

PASS IT ON![®]

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

ISSUE #51

Fall 2005

Ken Guilmartin and Lili Levinowitz of Music Together



Inside...

- Ruth Crawford Seeger, recipient of CMN's 2005 Magic Penny Award ■
- Ideas on Marketing and Professional Development ■ Nine Great Songs! ■
- Early Childhood Music and Music for Older Kids ■ The Scoop on Copyright for Songwriters ■

About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

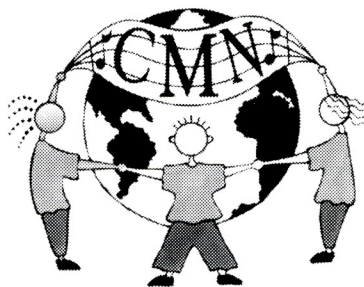
The Board of Directors

Pam Donkin, Johnette Downing, Jenny Heitler-Klevans, Frank Hernandez, Phil Hoose, Bonnie Lockhart, Tom Pease, Ruth Pelham, Terri Roben, Sally Rogers, Mara Sapon-Shevin, 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.



PASS IT ON!

is the journal of

THE CHILDREN'S MUSIC NETWORK®

A Not-for-Profit 501(c)3 Corporation

©2005 The Children's Music Network

All Rights Reserved

PIO! EDITOR:

Nancy Silber
16 Plymouth Road
Port Washington, NY 11050
nsm2@aol.com

THE PIO! VOLUNTEER STAFF:

INTERVIEW EDITOR:

Phil Hoose
8 Arlington Street
Portland, ME 04101
Hoose@gwi.net

SONGS EDITOR:

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

Songs Engraver:

Nancy Silber
Songs Transcriber:
Ellen Allard

REGIONAL REPORTS EDITOR:

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

NEW SOUNDS EDITOR:

Joanie Calem (see above)

CMN CONNECTIONS EDITOR:

Beth Bierko
999 Cliff Road
Yorktown Heights, NY 10598
914/962-3404
bbierko@optonline.net

MUSIC WITH OLDER KIDS EDITOR:

Joanie Calem (see above)

CURRICULI! CURRICULI!:

Bob Blue
170 East Hadley Road, #82
Amherst, MA 01002
413/256-8784
bbblue@k12.nsm.umass.edu

FLAMBEAU:

Johnette Downing
P.O. Box 13367
New Orleans, LA 70185-3367
504/861-2682
johnnettemusic@aol.com

MARKETING MATTERS:

Billy Grisack
1123 Meadow View Lane
De Pere, WI 54115-1008
920/737-9674
hello@misterbilly.com

MEDIA WAVES:

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

MUSIC IN BLOOM:

Marie E. Hopper
P.O. Box 5715
Greensboro, NC 27435
800/924-9574
hopperme@earthlink.net

ADVISORS:

Pete Seeger, Bob Blue

PRODUCTION EDITOR:

Caroline Presnell

LAYOUT & DESIGN:

Jan Graves/In Print

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.

IN THIS ISSUE...

Features

Music Together: The Joy of Family Music An Interview with Kenneth K. Guilmartin and Lili M. Levinowitz	2
A Songwriter's Guide to Copyright.....	6
Ruth Crawford Seeger— CMN's 2005 Magic Penny Award Recipient.....	10

Columns

Curricula! Curricula!	8
Marketing Matters: Your Most Important Marketing Tool	16
Music with Older Kids: Music with Literature, Social Studies, and School Holidays	18
Media Waves: The More We Get Together	22
Flambeau: Making Your Web Site Work for You	23
Music In Bloom— Early Childhood Music.....	26

Short Reports

The 2005 National Conference.....	12
News from <i>PIO!</i>	19

Songs

"Black Bat Farm"	34
"The Cranberry Bounce"	36
"Dr. Martin Luther King"	21
"Feels Good, Too!"	9
"Fine Finkelstein"	30
"It's Fall"	20
"Le Manine"	25
"May All Children"	5
"We All Laugh (in the Same Language)"	14

Departments

Guest Editorial: The Voices of Ordinary People	1
Letter to the Editor.....	19
Regional Reports	28
New Sounds.....	31
Announcements	33
How to Submit.....	inside back cover

CMN BUSINESS OFFICE

for membership, subscription,
and advertising information:

Caroline Presnell
National Coordinator
The Children's Music Network
P.O. Box 1341
Evanston, IL 60204-1341
U.S.A.
Voice & Fax 847/733-8003
office@cmnonline.org
www.cmnonline.org

Guest Editorial

The Voices of Ordinary People

by Janet Beatrice

I admit it: I watch *American Idol*. Most of the music is lame bubble-gum pop, but as far as reality shows go, it's pretty innocent. Nobody eats bugs, has her teeth surgically replaced, or is left stranded on an island. Pretty harmless, right? Well...

A few years ago, I took Music Together's advanced teacher training with Lili Levinowitz, who co-founded the program. She's an amazing teacher, and the class was wonderful. She mentioned that before television, radio, and CD players, people would gather around a piano and everyone would sing. Now, she said, with famous singers accessible to everyone through media and technology, many children, teens, and even adults believe they shouldn't sing unless they have a professional's talent.

American Idol doesn't help dispel this myth. They air special editions highlighting the worst singers to audition. And even those who make it to the top ten out of thousands are criticized mercilessly by verbally abusive judge Simon Cowell. If he can't pick on their singing, he'll tell the women they're too fat. Not that his opinion is as worthy as he obviously thinks it is. Imagine a young Bob Dylan on the *American Idol* stage (of course, Dylan would be contemptuous of such tripe), or Janis Joplin, whose amazing voice would have been considered too rough around the edges.

The truth is, the *American Idol* judges might know what sells, but they don't understand music that's good down to the soul. But kids do enjoy watching the singers as well as the judge's critiques. What does this teach our children? Or any of us, for that matter? Should we be afraid to sing outside of our shower or car (with all windows rolled up)?

A while back, I discovered a lovely quote attributed to Henry Van Dyke (1852-1933; an American Presbyterian clergyman, educator, novelist, essayist, poet, and religious writer) that reminded me of what I learned from Dr. Levinowitz:

Use what talents you possess; the woods would be very silent if no birds sang except those that sang best.

Imagine going to your third-grader's concert to find only a few children singing; only those who could sing on pitch and with a powerful voice.

Imagine getting together with relatives and pulling out your guitar only to find everyone too embarrassed to sing. (Sadly, that probably does happen often.)

And now, imagine singing a song you love, loudly and with passion. Feels good, doesn't it?

Here is my wish for everyone, everywhere, whatever their age: May you find your voice; may you respect it and love it; and may you use it, joyously and unabashedly. May it ring out clear and true.

Here's to the voices of ordinary people. 

Janet Beatrice has taken a break from early childhood music and movement to launch her own writing business, but she looks forward to returning to the joyful work of sharing music with little ones.

Music Together: The Joy of Family Music

An Interview with Kenneth K. Guilmartin and Lili M. Levinowitz

conducted by Pam Donkin

In 2002, I went to a Music Together class at the urging of a CMN friend. I was amazed and enthralled with the way the class flowed and how much fun both adults and children were having. Later that year, I took the Music Together training and started interning in a Music Together class. I began teaching classes at a center in Burlingame, California. Soon after, I opened my own licensed center. I love it. I've been so impressed with the method and the organization's extensive research into how very young children learn music that I want to share it with the CMN membership.

Music Together, first offered to the public in 1987, pioneered a program built around the concept of a research-based, developmentally appropriate early childhood music curriculum that strongly emphasizes and facilitates adult involvement. It is taught in nearly all of the fifty states and many foreign countries, reaching thousands of families. Music Together LLC trains the teachers and also licenses trained individuals to open their own centers. I have found it to be a rich and flexible program, applicable to parent-child, preschool, and intergenerational classes, as well as music therapy.

In the parent-child program, a minimum of six and maximum of twelve children and their parents or caregivers (nanny, babysitter, grandparent) meet weekly for forty-five minutes to experience new songs, chants, movement activities, and instrumental jam sessions. In preschools, classroom teachers are in the primary caregiver role, with parents or other grown-ups participating when available. Both

children and adults participate in the circle, led by the Music Together teacher, who helps adults understand how to participate—regardless of musical ability—and to realize that the most important thing is to relax and enjoy the activities with their children. The musical fun and growth continue at home with the CDs, songbooks, and parent education materials provided to each family.

In June 2005, I had an opportunity to interview Music Together Director Ken Guilmartin, its founder, and Lili Levinowitz, PhD, Director of Research. They are also the co-authors of the Music Together curriculum.

PIO!: *Knowing how important Music Together considers the modeling parents provide for children, I'd like to start by asking who did music with you when you were a child?*

Lili: My grandmother. My paternal grandmother and then my father did a lot of singing. My mother was, according to my father, officially tone deaf, but singing was just something we did at home at family birthday parties. My Aunt Jenny, who is my grandmother's sister, would sit down at the piano and the whole family would gather around the piano. We'd sing old World War I and World War II songs. That was just what we did for leisure stuff when we were growing up.

PIO!: *Ken, who did music with you?*

Ken: A good question, because what I learned in creating Music Together really helped me understand what had happened back then and what hadn't. My mother was pretty much a non-singer; in fact, she



Ken (right) and a Music Together member

used to say, "I hate singing." This was because when my mother was little, her mother—my grandmother—used to go around singing in an operatic voice, especially when she was nervous or tense or when she was trying to make everybody happy. She thought the solution was to sing to everybody, so she would sing, "Oh yes, and now we're having a wonderful time." My mother didn't like that, and I'm not sure I liked it, either, but she liked to dance and she liked jazz. What I got was a very strong model of rhythm development—a good support for my rhythm development and not very good support for my tonal development. On the other hand, my grandmother, with whom I spent a lot of time, was very related to classical music, played piano very well, read music very well. So I had a model from her piano playing. I used to be amazed at how her fingers ran over the keyboard.

It's not that surprising that by the time I was a twelve-year-old I was

playing piano and was fascinated with jazz, and was a good dancer, but couldn't sing a note. It all fits right in with my upbringing. And that's the way I think it is for most kids: what is modeled is what you get. I think I was born with a higher natural rhythm aptitude. I'm a kinesthetic type, so that probably was my stronger side, anyway; but in addition to having a lower tonal aptitude, I had some very poor tonal modeling. I had some health issues, too, including a traumatic tonsillectomy, and by the time I was in kindergarten I was the one given the palm tree role at the school pageant—you know, "Just hold the palm tree and mouth the words."

PIO!: *Somebody said that to you?*

Ken: Oh yes, I experienced that firsthand. At the time it didn't bother me, particularly, but I remember later on when I was about eight or so wanting to learn guitar. My stepfather tried to teach his vocal mnemonic for tuning the ukulele. "My dog has fleas." So he sang it, but I couldn't do it, and he said "Was-samatter—you tone deaf?" That hurt. I really wanted to play the guitar and the ukulele, but for the first time I felt like something was wrong with me.

PIO!: *It's amazing how much power those words can have.*

Ken: I certainly decided that I hated singing after that, too! But I loved listening to Elvis Presley or Bill Haley and the Comets or all those people that I listened to on the radio. My favorite music turned out to be jazz, until the Beatles came along, and blues. By the time I was in college I was in a blues band like everybody else in the late sixties.

PIO!: *Were you singing at that point?*

Ken: No!

PIO!: *Oh, you still weren't?*

Ken: No. It was frustrating. I wished I could. No, I was a keyboard player.



