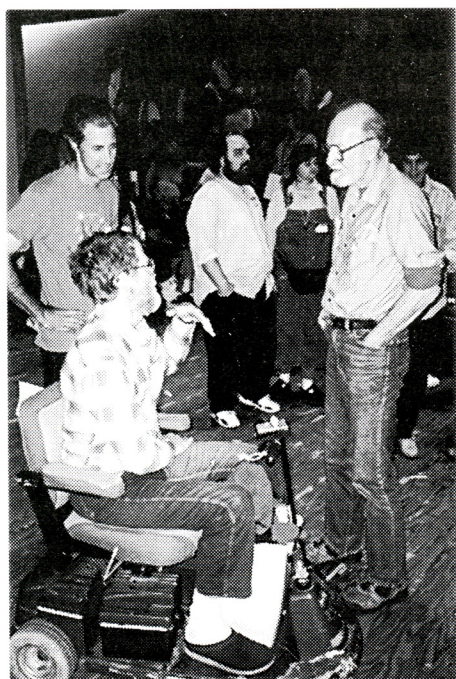


photo by Allen Zak

With Pete Seeger at the 1998 National Gathering in New York City.
(Behind Bob: Stuart Stotts. (L) and Noah Budin (Rear, center)

Shades of Blue

➔ continued from previous page

Linda and Bruce Pollack-Johnson:

"We first heard of Bob while living in England in the late '80s. We frequented any pub featuring music from the Red and Green Umbrella Show—a loose organization of progressive musicians very much like the People's Music Network. One of those British musicians, who shall remain nameless, did a wonderful rendition of 'I Did It Their Way!' Bob's parody of 'I Did It My Way!' I remember spending the next few months following this particular performer to each of his shows in order to copy down all of Bob's clever words. The performer, on the other hand, was very guarded and protective of the song, wanting to keep it all to himself until he could record it. Indeed, whenever he saw me writing, he would sing it faster. I feared we would never be able to track down the whole song, or contact the Bob Blue who had written it.

We finally moved back to the States and had the opportunity to meet Bob through the People's Music Network. What a kind, clever, funny, unassuming and generous

man! What a contrast to the man we heard who had been 'covering' Bob's song.

Bob deserves not fifteen minutes of fame, but fifteen decades—no—five centuries! Through his work, countless hardworking yet formerly unrecognized souls (including Kanga of *Pooh Corner*) have been affirmed and applauded. Thank you Bob, from the bottom of our hearts."

Scott Kepnes: "When I listen to or sing Bob's songs, it helps me to remember that all that mundane daily grind 'stuff' is not all that important, and the lessons coming from my heart are. Getting to know Bob and being friends over the past ten years has inspired my own teaching with children and helped me to focus on helping children to know how important they are."

Susan Keniston, who co-edited *PIO!* with Bob for many years, reminded me of a quip he made in an interview when asked to reveal something that readers might not already know about him. He thought for a moment and replied, "A little-known fact is that I'm famous." Susan also appreciates the fact that

despite his life and health trials, Bob has always considered himself a very lucky man. Both these anecdotes are quintessential Blue.

Nancy Silber: "Being Editor of *Pass It On!* is a stressful job, but one of the perks is getting to work and communicate with Bob Blue. I often write Bob's short bio at the end of his column 'Curricula! Curricula!' This time, I decided to write exclusively about his personal history with *PIO!* as so much of his life was already being discussed in this issue. As I typed the statement 'Bob Blue has long been an integral part of *Pass It On!*' I thought I should check on the dictionary definition of the word *integral* just to make sure it truly expressed what I meant. The dictionary states: 'in-te-gral adj 1. being an essential part of something or any of the parts that make up a whole.' To me, that's a perfect description of Bob: with *PIO!*, with CMN, with life."

If you have additional Bob Blue tributes that you'd like to express, there may be another opportunity to present them during the Magic Penny award ceremony at our upcoming national conference/gathering. Please feel free to submit your thoughts and ideas to me at jxsong@comcast.net prior to the gathering and we'll see how much more appreciation of Bob we can squeeze in.

Finally, if one's work can speak for itself, **Pete Seeger's** quote at the conclusion of *What Matters*, the international award-winning documentary video of Bob's music and teaching, wraps it up perfectly: "Maybe the best thing is, just let a lot of people hear more of his songs."

Amen.

It's easier calling him New England's "Stand-Up Chameleon" than to describe Jackson Gillman as a comic, mime, dancer, actor, storyteller, songsmith.... And he loves singing "the (Bob) Blue's."



photo by Allen Zak

Leading the dance line at the 1997 National Gathering in Dickson, Tennessee.
(Behind Bob: Elise Witt, Lin Boyle, Bruce O'Brien)

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

CALL FOR ARTICLES!

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

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

All we ask is that articles...

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

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

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

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

Deadline for Winter/Spring 2005 issue:

Except for regional reports, all materials must be submitted by **October 15, 2004**

Deadline for Fall 2005 issue: May 4, 2005

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

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

Submission via e-mail or disk is preferred.

CALL FOR SONGS!

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

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

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

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

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

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

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

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

Send songs to:

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

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

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

CALL FOR NEW RELEASES!

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

Joanie Calem

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

Please include date of release.

ATTENTION: KIDS!



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

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

THANK YOU CMN CORPORATE MEMBERS FOR YOUR GENEROUS SUPPORT!

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Princeton, New Jersey

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

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

Submission via e-mail is preferred.



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The business name (or promotional name of a person) will head the directory entry. One individual's name will be listed separately with a cross-reference to this business entry.
- ☐ **Corporate \$150**
Typically multi-performer producers, record companies, distributors, etc. One individual's name will be listed separately with a cross-reference to this corporate entry. *You are listed in every issue of Pass It On! and on the CMN website as a corporate member.*
- ☐ **Patron \$250 and up** *Please contact the CMN office for details.*

Outside the U.S. and Canada, add US\$10 to all categories.

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

YOUR CLOSEST OR PREFERRED CMN REGION

- ☐ Canada ☐ Great Lakes ☐ Mid-Atlantic
- ☐ Midwest ☐ New England ☐ New York Metro
- ☐ Northern California ☐ Pacific ☐ Southern California
- ☐ Southeast *More are being added as we grow!*

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

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

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

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

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

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

MAILING ADDRESS

DAY PHONE () - -

EVE PHONE () - -

FAX () - -

E-MAIL

WEBSITE

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

AMOUNT OWED

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