Lili (right) with Music Together families

PIO!: *But do you feel comfortable singing now?*

Ken: I do. It was a long path. After I graduated from college in English literature and was working in theater, I got promoted to my level of incompetence very quickly and was a musical director off-Broadway. I was orchestrating and having to teach famous actors how to sing, and I felt like I didn't know what I was doing. I started going to the Manhattan School of Music to get more of a conservatory background, and I found myself flunking sight-singing. I couldn't do it. So they sent me to a voice teacher. That's when the reclamation of my singing began. I was in my mid- to late twenties.

And it's still going on. That's something Lili and I have enjoyed collaborating about because I've had a history of feeling inept, tonally, that I've had to remediate and overcome, and she's felt the same way about rhythm. She's strong on the tonal side and not so strong on the rhythm side. We not only complemented each other, but we can understand how people feel on both sides of that issue.

PIO!: *How did you two meet?*

Lili: I met Ken when I was a PhD student at Temple. He was, at the time, working for the Birch Tree Group. He was hired to develop programs and services that would serve families and very young children and that would perhaps complement or be an alternative to the Suzuki Method, which Birch Tree published for the world outside Japan. So he was basically finding out who was doing early childhood music stuff. At the time there really wasn't a lot going on. Kindermusik only had programs for four- through seven-year-olds; and at Temple, I was directing the first program, at least on the East Coast, for children under the age of three. So that was how he met me. There were a number of things that he and I saw eye-to-eye on that I didn't with my professor, who was actually the head of this program I was running. We just had some great opportunities to talk, and the rest is history.

When the university position came up for me, I really thought it was suitable for the both of us, and his business, to have the university associated. If there was the

continued on next page ➡

Music Together

→continued from previous page

possibility to get research grants we could do it that way, because I leave something to be desired as a businesswoman.

PIO!: *So it's nice to collaborate with someone who's good at that! The university position you refer to: I understand you are a professor of music education at Rowan University of New Jersey. How long have you been there?*

Lili: I just finished my sixteenth year.

PIO!: *Ken, since Lili mentioned that you met while you were working for the Birch Tree group, and I know that's related to the fact that your family has a history with the very well-known song "Happy Birthday," can you tell us about that and then about Birch Tree?*

Ken: Well, the wonderful thing about that story is that "Happy Birthday" was created by early childhood people.

PIO!: *Isn't that neat!*

Ken: Yes, because it's come full circle. It was composed by two sisters from Kentucky: Mildred Hill, who was a piano player and an early childhood teacher, and Patty Smith Hill, who became, I think, the first woman PhD at Columbia Teachers College and entered early childhood music. The song was originally called "Good Morning to All."

Good Morning to All.

Good Morning to All.

Good Morning, dear children,

Good Morning to All.

And then like any good preschool/nursery school teacher, of course you adapt it. So this became "Happy Birthday." She taught all of her students to go and use it. And they did. The sisters took their song to the Clayton F. Summy Company in Chicago to be published. My grandfather, who was an accountant in the publishing field and who also played the violin, bought the company, which eventually became

Summy-Birchard and then Birch Tree Group. My uncle took over that company in the fifties. He signed Frances Clark and Suzuki, so that's how they got into early childhood—and that's why he and I started talking a lot about young children and music. By then I had become certified in Dalcroze.

That's my music education background—I worked with Robert Abramson at Manhattan School of Music for a number of years and became certified in Dalroze. So I became a consultant for my uncle in early childhood and also movement education. It was very much a part-time thing for a while, but we began to have a dialogue about young children and music. He was really very interested. I was like their R & D department and was able to go to conferences like the International Society of Music Education in Portland back in the eighties and see what they were saying about young children and music. According to my uncle, this was paid for by royalties from "Happy Birthday." I just think it's neat that it circles right back to early childhood.

PIO!: *I think it's important to explain what Music Together is to those who might not know.*

Ken: Well, it's right in the name—the most important thing is that it's child and grown-up *together*. It's based on knowing how children develop and learn the most important things in their lives, such as language and social behavior. They learn from their primary caregivers—parents and anyone else in the extended family who provides regular, substantial care, including professional child care workers and teachers birth through kindergarten. If you want your child to be a reader, well, read. Everybody understands that. Likewise, if you want your son to be musical, you've got to be musical—and that thought actually scares people. Increasingly, in our culture, people

don't feel like they're musical unless they're experts. Certainly the members of CMN do, but by and large most of the families out there don't. With the incredible presence of recorded media, we don't have to *make* music in order to have it anymore, we can just turn it on.

PIO!: *It's easier to just be music consumers, rather than music makers.*

Ken: That's right. That could be OK for us if we already know how to sing or play a little piano. But it's an educational tragedy, really, an educational disaster, musically speaking, for one's children, if you just sit on the couch and consume music. They need the model of your musical *doing* in order to get the disposition to be a music maker. And then they'll work it out on their own—they'll teach themselves just like they do their language. So the program and its structure all comes from the "Together." The classroom materials—the recording and the songbook—go home with the families because we want to support their music making in a nonformal way in their daily lives.

Lili: What we mean by nonformal is that we're just coming together to sing and we have a method behind our madness. That is, we know from the research base that children should be singing songs in multiple tonalities and meters.

Ken: If children grow up hearing only major tonality, it's like hearing their language in only the present tense.

Lili: The benefit is that children have the opportunity to develop the competence when the window for learning is fully open. It should probably be somewhere between birth and three that they break the code for the music from their culture. They also benefit from having a large number of songs to sing because they can use those just about any time during their day.

continued on page 38

MAY ALL CHILDREN

words and music by Kenneth K. Guilmartin
© 1986, 2002 Music Together LLC



Originally entitled it "Solstice Song," Ken composed this song in 1986 for a school's celebration of the fortieth anniversary of UNICEF (the United Nations Children's Fund). The song, rearranged and retitled "May All Children," appeared in the 2002 Music Together *Sticks Song Collection* in memory of the events of September 11, 2001. "May All Children" (as a lead sheet and/or a four-part SATB choral arrangement) is available through the Music Together Web site, www.musictogether.com. Ken is donating his royalties to the United States Fund for UNICEF.

Gently ♩ = 120



May, may all, may all chil-dren, — may all peo-ple ev-'ry -



where hear this prayer. — May, may all, may all chil-dren, — may all



peo-ple ev-'ry - where live in peace. — Sweet —



peace. — Peace-ful minds, peace-ful hearts, peace on



earth. — Sweet — peace on earth.



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



A Songwriter's Guide to Copyright

by Ros Schwartz

Disclaimer

I am not a lawyer, and this article does not attempt to provide legal advice. It is merely my interpretation of information found on the Web sites listed at the end of the article, as well as various other Internet sources. Please consult a lawyer if you need legal advice!

What Is Copyright?

"Copyright" refers to the legal right to determine what may be done with an original creative work. This includes several specific legal rights: how the work may be used, called the "moral right;" reproduced—"reproduction right;" distributed—"the right to assign the work;" modified—"the right to modify the work;" and performed—"performing right."

Under current international law, in most countries of the world (including the U.S. and Canada) copyright protection is automatic upon creation of an original work in a fixed form. In other words, if you make up a song and sing it to me, it is not yet under copyright protection; but as soon as you write it down or record it, you immediately own the copyright, even if you do not put a copyright notice on the work, or notify anyone else that it is yours. It is useful to put a copyright indicator (either the word "copyright" or the symbol ©) with your name and the date onto all printouts or recordings of your work, so that anyone who sees it knows who owns the copyright; but the copyright is yours even if you don't do this.

Copyright generally belongs to the creator of the original work. It may be shared among two or more people, if they worked together,

depending on the terms of their working agreement. If the work was created by an employee during the course of their employment, the copyright generally belongs to the employer. If an artist was working under contract, this is called a "work-for-hire," and the copyright ownership may be determined by the terms of the contract.

Copyright ownership can be transferred to someone else as part of a contract (usually for a fee) and there are various types of such transfer. If you sign away the copyright to a song (technically called "assigning the copyright"), the song now belongs to the new owner, who can decide what to do with it from then on. If you don't want to do this, you can give permission to use your work (perform, publish, arrange, etc.) while retaining the copyright ownership yourself.

As copyright owner, you can (with a few limitations) give or deny permission to anyone who wants to use or reproduce your work; you can charge a fee for this permission; and you can set restrictions on the way the work is to be used. However, it is then up to you to ensure that these agreements are followed. For the most part, we live in a respectful community where people do ask permission and pay for the material they use. But if they don't, it's up to you to sue them for copyright infringement. The penalty they will have to pay will in part depend on how much money they received from using your work; but even if they received no financial benefit, they could still be ordered to recompense you for using your work without permission.

Certain organizations administer some of the rights included in the

copyright protection. For example, ASCAP, BMI, and SOCAN administer performance rights on behalf of copyright holders: they grant permission for performances of the copyrighted works, collect royalties based on a standard scale, and remit these to the copyright holders. In this case, if legal action needs to be taken, they may take it on your behalf.

In general, copyright exists for the life of the author plus a certain number of years following death (fifty in Canada, seventy in the U.S.; under some circumstances, this term can be renewed). Once the copyright has expired, the work is said to be in the "public domain," and can be used, performed, copied, etc., without either asking permission or paying fees.

What Is Copyright Registration?

Copyright registration involves sending legal documentation, and a fee, to an agency that creates and maintains a legal record of your copyright ownership. Copyright registration is *not* required for you to own the copyright, but it may be required before you can initiate certain types of legal action. Formal registration is the only form of proof of ownership which is likely to stand up in court.

There are two main reasons to register a copyright:

1. To help honest people who want to use your song: the registration can help them to identify you as the copyright owner, through a search at the Copyright Office, so that they can request your permission to use the song, and pay you the appropriate royalties.
2. To hinder dishonest people, who

may hear your song and decide to claim that they wrote it, and that you in fact plagiarized it from them.

Is it worthwhile to spend the money to register copyright? Couldn't you just keep your original handwritten notes that showed how you wrote the song? No, this would be far too easy to fake. What about the popularly touted method of mailing a copy of the song to yourself in a sealed envelope, so the postmark proves that the song was in your possession at a certain date? Nope, the bypass is too easy—you could have mailed yourself an unsealed envelope, kept it on hand until needed, then put the recording or transcription inside and sealed it whenever you liked! What if you ask the post office to stamp the postmark right across the sealed opening of an envelope that has no other seams? You could still have steamed it open later, put the song copy in, and very carefully sealed it again, making sure that the edges of the postmark were perfectly matched.

Remember, this is only going to be an issue if the song makes it big and there's enough money involved to make it worth paying for the legal fight. In which case, experts on the other side will be paid to come up with many reasons why the envelope trick isn't reliable as proof. The only evidence that will be legally undeniable is the date of registration at the copyright office.

How Much Does Copyright Registration Cost?

The fees and procedures vary from country to country. In the United States, copyright registration is administered by the U.S. Copyright Office (www.copyright.gov), which (with some minor exceptions) will register works from anywhere in the world. Canadian songwriters also have the option of registering with the Canadian Government's Intellectual Property Office (www.strategis.gc.ca) or with the Cana-

dian Song Depository, managed by the Songwriters Association of Canada (www.songwriters.ca/services/songdepository.htm), although both of these options have significant drawbacks.

At present, in the United States, the same registration fee of US\$30 applies to a single song or to an unpublished collection of songs registered together. To qualify for registration, a collection must have a single title by which it will be indexed; it must be presented in an organized fashion; and the author(s) and the copyright owner(s) must be the same for every work. Since the same fee applies "per item that the Copyright Office has to process"—not "per song"—and there is no maximum limit to the number of songs in a collection, this can be a very economical way to register a group of songs. The application must include a copy of the work being registered, which is then held in the repository of the Copyright Office and can be called upon as evidence if ever needed in future legal action.

The Canadian copyright office will accept your CAN\$35 per song to register your copyright, but does not accept, review, or retain a copy of your work, so all you have proof of is that you claim to have composed a certain song at a certain date.

The Canadian Song Depository provides a service much like the U.S. Copyright Office. The price per registration is CAN\$15 plus CAN\$5 per song up to a maximum of twelve songs per collection, which is less expensive if you are registering one song at a time, but more expensive if you have a large number of songs to register. The song recordings are deposited with a private company, which will retain them as long as the company exists. If the depository were to close down, the recordings would be returned to the copyright owners, which would nullify the effect of having depos-

ited them in the first place. (On the other hand, if the U.S. Copyright Office were to close down, then the legal system would be in such disarray that it wouldn't really matter if your legal documentation no longer existed!)

From the point of view of establishing a legal date of registration, it makes no difference whether a particular song was registered individually or as a group.

From the point of view of allowing others to find your song, there is a small disadvantage to a group registration. Even if you include a detailed index/song listing along with your registration, the Copyright Office database will only include the title of the collection, not the individual songs. There are ways around this, for additional fees. But it may not even be that important, since other sources (including ASCAP, BMI, SOCAN) exist to help identify the copyright owner of a particular song.

What Is the Procedure to Register Copyright?

This is a topic for another day! In the meantime: do not sign up with any of the "copyright registration services" that you can find on the Internet. For an exorbitant fee, they will forward to the appropriate government office the information and materials that you provide. You can easily do this yourself, at much lower cost.

Key Points

1. Copyright automatically belongs to the creator of an original work, as soon as that work has been put into a fixed form.
2. Copyright registration is not required, but is the most reliable way to establish legal documentation of your copyright ownership.
3. Registering a collection of songs

continued on next page ➤

Copyright

→ continued from previous page

with the U.S. Copyright Office is a relatively inexpensive form of legal protection.

Web Sites for Further Information

U.S. Copyright Office: www.copyright.gov

Canadian Intellectual Property Office: www.strategis.gc.ca

Canadian Song Depository: www.songwriters.ca/services/songdepository.htm

SOCAN: www.socan.com/jsp/en/resources/copyright_law.jsp

Wikipedia: <http://en.wikipedia.org/wiki/Copyright> 

Ros Schwartz is an active songwriter and performer. When not singing, she works as a family physician in her home office in Kingston, Ontario, Canada. She believes that music and medicine flow from the same healing source.

Curriculi! Curricula!

Piggybacking

By Bob Blue



Some teachers feel ready to use music in their classrooms, but not many feel ready to write tunes or help children write tunes. All of them can, but some don't know they can. I have spoken with some who use a method they call *piggybacking*. That is, writing new lyrics for well-known tunes.


Parody is a type of piggybacking, but parodists make fun of original lyrics. Children do make up and sing parodies—this is something they do anyway, whether directed to or not. There are classics I tried to teach children, but some of them corrected me. When I tried teaching “On Top of Old Smoky,” they told me the real song is about spaghetti. And Rudolph, according to most children, is not about a foggy Christmas night but is about Batman and Robin. Children believed in the classical altered versions

they'd learned, not in the versions I knew.

When teachers want to use tunes to help children learn something, they can use this tendency, helping children change lyrics just as they once did with those classics. One example is “Old MacDonald Had a Band.” Children enjoy singing an old familiar tune and suggesting new words, imitating instruments just as they imitated animals.

Teachers can help children piggyback to write songs that go with units they teach. One example is the following set of lyrics, to be sung to the tune of Stephen Foster's “Oh, Susannah!”:

Oh, times tables!
Oh, three times eight makes
twenty-four,
And three times four makes
twelve.
Oh, three times seven's twenty-
one,
And three times two makes six.
Oh, times tables, they're not so
hard to learn.
Just use this song to learn the
tables
When it is your turn.

Teachers and children can continue writing verses. Learning times tables usually isn't fun, but setting them to music can help. Using familiar tunes this way can be useful for children who find regular approaches difficult. Children don't usually get to take their teacher on a piggyback ride. This could be their chance. 

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. He has been writing Curriculi! Curricula! since spring 1995.

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
516/883-4930
nsms2@aol.com

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.**

FEELS GOOD, TOO!

words and music by Jim Anger

© 2003 Jim Anger



"Feels Good, Too!" was written as a companion piece to the song "Right Back At You," which I wrote as part of a Six-Traits Writing program with five classes of fourth-grade students and their teachers. I wanted a song with slightly simpler lyrics, but one that would get out the same idea: that being kind to others is not only the right thing to do, but it also makes you feel good inside. I expected the song to work best with lower elementary students, but even quite a few of the older elementary kids like it.

Moderato

verse D G D

1. Car - ing and shar - ing are good things to do. You care a - bout

A D

me and I care a - bout you. We'll help each oth - er when -

G D A

e - ver we need. Some peo - ple call that just sow - ing good

chorus D G D

seeds. What - e - ver I've got I'll be will - ing to

A D

share; had help in the past, so that on - ly seems fair. If

G D

I share with oth - ers, could be they'll share, too. All that

A D

car - ing and shar - ing could come 'round to you.

Verse

1. Caring and sharing are good things to do.
You care about me and I care about you.
We'll help each other whenever we need.
Some people call that just sowing good seeds.

2. Oh, caring and sharing's the right thing to do.
You care about me and I care about you.
Oh, caring and sharing's the right thing to do,
And the best part of all is: It feels good, too!

Chorus

Whatever I've got I'll be willing to share;
Had help in the past, so that only seems fair.
If I share with others, could be they'll share, too.
All that caring and sharing could come 'round to you.

Chorus



RUTH CRAWFORD SEEGER

CMN's 2005 Magic Penny Award Recipient

by Sally Rogers

*All Around the Kitchen...Billy Barlow...Bought Me a Cat...Old Joe Clark...
The Closet Key...By'm Bye...Eency Weency Spider...Hey Betty Martin...
Hop, Old Squirrel...Jingle at the Windows...Hoosen Johnny...Old Ground
Hog...Oh, Blue...Mister Rabbit...Mole in the Ground...Stewball...It Rained
a Mist...Jim Along Josie...Hush Little Baby...Pick a Bale of Cotton...Old
Molly Hare...Scrapin' Up Sand in the Bottom of the Sea...*

If any of the aforementioned song titles seem familiar to you, chances are you learned them from someone who learned them from one of composer Ruth Crawford Seeger's fine collections of folk songs for children. Her children Mike and Peggy Seeger and her stepson Pete Seeger have spent a good part of their own lives passing these songs on to communities from coast to coast through concerts and recordings. From there, the songs have traveled to singing parents and teachers who pass them on to children at home, school, and summer camp. And one of the people they passed them to is probably you.

This year CMN honors the memory and work of Ruth Crawford Seeger with our 2005 Magic Penny Award. Crawford Seeger's collections of traditional songs have been staples in the classroom for over fifty years, and her suggestions for their use are as fresh and inspirational today as the day they were written. Many *PIO!* readers may be completely unfamiliar with the other amazing and vast talents of this woman. While she is revered as a collector, transcriber, and arranger of traditional songs, she was also a composer years ahead of her time. Her sophisticated modernist compositions have brought her recognition as arguably one of twentieth-century America's most important composers. Her biographer, Judith Tick, says she

is "frequently considered the most significant American female composer in this century." And, like so many women, she struggled with the balance of being a wife, a mother of four children and stepmother to three more, while also trying to nurture her creative passions as an accomplished pianist and composer. She seemed to find that balance through her interest in American traditional music and the people who created it.

Crawford was introduced to American folk music when she was hired by poet Carl Sandburg to give his children piano lessons. Then in 1927, she was hired as one of the arrangers for his collection of folk songs *The American Songbag*. This relationship kindled a lifelong interest and commitment to traditional song.

In 1929 Ruth Crawford began to study with noted composer, theorist, and musicologist Charles Seeger. In 1932 they married, and Crawford became the stepmother of his three children from a former marriage, including young Pete Seeger. Her first child, Mike, was born in 1933. 1934 marked a hiatus in her composing that lasted until 1950; but it also marked the beginning of her dedication to transcribing and disseminating folk songs to those who work with children. She died of cancer in 1953 at the age of fifty-two.

The early years of her marriage to Charles Seeger were colored by the Great Depression. Both Ruth and Charles became very active in progressive social groups and were exposed to traditional singers in their travels. Over the next twenty years, while raising her brood of four, Crawford Seeger became a passionate transcriber of traditional songs to which she gave new life. She sang them with her own children at home and at several nursery schools in the Washington, D.C., area. She was keenly interested in seeking out unusual versions of relatively well-known songs. In her introduction to her collection *Animal Folk Songs for Children* she says,

It is important that a folk-song not be frozen in any one standard variant or version: that there not come to be one "right" way to sing a folksong. It is also important that we be reminded of variation in traditional singing. I have therefore gone to the recordings of these few songs with the purpose of choosing when possible one of the singer's variants other than that already in print.

The ninety-plus songs in *American Folk Songs for Children (AFSFC)* were taken from collections, folklore journals, and phonograph recordings from the Archives of American Folklore in the Library of Congress in Washington. She was



photo from Peggy Seeger's Web site, www.pegseeger.com

Ruth Crawford Seeger teaching children, 1950

meticulous in acknowledging the sources of the songs, their states of origin, and their collectors at a time when others were copyrighting traditional music for financial gain.

Crawford Seeger's *American Folk Songs for Children* has stayed in print for over fifty years since its appearance in 1948. Along with her *Animal Folk Songs for Children*, it remains at the core of elementary school music libraries across the country. For fifteen years it has also been possible to listen to the songs on the Rounder Records recordings produced by the Seeger children. But it is not just the songs in the books that are useful. Crawford Seeger's suggestions for using the songs at home, in the classroom, and in the community are indispensable, especially to new teachers who are still finding their way among their charges at circle time or during music classes. I'd like to share some of her thoughts here.

The first topic she tackles is why it is important to teach American folk song to our children. Her larger discussion includes the following:

- It belongs to our children—it is an integral part of their cultural heritage.
- It is a bearer of history and custom.
- It gives early experience of democratic attitudes and values.
- It has grown through being needed and used—it has adapted itself frequently to new surroundings.
- It is not "finished" or crystallized—it invites improvisation and creative aliveness.
- It has rhythmic vitality—it is music of motion.
- It is a kind of music which everyone can help make—it invites participation.
- It is not just children's music—it is family music.

(AFSFC, pp. 21-24)

Anyone caught up in today's movement for integrating the arts into the curriculum can read between the above lines and find numerous opportunities for these songs to be included in the reading, writ-

ing, history, math, and science curricula at the early elementary level. There is a treasure trove of material here.

For those who are hesitant to sing with their students, Crawford Seeger has words of reassurance for the singer: it is not the singer that is important but the song itself.

Almost a first requisite in singing with small children is the natural and wholehearted pleasure which the singer finds in the song. *It is the song which is important*, to both singer and listener... So allow yourself pleasure in the song, and sing it for its own sake. This is music anyone can sing and feel he has the right to be comfortable with. (AFSFC, p. 25)

Every page of this book models great respect for children, and honors their intelligence and inherent musical ability. Suggestions for word and movement improvisation, tone play and rhythmic exploration, are found on every page, along with an important caveat to well-meaning adults:

Let improvisation come from the child as much as possible—from things he happens to do or say or sing. Don't hesitate to join in the fun—but remember that the adult faces numerous pitfalls when "thinking up" words for children, such as affectation or over-conscientious attention to particular uses for a song, or preconceived notions as to child speech, understanding or enjoyment. (AFSFC, p. 27)

"Make sure that improvisation of new words does not deprive the child of old traditional words."

And for all CMN songwriters, Crawford Seeger shares a very simple but useful tip for creating your own melodies, a tip that has been used by composers as great as Bach,

continued on next page ➡

Magic Penny

►continued from previous page

Mozart, and Crawford herself.


The using of pieces of songs you know—small motives, or half phrases or phrases—is an excellent springboard toward making your own songs. (AFSFC, p. 30)

Ruth Crawford Seeger never shies away from the songs that may stir up controversy. Songs like “Juba” (“Juba this and Juba that, Juba killed a yellow cat.”) or “Poor Howard” (“Poor Howard’s dead and gone. Left me here to sing this song.”) that mention death or killing might be avoided in some classrooms. But Crawford Seeger suggests that children do, in fact, need these songs as a place to hang their fears and frustrations in a society of adults that won’t talk about difficult subjects with children.

Should we try to shield the child from feeling of sadness, of hurting or being hurt, of killing, dying? Can we shield him? Such feelings are not unnatural to him; he has them to a greater

or lesser extent, already within himself. It is not unnatural for a child to build fantasies around killing, hurting, destroying even things or people he loves. If he can sing about these things—can take action through the song—the deed is done (in fantasy) and the pressure is relieved. Can we not say, then, that having songs around which sing of these things may be a means of easing such feelings within himself, and of helping to make him more comfortable with himself as well as with what is around him?...If a child’s unexpected hurts can become connected with hurts he has heard about in story or poetry or song—if he can reach back into his experience and tie these individual hurts of his to what one might call group hurts—will he perhaps feel in his own less lonely? (AFSFC, pp. 17, 19)

I don’t remember when I was first introduced to Ruth Crawford Seeger’s book *American Folk Songs for Children*. It was most

likely through my mother, a pianist and music teacher, who may have shared it with me as a child. Or it may have been prominent on the piano at my best friend, Meagan’s, house. Her mother was my fourth grade teacher and a musician as well. And I know that some of the songs she shared with us at school came directly from that book. Wherever the introduction, it was already familiar to me when I bought my own copy while working at Elderly Instruments in East Lansing, Michigan, in 1976. It is among the most worn and dog-eared books on my bookshelves and one of the few I would take with me if I were sent to live on a desert island. And if I could have only one book to use as a reference tool in my early elementary music classroom, it would be this one. Here, let me teach you one of the songs... 

Information for this article was gleaned from Peggy Seeger’s Web site, www.pegseeger.com; Judith Tick’s biography *Ruth Crawford Seeger: A Composer’s Search for American Music* (New York: Oxford University Press, 1997); and Ruth Crawford Seeger’s books *American Folk Songs for Children* and *Animal Folk Songs for Children*.

National Conference Moves to the Midwest

by Anna Stange

The 15th Annual CMN National Conference will be held October 21–23 in Delavan, Wisconsin, one of the Midwest’s prime vacation destinations. The Lake Lawn Resort offers a comfortable, modern, country atmosphere; a lovely lakefront; indoor and outdoor recreational opportunities, including golf, swimming, and shopping; plus great food.

The weekend program will include workshops, song swaps, networking, our traditional Saturday evening round robin, and the Magic Penny presentation on Sunday. This year the tribute honors the work of Ruth Crawford Seeger, whose books of children’s folk songs

and suggestions for their effective use in the classroom are still classics in schools, libraries, and music programs across the country. (See the article starting on page 10.)

There are still plenty of ways to help make our National Conference a success, and you don’t need to live in the Midwest to get involved. We need help with publicity. You can distribute our flyers and press release to newspapers, journals, schools, libraries, radio stations, and anyone else who might be interested. We’ll also need help at the conference with tasks such as registration, sales, child care, logistics, set-up, take-down, and sound. If you haven’t already signed

up to lend a hand, please contact Anna Stange at 630/660-1156 or annastange@yahoo.com.

The Silent Auction has become both an effective fundraising effort for CMN and a popular part of the National Conference. If you intended to donate an article but haven’t shipped it yet, *please do it today*. And come to the conference prepared to bid on an array of great items.

Members should have received registration materials by the time you’re reading this. If you didn’t, or if you need additional forms, please contact the CMN office at 847/733-8003 or office@cmnonline.org.



The Children's



Music Network

15th Annual National Conference

A Gathering for Children's Music

October 21, 22, 23, 2005

Lake Lawn Resort—Delavan, Wisconsin

10 miles outside Lake Geneva

1 1/2 hours from Chicago—1 hour from Milwaukee

The Magic Penny Award and tribute will honor Ruth Crawford Seeger, whose books of children's folk songs are classics still used in classrooms

For Educators, Musicians, Families, Librarians, Parents,
& All Youth Advocates

SAMPLE WORKSHOP TOPICS

Multicultural/multilingual songswaps • Songwriting • How to Read Music
Music For Children with Disabilities • Peace & Justice Song Swap
Ecology • Early Childhood Roundtable • Teaching Group Music Lessons
Marketing & Publicity How-Tos For Performers • Instrument Making

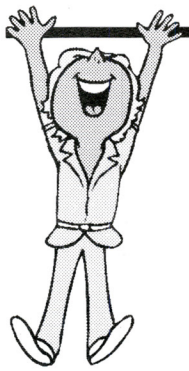
Registration fees, including meals, start at \$200 for members;
children under age 4 free.

For best prices, register before September 21.

More details at www.cmnonline.org

CMN Office 847-733-8003/office@cmnonline.org

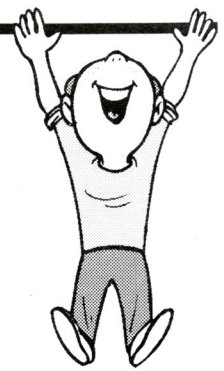
Contact the CMN office for
scholarship & teacher credit information



WE ALL LAUGH (IN THE SAME LANGUAGE)

Words and Music by Marla Lewis

© 2003 Marla Lewis



I teach English as a second language in the Bronx, New York, and work with children from many countries and cultures. The phrase "We all laugh in the same language" means a lot to me. I have noticed that, although we eat different foods, and celebrate and sing and dance differently, deep down we all need to love and be loved, to learn, and to play. If you would like to use this song in a social studies/geography lesson, check out the activity for "We All Laugh" on my Web site, www.marlalewis.com.

Allegro (♩ = c. 132)

verse



1. Car - los says, "Ho - la," Sun Lee says, "Nee How."

2. Raj rides a rick - shaw. Ni - gel takes the bus.



Chan - tal says, "Bon - jour," Ma - ri - o says, "Ciao."

Gabe drives a bob - sled. Cyn - da walks through dust.



Sa - sha says, "Priv - yet," Tho - mas says, "Jam - bo."

Ear - ly each morn - ing. Just like me and you.



Sa - ra - lah, says "Mah - rah - bah." Cait - lin says, "Hel - lo."

Chil - dren all a - round the world are on their way to school.



Chorus



But we all laugh in the same lan - guage. We all love to learn

(2nd & 3rd chorus:) And



and play. Our hearts beat in the same rhy - thm. 'Round the world we're all

We All Laugh

continued from previous page

— the same. — We all cry when — we feel sor-row. We all love our fam-

- i - lies. — We all pray for a bet-ter to-mor - row, 'round the world, — you

— and me. — and me.

We're e - bo-ny, — i — vo-ry, bronze and gold — and — tan; — we're

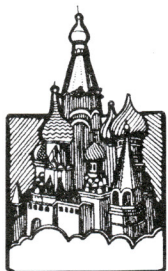
cit-i - zens — of — Pla - net Earth, a fam - i - ly — of — man. —

Verse

1. Carlos says, "Hola," Sun Lee says, "Nee-how."
Chantal says, "Bonjour," Mario says, "Ciao."
Sasha says, "Priv-yet," Thomas says, "Jambo"
Sarala says, "Mah-rah-ba," Kaitlyn says, "Hello."

Chorus

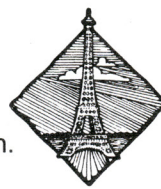
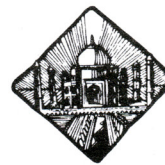
We all laugh in the same language,
 We all love to learn and play;
 Our hearts beat in the same rhythm,
 'Round the world, we're all the same.
 We all cry when we feel sorrow,
 We all love our family;
 We all pray for a better tomorrow,
 'Round the world, you and me.



- 2 Raj rides a rickshaw, Nigel takes the bus.
Gabe drives a bobsled, Cynda walks through dust.
Early each morning, just like me and you,
Children all around the world are on their way to school!
(to Chorus)

Bridge (after 2nd chorus)

We're ebony, ivory, bronze and gold and tan;
 We're citizens of Planet Earth, a family of man.
 (to last chorus)



Marketing Matters

Your Most Important Marketing Tool

by Billy Grisack ("Mr. Billy")



Part One

What is your most important marketing tool? Is it your business card, brochure, promo photo, press clippings, testimonials, or letters of reference? How about affiliations with organizations like CMN, Taxi, BMI, or your local Musicians Union? A free newsletter is helpful, and hooking up with companies like CD Baby, Amazon, and Apple iTunes is great, but if you guessed that your most important marketing tool is your Web site, (in the words of Dr. Jean) "kiss your brain!"

Before we move on to the meat and potatoes of this marketing message, let's address two questions that may be already burning in your mind. One: what exactly is a Web site? Two: what makes a Web site the most important marketing tool?

The Swiss Army Knife of Marketing

When you get right down to it, you have a lot to say. Business cards are too small, Yellow Pages ads are too expensive, sending promotional packages by mail is too slow; and, to be honest, you can only fit a few photos and a limited amount of information into a printed flyer or brochure before it looks overcrowded and unprofessional. A great Web site adds value and expands all your other marketing efforts. By simply adding an easy-to-remember Web address (domain name) to all your promotional materials—your business cards, brochures, and performance backdrops and banners—they become gateways to volumes of information about you and your music. The site can include invitations to join your mailing list and ways to sample or purchase your music, and can

keep your fans updated about your next concert or event. Unlike with traditional printed materials, you can make instant changes without waiting to reprint flyers, photos, and catalogs. Newspaper stories and TV and radio appearances have a much larger payoff when your Web site address is mentioned. The best part is that your Web site is always a work in progress, ever changing and growing as you and your career evolve. Now that we've established the power it has, what exactly is a Web site anyway?

Nuts and Bolts and Money, Oh My!

Web site: a collection of electronic files that have been assigned a unique domain name that is hosted on an Internet server which is assigned its own Internet Protocol address.

In translation, a Web site is very simply a collection of electronic files that have been saved on a special computer that is connected to the Internet 24/7 where it is assigned a unique impossible-to-remember computer address that points to an easy-to-remember Web address (www.YOURNAME.COM). Web site files can include text, photos (and other digital graphics/images), audio clips (WAV, MP3, and others), video, databases, interactive forms, Flash (and other forms of) animation, links to other sites and info, e-mail links, and much, much more. These are the basic items most commonly found in a contemporary Web site. All these files are arranged on "Web pages" (HTML files) that link to each other. You can hire a professional designer to create your Web site (a bit pricey), learn HTML and Flash program-

ming (somewhat time consuming), or you can purchase an easy-to-use (WYSISYG) program like Microsoft FrontPage, a program that uses the basic computer skills most Windows users already have to create a very good basic Web site. One other option is to use a musician-friendly online DIY template/hosting service such as www.eArtistManagement.com or www.HostBaby.com (a division of CD Baby). These sites (and others) simply let you fill in the blanks and upload files with little or no tech experience. They are self-maintained and require no programming skills to successfully launch and manage.*

Regardless of who designs your site, you will have a few recurring bills to pay. One eternal payment is for your domain name. Consider this fee akin to owning a post office box. Usually the fee to register a domain is between \$15 and \$35 a year. There is also a monthly hosting fee. This is a lot like lot rent for your mobile home. You own the home (your site), but you need a place to "park" it. Upfront fees to create the site can start as low as \$50 and go up into the thousands (not likely in our case, though). Books like *Web Design for Dummies* by Lisa Lopuck, *Frontpage Web Publishing & Design for Dummies* by Asha Dornfest, *Create Your First Web Page In a Weekend* by Steve Callihan, and *Professional Web Site Design from Start to Finish* by Anne-Marie Conception can help get you on the fast track to Web site success.

*If you're really a beginner and your eyes are glazing over with these strange terms, there is a searchable dictionary of computer and technology terms at www.webopedia.com.

The Big Myth

No matter what road you choose to travel, be aware of one hidden fact of Web site ownership: although a Web site can be your most important marketing tool, Web sites are not actually advertising at all. The truth is that a *Web site does not promote you or your service—you promote your Web site!* Just because you created the perfect site for your needs, no one will know it's there unless you tell them where to find it. Even if you know how to get your site listed on every search engine on the planet (yes, *you* need to get *your* site listed, your site is *not* automatically "picked up" by search engines—a topic too long to cover in this article), the truth is that most of your "hits" (visits to your site) actually come from (of all things) traditional marketing. As I said before, adding your Web address to everything from business cards to T-shirts is the key. Don't overlook golden opportunities to advertise your Web site. Include it on your CD graphic design, van lettering, contracts, invoices, and voice mail messages. Linking up with or appearing on as many other Web sites as possible will help drive many more visitors to your site than listing with 100 search engines.

The Top Ten

All of your marketing road signs should lead to your Web site. After a temporary (pre-Web-site-address) business card, a Web site should be the next tool in your marketing shed. But before you stake out your virtual domain, and visitors from around the globe arrive, you must ask yourself these important questions:

- 1) What is the main purpose of my Web site?
- 2) Who will be visiting?
- 3) What do they want?

- 4) What type of computer or Internet connection will they most likely have?
- 5) What is my favorite Web site? Why?
- 6) What irritates me most about other Web sites and the Internet?
- 7) Who are my competitors and how would I rate their Web sites?
- 8) How can I make it easy for visitors to buy CDs or to book shows?
- 9) How will I encourage visitors to return to my site and tell their friends?
- 10) How do I plan my site? What do I need to include/exclude? What pages/links are right for me?

In my next installment I will focus on the answers to these questions. While you're waiting, I recommend that you visit as many Web sites as you can (not only sites of other children's performers). Search on several search engines and compare the results; you might be surprised by the different results using the same keywords. Make a list of what you like and start an idea file. If you can find the time, please read *The Big Red Fez: How To Make Any Web Site Better*, by Seth Godin, and *Call To Action* by Bryan and Jeffrey Eisenberg. You won't be sorry. Happy marketing!

In addition to his writing and recording rock and roll music for children's CDs, Billy Grisack (a.k.a. Mr. Billy) has won an award for his Internet marketing business plan and has served as president of the Wisconsin Home-Based Business Association and the Business Network International (Green Bay Founders). He lives in De Pere, Wisconsin, with his wife and two children.



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!



Music with Older Kids

coordinated by Joanie Calem

We initiated this column two years ago in response to a conversation on the CMN e-mail list. The conversation started with a request for ideas for

songs that were appropriate for older kids, and what ensued was, as always, a wealth of information in the special way of the online community's interchanges. So, this column has become an open invitation for ideas and tools for working with kids who are a little older and a little younger than those many of us have experience with.

Philadelphia-based CMN member Sandy Pomerantz worked as a school librarian for over twenty-five years in various K-8 schools. Sandy, as a musician in addition to being a librarian, would tie songs into whatever literature and social studies lessons were being conducted in the classroom. The following (in Sandy's words) is a list of topics and songs that she has used with children during the holidays and various events observed by schools throughout the year.

Music with Literature, Social Studies, and School Holidays

by Sandy Pomerantz

For my annual indoor Halloween campfire, I used music as well as urban legends and other scary tales:

"Rickety, Tickety, Tin" recorded by Tom Lehrer
"With Her Head Tucked Underneath Her Arm" by Weston-Lee-Weston
"Dracula Is Coming to Town" and other Halloween parodies that I created using Christmas carols inspired by an old Hallmark Peanuts card

When the students were studying Native Americans, I played the following songs by Buffy Sainte-Marie, and then we discussed the lyrics.

"My Country 'Tis of Thy People You're Dying"
"Now That the Buffalo's Gone"

For a seventh grade class that was studying the history of the railroads, I put together a tape of folk songs about trains, using my extensive record collection. Later, we played and sang some of the songs during their library time.

"Casey Jones"
"John Henry"
"City of New Orleans" by Steve Goodman

"Midnight Special" by Huddie Ledbetter
"Daddy, What's a Train?" by Utah Phillips

I introduced students to several songs about Martin Luther King Jr. around his January birthday. We sang:

"I Just Want to Sing Your Name" by Woody Guthrie, recorded by Magpie (Artzner and Leonino)
"Sing About Martin" by Jackie (Miss Jackie) Silberg
"Martin Luther King" by Theresa Fullbright
"Martin Luther King's Dream" (unknown)
"Martin Luther Had a Dream, I Have One, Too" by yours truly.

I used various folk songs, some from *Rise Up Singing*, about the Underground Railroad and Civil Rights during Black History Month:

"Harriet Tubman" by Walter Robinson
"Woke Up This Morning with My Mind on Freedom"
"Ain't You Got a Right?"
"If You Miss Me at the Back of the Bus"
"Hold On"

During Women's History Month we sang:


"Amelia Earhart's Last Flight" by David McEnery
"Harriet Tubman" by Walter Robinson

When classes read the book *Sadako and the Paper Cranes* (by Eleanor Coerr), I played Fred Small's "Cranes Over Hiroshima" and gave handouts of the lyrics. The second time, the kids sang along, and several were crying.

When students read a book about the Holocaust, *Number the Stars* by Lois Lowry, I played Bob Blue's "Courage;" they sang it with me, using a lyrics handout, and we talked about it.

For my work with special needs children, I received a grant from Pennsylvania's Special Education in the Arts fund, which I used at two schools with their special education students. Each week they came to the library for an extra period, and I helped them build cardboard dulcimers and learn to play simple songs on them. Adimu, a local man who builds and showcases African instruments, came in and presented a hands-on workshop—which fascinated them—and then they all made simple "junk-band" instruments. I gave them special lyric sheets of songs they could play on their instruments while I played guitar. I included songs by various children's singer-songwriters, traditional folk songs, and lots of songs from *Rise Up Singing*. They

especially loved humorous songs like the parody of Dave Mallet's "The Garden Song," "The Anti-Garden Song." The great thing was that kids who "got it" first helped the kids who had more difficulty with reading and directions. This peer mentoring helped prevent behavior problems, as well.

As a finale to the project, the grant included the funding of a visit to the annual International Children's Festival of the Arts at the University of Pennsylvania, where the children played a song together on their dulcimers at an assembly, and where they saw two shows and did hands-on crafts. The fourth to sixth grade special-ed students at my elementary school saw Tom Paxton and the Native American hoop dancer and flute player Kevin Locke. The middle school special-ed students not only saw Red Grammer perform, but he also ate lunch with us outside, where I took a picture of the group with him. They knew some of his music because I had played one of his recordings before the trip. Naturally, I took advantage of these many musical adventures to display and promote books and other materials in the library that were related to the topics we sang about. 

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

Letter to the Editor:

Dear *PIO!*,

A friend recently went to the Republic of Georgia with Village Harmony to study Georgian music. She told me of a moving "toast" that an eighty-two-year-old Georgian man named Andro Simashvili gave one evening to the group. I pass it on here, as it is so in synch with our CMN goals.



You can make someone cry, but you can't force someone to sing. You have to *create an environment* so they will *want* to sing. May your children be raised in an environment in which they want to sing.

So here's to all of you who are doing such wonderful work and who are creating environments in which the children will want to sing. As Pete often says: keep on keepin' on.

Joanne Hammil
Watertown, Massachusetts



News from *PIO!*


In the last issue of *PIO!* (Winter/Spring #49/#50) we announced the impending debut of two new columns. Following up with this, the next issue, we proudly present the first appearance of Flambeau and Music in Bloom. In Flambeau, longtime *PIO!* contributor (and present CMN board member) Johnette Downing focuses on the means and ways of professional development, while Marie Hopper coordinates ideas and thoughts on early childhood music in her column Music in Bloom. For future articles, Johnette and Marie eagerly welcome input and contributions from interested CMN readers.

The board and I are still aware of desire from members to receive another All-Songs issue of *PIO!* Here is a note on this subject from Board President Sally Rogers:

We have had the joy of two All-Songs issues of *PIO!* over the last few years and there has been great interest among our members to have another one. We have tried to find someone who would be willing to do the work it takes to put such an issue together, and, frankly, no one has come to the fore. We had a couple of potential worker bees, but family and work obligations got in the way of their being able to take on the challenge.

Our first two All-Songs issues were put together mostly by Scott Bierko. After two, he was just plain burned-out. He is still willing to talk to someone about how it is done to pass the torch, as it were. But so far we have no torchbearers. So the bottom line is, until we have folks to do the job in this volunteer organization, the job will not get done.

In the meanwhile, we continue to have a wonderful journal edited by Nancy Silber who reminds you all that you, too, can contribute an article, a lesson plan, or a song. Feel free to contact Nancy at nsms2@aol.com with your offerings.

There you have it. We hope you enjoy this Issue #51. It's a mix of new columns, long-running "old friends" columns, many delightful songs written, of course, by CMN members, and an interview and articles, all to give us support and inspiration to make music together with children. 

—Nancy Silber, Editor



IT'S FALL

words and music by Sue Schnitzer

© 2000 Sue Schnitzer

When my older daughter Jamie (who is now twelve) was in first grade, I asked if I could come in and write a song with the class. Before starting, I briefly talked to them about song structure (verse, chorus) and mood/tempo (sad/slow, happy/fast). They decided they wanted the song to be slow and fast, and then came up with pretty much all of the words and the melody. Kids seem to love the "zoom, zoom" part and use lots of arm movement. When we were writing it we must have sung that part at least two dozen times.

Gently ♩ = 76

verse



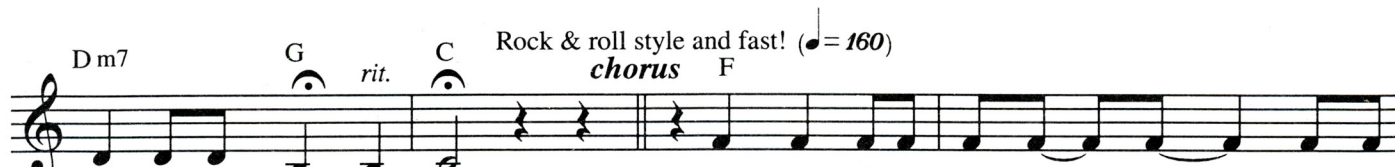
1. When the leaves change co - lor and fall off the trees, and it gets



cold - er and cold - er, and there's a real - ly cool breeze, it's fall. When there are



witch - es, ghosts and gob - lins, were - wolves and bats, king - sized can - dy bars, and



stuff in your sacks, it's fall. Zoom, zoom, on a witch - 's broom, there's a

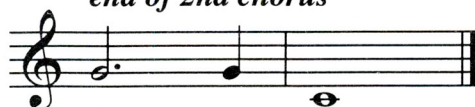


black cat on the back. Leaves swish down and



blow in the air and land in ev - 'ry - one's hair. 2. When the

end of 2nd chorus



hair, it's fall!

It's Fall

➔continued from previous page

1. When the leaves change color and fall off the trees,
And it gets colder and colder, and there's a really cool
breeze,
It's fall.
When there are witches, ghosts and goblins,
werewolves and bats,
King-sized candy bars, and stuff in your sacks,
It's fall.

1st Chorus

Zoom, zoom, on a witch's broom,
There's a black cat on the back.
Leaves swish down and blow in the air
And land in everyone's hair.



2. When the grass changes color and the flower petals fall,
Seeds blow away and we sometimes play ball,
It's fall.
We eat lots of turkey, stuffing and pie,
We think about the pilgrims and lay down and sigh,
It's fall.

2nd Chorus

Zoom, zoom, on a witch's broom
There's a black cat on the back.
Leaves swish down and blow in the air
And land in everyone's hair,
It's fall!

DR. MARTIN LUTHER KING

(to the tune of "The Old Grey Mare")
by Ro-Nesha Brown, age five

Ro-Nesha Brown, a student of Nancy Hershatter, is a kindergartener at Thornton Elementary School in Mt. Vernon, New York. Ro-Nesha says, "I was going to school around Dr. King's birthday. I was thinking of his birthday and about how he fought for equal rights. Then I just got the idea for the song."



1. Dr. Martin Luther King, he was a friend of mine,
Was a friend of mine, was a friend of mine.
Dr. Martin Luther King, he was a friend of mine,
He fought for equal rights.
2. Dr. Martin Luther King, he fought for equal rights,
Fought for equal rights, fought for equal rights.
Dr. Martin Luther King, he fought for equal rights,
He fought with his words.

Repeat first verse.



Ro-Nesha Brown

Media Waves

The More We Get Together

by PJ Swift



Want to know one of my secret pleasures?

You're sitting in a crowded movie theatre, enjoying the latest flick. The movie ends. And the audience breaks into spontaneous applause.

Now, this isn't Cannes or Sundance. None of the producers are attending. In fact, it's unlikely anyone remotely connected with the film is there. And yet, the applause. Who is it for? It's for *us*—a way to communicate to each other, a way to share with each other our opinions. Nobody told us to do it. We just...Did it.

In an increasingly crowded media world, with every spin doctor telling you what to think, isn't it refreshing that people can still communicate with each other for the sheer joy of communication?

This is why I like the Internet so much. It's the great equalizer. Anyone with access to a computer can talk to one or a thousand people with the mere click of the keyboard mouse. Even better, you can share ideas, information, opinions. You can create together. You can motivate people, you can mobilize people. And you can do it in a small fraction of the time it used to take to send out "snail mail." Simply put, the Internet has made it possible for every person with access to a computer to become a media outlet.

Putting spam and the crazies aside, if ever there was a tool for passionate, far-flung groups of people such as CMN, the Internet is it. Like something out of a scene from *Bye Bye Birdie*, we can create a mammoth conference "call" across the globe, and we can do it every day for pennies.

In fact, we already have such a tool in the CMN Members E-mail Discussion Group. The list, shepherded by Barb Tilsen, Greta Pedersen, and Caroline Presnell, allows CMNers from Maine to Australia to Israel to stay in touch on a daily basis. It is, in Beth Bierko's words, "sort of like the solo artist's water cooler."

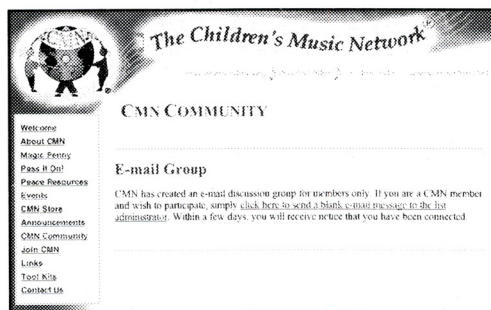
There are CMNers who have been participating in the group since its inception in 2000, and those who are new to CMN or new to the list. Some members use the list as it is, and some receive just the daily "digest" form,

which allows members to receive all of the messages posted in that day together as one e-mail message. The topics of discussion range from the trivial to the profound. There are comments or "postings" about "does anyone know the lyrics to the song that starts..." and searches for environmental songs about frogs. Fran Friedman found "a happy ending for 'Puff the Magic Dragon.'" There are comments about sound systems, hoarse voices, and crowd control. Then there are the more philosophical posts, such as a discussion about how CMN can reach out to new members, or whether it's OK to change the lyrics of a song to make it more "PC." Jim Anger calls the list a "CMN university online."

But this Brave New World is not without its problems. Sometimes the posts can be rather redundant. As one member notes, "It can be very frustrating to read ten e-mails that say 'I love that song!'" Even more problematic is the fact that printed e-mails lack a certain nuance: something meant as a joke or meant to be ironic may not be read that way by everyone. Sometimes listers are surprised to find that their postings sound harsher to others than they intended. Being on the list is a continual learning experience.

Many members of the CMN Board of Directors are active members of the discussion group. This has an added benefit of allowing our board (as well as chapters) to get a "pulse" of the membership. More than one topic for a workshop at the National Gatherings was a direct result of list discussions. Articles for this very publication were once "seeds of thought" on the list.


One of the beauties of the e-mail system is that it is totally voluntary. You can be an active participant, or you can just read and "lurk." You can spend one hour a week skimming through e-mails, as many listers do, or you can spend ten hours a week responding individually ("off list") to the comments of others. And you can do it all on your own time: at three in the morning if the spirit (or the snoring) moves you. As Carolyn Jayne



sums it up, "I don't have to lick stamps. I get tired of phone tag. I can make my message at any hour of the night and the recipient doesn't get the message until he/she wants it."

In all of this prolific river of electrons, though, it may be the person-to-person connection that matters most. You can make close friends in the virtual world long before you've met them fact to face. As Beth Bierko notes, "The coolest thing was seeing all the people at the national gathering whose posts I've read online and putting the names and faces together. It really felt like a reunion."

Thanks to all the listers who responded to my call for comments and help in this column. May the dreaded virus never darken your drive.

To join the discussion group, go to the CMN Web site, www.cmnonline.org, or e-mail Caroline Presnell at office@cmnonline.org. 

PJ Swift admits to *Insomniac Posts* more than a few times from her home in Santa Cruz, California.

A New Kids Internet Radio Project

Dave Crusoe has put together a new Web site dedicated to putting young voices on the air. Kids Internet Radio Project (www.projectkir.org) offers information and software to parents, teachers, and others working with children. Their goal is to help children and teens produce their own radio projects, and then stream them on the non-commercial KIRP Web site for all to hear. Content could include commentary, documentary, stories, art, and music pieces—nearly anything audio that is appropriate for children and youth. You can contact Dave through his e-mail at crusoeda@gse.harvard.edu.

Flambeau

by Johnette Downing

In my home of New Orleans, a flambeau is a torchbearer who lights the way for floats during Mardi Gras parades. As musicians working with children, we too light the way with the words, music, and messages in our songs. However, a flambeau, while magnificent, cannot light the way alone for an entire parade. A group of flambeaus marching together for one purpose share their light and transcend the energy that is Mardi Gras, a celebration of life, a joie de vivre.



Contemplating this new column, I could think of no better image than light to express the purpose of professional development. It is our very inner light that we share with children. While each individual carries a torch, together our light burns brighter, our purpose clearer; our minds are more enlightened and our children more empowered. Professional development connects us with one another and is a spark to ignite, inspire, encourage, and challenge us to learn and grow as artists and entrepreneurs to reach more children. I welcome your professional development articles, ideas, and suggestions. My contact information is on the inside cover of this issue.

Making Your Web Site Work for You

Not enough hours in the day to perform and run your music business? The solution is just a click of the mouse away. If designed properly, your Web site can be your twenty-four-hour worldwide office assistant. While you are out of the office performing, your Web site can be on the job:

- ✓ Accepting booking requests
- ✓ Taking merchandise orders
- ✓ Compiling e-mail databases
- ✓ Sending out study guides
- ✓ Providing your résumé, artist biography, and credentials
- ✓ Publicizing your performance dates
- ✓ Announcing your good news
- ✓ Offering resources to clients, parents, and educators
- ✓ Showing your demo video

continued on next page ➡

Flambeau

➡ continued from previous page

- ✓ Playing sound clips of your music
- ✓ Downloading your press photos and media kit
- ✓ Building your fan base
- ✓ Offering activities for children


Making your Web site as user-friendly as possible affords clients the opportunity to obtain all the necessary information about you, and your work, without your picking up a phone, typing a letter, or mailing a package. Think about the office hours saved. What a delight it is to check your e-mail and find booking requests, product orders, interview requests, e-mail list subscribers, and fan letters all generated from your own Web site. To make your Web site work for you, consider including the following items:

- ✓ Artist biography
- ✓ Mission statement
- ✓ Credentials
- ✓ Résumé
- ✓ Reviews and notable quotes
- ✓ List of performance highlights
- ✓ Tour history
- ✓ List and description of programs, workshops, and residencies offered
- ✓ Program study guides
- ✓ E-commerce to sell CDs and merchandise
- ✓ Music sound bites
- ✓ Video clips
- ✓ Photographs of live performances and of you working with children
- ✓ Downloadable media kit
 - Photographs (in black and white and in color)
 - Press release
 - Publicity flyers
- ✓ Self-administered performance calendar (a program your Web designer sets up on your site that allows you to manually update your calendar information whenever needed)
- ✓ Online booking request form
- ✓ Subscriber e-mail list
- ✓ Children's activity page

- ✓ Teacher and parent resource page
- ✓ Fan club page
- ✓ Fee schedule
- ✓ Technical rider (an outline of your technical needs and requirements for your performances)
- ✓ Contact information
- ✓ Favorite links page



The more accessible your information is to your clients and potential clients, the more they will use it. You will know it is working for you when a client tells you, "Your Web site made booking and publicizing you so easy." Don't forget the media. If your media kit contains downloadable current photos and press releases, the media are more likely to run a photo with an article about you including all of the current information that you want the world to know about you.

The trick is to do their work for them, once, so you are not tied up in the office preparing promotional packets and demos to mail over and over again. Remember to update your Web site on a regular basis (at the very least, twice a year) to keep it fresh and current. Update your performance calendar daily, if necessary, to let your fans know when and where you will be performing; and keep a three- to six-month calendar of performances on your site at all times. You want to give clients and fans a reason to visit your site regularly. Your Web site should be one of the best office assistants you will ever have so that you can concentrate on creating and performing for children. 

Johnette Downing is a singer, songwriter, children's musician, haiku poet, author, and a member of the CMN Board of Directors.

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



LE MANINE

(THESE LITTLE HANDS)

Italian children's song

At the Green Vale School, where Nancy Silber teaches music, they have a yearly "Grandparents Day." When she asked the grandparents observing her first-grade music class if they remembered any children's songs from their childhoods, grandmother Fernanda Iannacci sang this delightful finger-play/hand game that she had learned when growing up in Rome, Italy.

with hand motions! ♩ = 144



*see alternate below



Le Manine

Le manine laboriose
 quante cose sanno fare.
 Sann' lavare, sann' stirare, sann' asciugare,
 e poi vanno a riposar.

Translation

These little working hands
 So many things they know how to do.
 They know how to wash, they know how to iron,
 they know how to dry,
 And then they go to rest.

Nancy has since learned that children still play and sing this song in Italy today!
 Eight-year-old Arianna from Northern Maggiore sings the second part this way:



Alternate Version

Le manine laboriose
 quante cose sanno fare.
 Sanno cucire (to sew), sanno stirare (to iron),
 sanno scrivere (to write),
 sanno lavare, sanno asciugare,
 e poi vanno a riposar.

Music In Bloom

Early Childhood Music

by Marie E. Hopper



Welcome to the *PIO!* debut column on early childhood music! Each issue, we will look at a different aspect of sharing music with children ages birth to five. It is my goal as facilitator of this column to draw together many different philosophies, approaches and thoughts for bringing music to our children. We hope to share ideas that will be helpful for the classroom teacher and the music specialist. We also hope to spark the creative juices of the many talented songwriters in CMN with ideas for what teachers are looking for in a song.

In this issue, we explore the concept of *name songs*. Beverly Granoff, Carole Peterson, Christine Porter, Kathy Reid-Naiman, and Becky Wellman all contributed thoughts and ideas.

So, what is a name song? Basically, it is any song in which a child's name can be inserted into the lyrics. This is different from a general *hello song*, used where the performer is greeting a large group. Name songs are for smaller group settings where you have the time to greet each individual child. As Kathy states, "A name song is a way to make children feel that you remember them and care about them" as individuals.

Why are name songs so important for the early childhood musical experience? Christine states, "I think name songs are some of the most important songs you can do with a group of early childhood children. Most importantly, the songs help each child to know that you do recognize each individual within the group. When you sing a song and include their names, their faces light up and they really respond. Name songs can help in-

troduce children to each other at the beginning of the school year. Children can learn about each other through these songs by the choices that they make within the song." And in working with special needs children, Becky points out, "Name songs are important for all children, but especially for children with special needs, for several reasons. First, it helps them identify themselves by name. By singing a verse of a song with their name, they are special. They are no longer just part of the group. If a reaction is required upon hearing their name, it now serves as a cause-and-effect or response-type activity." And Carole shares, "Many very young children know their name, but don't speak it clearly. Others are shy about identifying themselves. Those with developmental delays may not have become verbal or may have had limited

success with speech, and cannot say their own name. Putting it in a song gives the child an opportunity to hear others say their name, as well as identifying the children in their class. This eliminates "that boy hit me" and begins a relationship between children who can call another child by name and be on their way to being friends. It's also fun and empowering. Watch a child puff up their chest and smile—eyes popped open—when it's their turn to say their name!"

Beverly points out, "The children learn about others' names—'Who has a name that starts the same as Melanie's?' The children learn to listen for their name in certain parts of the song—'Ciara claps her hands, Sara shakes her head...'"

Finally, the songs teach concepts by using something familiar (names of participants).



Marie Hopper and three-year-old friends have fingerplay fun with "Five Little Fishes."

photo by Sharon Jones

Examples:

Clap the rhythm of their name.

Clap a few names of children to make rhythmic phrases, which aids patterning and sequential memory.

Listen and echo back their name in a melody.

Sing and spell their name.

Some name songs are obvious, such as "Willowby Wallowby Woo" by Dennis Lee and "Hickety Pickety Bumblebee." Others are songs we adapt to include children's names. For example, some of our favorites include:

"Cookie Jar"—which also encourages individual participation

"I Have a Friend that You All Know" (tune: "Bingo")

"Waterbound"

Peter and Ellen Allard's "Building a Better World" ("We're building a world with Susan...")

"Bring a Little Water, Sylvie" (kids choose what they like to drink; e.g., "bring a little apple juice...")

"Let's Go Riding" (children choose the vehicle they want to ride in and its color; e.g., "Let's go riding in Jack's green truck.")

"Say Hello to the Morning" by Kathy Reid-Naiman

"The More We Get Together"

"Me Llamo Susana!" by Susan Salidor

You can put names into songs like "Skip To My Lou":

Johnny's baseball cap is blue.

So is Mary's sweater, too.

Look at yourself, is there blue on you?

Skip to my Lou my darling.

My all-time favorite name song is "Bright As a Star." ("We shine as bright as a star! I love you everyone, just as you are.")

Carole has developed a wonderful way to encourage our shyest to participate. "When doing name songs, I find it imperative to give every child a chance to put their name in the song. What do you do with the child who doesn't want to participate, or who looks deer-in-the-headlights terrified when you indicate they're next?"

1. Make sure you've given them plenty of time to remember their name (don't point to them immediately before they have to speak—give them the whole verse to work up to it.)

2. Ask these questions:

Would you like to say your name today?

Would you like me to say your name?


Would you like a friend to say your name?

Would you like to skip your turn today?

It takes less than ten seconds to run these questions, but it's worth it—it's been my experience that it takes a few tries, but eventually every child likes to participate."

What do teachers look for in a name song? Songs that are fairly short and bear lots and lots of repetition, a melody that is catchy and simple, songs that invite children to do something or add something to the song, and songs that children will love to sing on their own out on the playground.

Names songs are a wonderful way to build community, affirm individuals, and have fun. So keep singing out those names!

Next issue: Fingerplays and songs for fine motor coordination. To contribute to this column, please e-mail Marie at hopperme@earthlink.net. 

Marie E. Hopper is the founder, owner, and director of Musicare, a preschool music program.



LINDEN TREE

CHILDREN'S
RECORDS &
BOOKS

fabulous selection

650/949-3390 or 800/949-3313

Fax 650/949-0346

www.lindentreebooks.com

170 State Street, Los Altos, CA 94022

Hours: Mon.–Sat. 9:30 A.M.–5:30 P.M.



sense
Independent Bookstores
for Independent Minds

PAID ADVERTISEMENT

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

Liz Benjamin
2046 Honeywell Avenue
Ottawa, ON K2A 0P8
613/759-8361
Lizben@storm.ca
or
Ros Schwartz
171 College Street
Kingston, ON K7L 4L9
Pager: 866/804-9871
ros@dancinginthewind.ca

Things are astir in Canada. In early June, Ros Schwartz and Liz Benjamin met at a small café in Ottawa, Ontario, to brainstorm ideas to grow the Canadian region. They drank fresh orange juice and sang songs to the people at the next table (one of whom turned out to be an advertising representative for a local newspaper). The results of their conversation were shared with CMN leaders and Regional Representative Kathy Reid-Naiman, all of whom encouraged them to consider becoming the regional reps, since they had the qualifications. To facilitate that, Kathy resigned, effective immediately; a quick vote was taken among the members; and it's now official. Many thanks to Kathy for being the contact and filling the rep chair for the past several years, keeping the region together.

Those whose acquaintance with the new reps has been limited to brief encounters at gatherings may want a little introduction. Liz has worked and played with children and families all her life. She has been a children's librarian, a kindergarten teacher, a religious educator and minister. She now teaches Music Together. Ros has studied instrumental and vocal music for many years and is currently

an active songwriter and performer. She is also a photographer, a family physician in private practice, and the mother of four children.

Ros and Liz's immediate plan is to network with other musicians and parents with the goal of having an informal potluck and song-sharing gathering in the late fall. Tentatively, it would be on a weekend afternoon in Ottawa, within a few hours' drive from Toronto, Kingston, Montreal, and the northeastern U.S. Region members will be contacted and information will be on the CMN Web site as it becomes available. If you are interested in this or other Canadian events, please e-mail Ros or Liz.

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

After our joint regional gathering with the Midwest Region in March (see the Midwest report), Great Lakes members enjoyed a very busy summer while also focusing on our region's supporting responsibilities for the October CMN National Conference. At this writing we are planning a community song swap/fest in November. Check the CMN Web site for details.

MID-ATLANTIC

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

The Mid-Atlantic Region held a regional gathering in April at the Garden State Discovery Museum in Cherry Hill, New Jersey. We had a potluck dinner, a round-robin performance for museum patrons, and a wonderful workshop by Dave Or-

leans about using natural materials to make instruments. He showed us various types of instruments, from



whistles of blades of grass and acorn hats to xylophones made of various size logs and sticks. We were all inspired to take a walk in the woods and find some new instruments. Later we had fun playing music on beer bottles and staying up way too late. In the morning it took us a while to locate David Perry, who had been sleeping in the Egyptian tomb exhibit. All in all, a wonderful time was had by all. We bade farewell to Dave Orleans, who has since moved to Portland, Oregon, with a goodbye cake. We will miss him and we wish him well in his new abode.

In August, Richard McLaughlin led a CMN sing-along and performance as part of a kids art program at Pebble Hill Church in Doylestown, Pennsylvania. The Mid-Atlantic region would like to have another joint program with New York Metro sometime in the next year.

MIDWEST

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

In what is becoming a tradition, our regional conference in March was shared with the Great Lakes Region. We gathered at the Hope Center in suburban Chicago, and enjoyed wonderful workshops such as "Easy to Learn Songs in Other Languages", and "Music for Kids with Special Needs", both of which we decided to submit for sharing with our national conference. We also had an invigorating planning meeting for October's gathering, led by Anna Stange. In the evening we presented an open-to-the-public family concert for our hosts at the Hope Center, followed by a very relaxed CMN round robin just for us. Though the Midwest Re-

gion sweltered through the summer, we'll be ready to welcome everyone to Wisconsin in October for the National CMN Conference with better weather and fun in store. See details elsewhere in this issue.

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

New England CMN has been busy, with an event happening on the average of once every two months. Most recently, a great song swap was held last June in Pomfret, Connecticut, at the home of Sally Rogers. Earlier, in February, we had one at Rivier College in Nashua, New Hampshire, hosted by Steve Blunt. Our regional gathering was held at the Fort River School in Amherst, Massachusetts, in April. Please contact Amy Conley if you would like to host a song swap later this fall or winter in your area. It is a great way to bring in new members. Looking ahead, we hope to arrange for a CMN song swap at the New England Folk Festival Association (NEFFA) in April 2006. We'll get out the word as plans develop.

NEW YORK METRO

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

Our gathering in April featured Nora Guthrie at Little Red and Elisabeth Irwin High School. The event was co-sponsored by the school, and Nora is an alum of LREI. She spoke with us about the life and work of her dad and his music, as well as the work that she is currently doing with the Woody Guthrie Foundation and Archives (www.woodyguthrie.org). The session

was opened with some of Woody's songs led by CMN members.

CMN members were invited to stay for an afternoon celebration of the centennial of Charity Bailey, a much beloved music teacher in the 1930s and '40s at LREI. (Some of you may have watched her pioneering TV show of children's music in the '50s.) We had a family sing featuring her songs, and invited families from the school as well as alumni who had been Charity's students. One alumna who attended was Toshi Seeger, along with her husband, Pete. Pete had known and admired Charity and her work.

In June, CMN members met on Long Island. Patricia Shih organized a gathering in the true CMN spirit—a song and idea swap. The attendees each had a chance to share and/or ask the others for ideas about their work with children's music. Our next gathering will be in the fall, possibly in Westchester County.

The New York Metro area covers a lot of ground. If you would like to host a song swap in your area, contact Sue and she'll put you in touch with our members.

NORTHERN CALIFORNIA

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

Hey! Northern California is excited about going to the CMN National Conference and Gathering in Wisconsin in October. If anyone knows of a super-low airfare, pass it along to the rest of us OK? It's time for another Northern Cal event—song swap, workshop—so please let Lisa Atkinson know. She'll do the groundwork, but needs some input. Thanks. See you in Wisconsin.

PACIFIC NORTHWEST

Bonnie Messenger
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

The Pacific Northwest region of CMN continues its tradition of welcoming out-of-town CMN members. We hosted a dinner for Jenny and David Heitler-Klevans and their family, who were on tour in Oregon in July. We look forward to having Dave Orleans among us as he relocates to Portland. Our next gathering will be at 5:30 PM Saturday, November 5, at the home of Bonnie Messenger. For more details, contact Bonnie or Greta.

SOUTHEAST

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

We've been dormant in the Southeast as Rachel is concentrating her time and efforts on the environmental issues of pesticide use. Please contact her if you want to get together.

SOUTHERN CALIFORNIA

Linda Kay Johnson
11830 Juniette Street
Culver City, CA 90230
310/827-3589
Kylerkay@aol.com

On Sunday, August 21, region members got together for a song swap in Culver City. We had a wonderful time connecting, singing, and sharing ideas for the growth of this region. Carrie Higgins, who did a terrific job of serving as regional representative for several years, is pursuing a variety of new professional opportunities and has stepped down as rep. At the swap, Linda Kay Johnson was elected to be the new rep. We were having such a good time that we didn't want to stop singing. We are all eagerly looking forward to our next meeting.



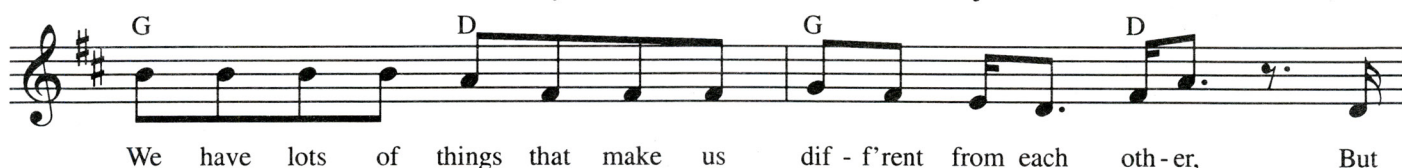
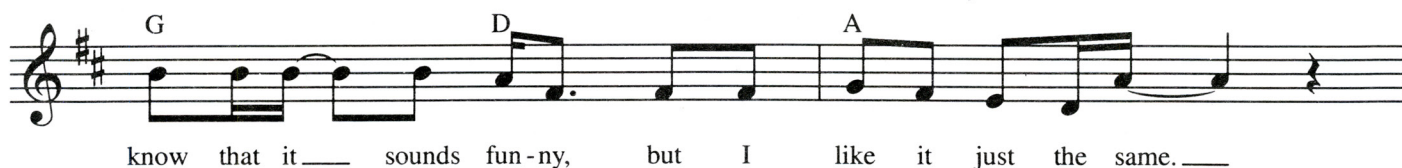
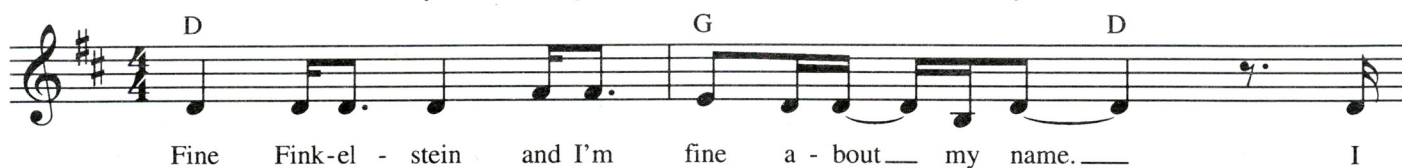
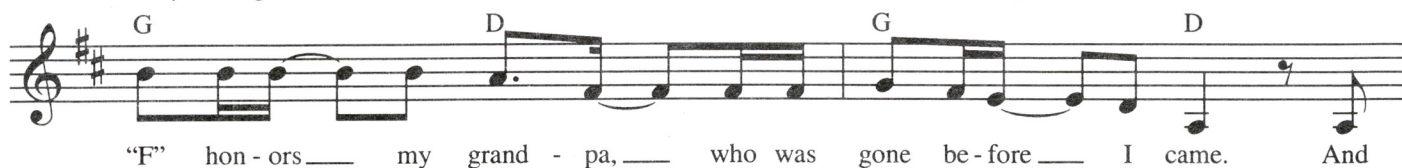
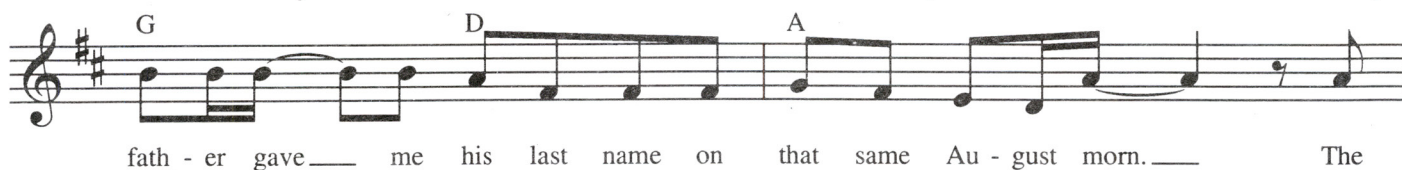


FINE FINKELSTEIN

words and music by Susan Salidor
© 2001 Susan Salidor

With energy ♩ = 116

verse



Several years ago my daughter Hannah, then eight years old, was inventing names and came up with "Fine Finkelstein." She and I laughed about the name, and when I started thinking deeper about it, I realized what a beautiful name "Fine" could be; and who, I wondered, would name a boy "Fine." For some reason, the name Fine Finkelstein conjured up an image of a confident Jewish boy with a simple and beautiful name being cool about his name, his family traditions, his friends' names and ethnicities, and the thought that somehow a funny-sounding name would breed tremendous tolerance and an open heart.



1. My mother named me for the summer day that I was born.
My father gave me his last name on that same August morn.
The "F" honors my grandpa, who was gone before I came.
And all the men in my family are "Finkelstein" by name.

Chorus

I'm Fine Finkelstein and I'm fine about my name.
I know that it sounds funny, but I like it just the same.
We have lots of things that make us diff'rent from each other,
But all of us were babies once, and that makes us like each other.

2. My best friend is from Bosnia, and his folks call him John.
Our mailman's from South Africa, and he goes by Nelson.
My neighbor is from Vietnam, and he is known as Tuan.
And the crossing guard's from Mexico, and his first name is Juan.

3. My family goes to synagogue when we would like to pray,
But others go to churches on Christian holidays.
And others pray in mosques or temples or under golden domes;
And there are those whose holy place is nowhere else but home.

4. I have a friend who said that he is openly adopted.
And when I asked, "What do you mean?" he said he's happily "co-opted."
Turns out my friend is luckier than others I have known:
He's got two moms, and he'll have two moms even after he is grown!



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.



CAROLE PETERSON

Tiny Tunes

Carole Peterson's latest CD is singable and doable! It has twenty songs for children age four and younger (four original and the rest traditional or cover songs), including three fingerplays and a few lap songs. Fellow CMN member Alvin McGovern joins Carole on guitar, a number of other friends help on various solo instruments, and an entire Dixieland band boogies with the song "Walking Shoes." Then, you can start out as a "Fuzzy Wuzzy Caterpillar" and turn into a "Butterfly." And everyone can splash and giggle to Woody Guthrie's "Clean-o." Carole also gets help from two four-year-olds and Charmer the dog.

CDs are \$15 and are available from Carole at www.macaronisoup.com.

ED J. KAITZ

The Law of Guffaw, Vol. 1

This is a collection of original, humorous songs; dramatic story poems; and poems with an animal theme with such titles as "Hymie the Handy Hippopotamus Plumber," "Cat Hair," and "Hoo! Hoo! Who Knows How to Think?" It is for children of all ages, and adults too. The CD has fourteen tracks in all, with four songs that feature guitar, harmonica, bass, and drums; and

continued on next page ➔

New Sounds

►continued from previous page

ten poem/songs sung a capella. The music is folksy and bluesy, and features mainly vocals, harmonica, and guitar.

CDs are \$12 (plus \$2 s+h) and are available at www.CDBaby.com (under Ed J. Kaitz/Kid's music) or order directly from Ed at Edgy Cats Productions, 100 Malbrook Rd., Baltimore, MD 21229.

BILL HARLEY

The Teachers' Lounge: More Completely True Stories and Poems

This is Bill's twenty-fifth recording for children and families. This latest CD has two long stories—"The Teacher's Lounge" and "The Science Fair"—and three poems. All are about life in elementary school. As Bill notes, "Kids spend hundreds of hours in school, but there's not much talk about the culture of school. That's my job." But are the stories true? "Hmmm," Harley says. "Well, it says they are in the title. In my storytelling, I try not to let historical accuracy get in the way of honesty." Keith Munslow accompanies Bill with incidental piano music in a New Orleans-tinged style.

CDs are \$15 and are available from Round River Records, 800/682-9522 or www.billharley.com.

SAM HINTON

Sam Hinton—Master of the Solo Diatonic Harmonica

Sam Hinton—Master of the Solo Diatonic Harmonica is a double audio CD featuring over two and a half hours of tunes and stories from one of the most respected folksingers in the United States. The harmonica solos on this album include Celtic, American, and European folk melodies, reels, jigs, double jigs, airs, fiddle tunes, Yiddish melodies, hymns, hoedowns, and hornpipes. Hinton had played the harmonica for over three-quarters of a century when most of the tracks on this

album were recorded. The album showcases rare, live performances recorded at the San Diego Folk Festival, as well as the even rarer 1937 transcription of the "Major Bowes Original Amateur Hour" featuring a nineteen-year-old Hinton making his radio debut. This beautifully packaged album features extensive liner notes, vintage and contemporary photographs, and over 120 songs and stories.

CDs are \$25 (plus \$4 s+h) and are available from www.samhinton.org/harmonica/or Eagle's Whistle Music, P.O. Box 620754, Woodside, CA 94062.

MARK WILDER

La Di Ay

This is Mark's first solo project and his first CD for children and their parents. All eleven songs are originals (including one in Spanish called "La Mariposa"), and all are songs of peace, love, hope, and laughter. Mark sings lead and backing vocals; plays guitar, ukulele, various hand drums, piano, miscellaneous percussion; and does keyboard programming. Two friends provide backing vocals and Mark's son Canyon joins in on three songs. As with all his music, Mark celebrates universal human values while respecting a child's ability to appreciate thought-provoking lyrics.

CDs are \$15 (including s+h) and are available at www.markwilder.com or 614/527-0680.

MONTY HARPER

The Great Green Squishy Mean Concert CD

This is Monty Harper's fourth CD and was recorded live with a four-piece rock ensemble called the Thrice Upon a Time Band. The thirteen songs, all Monty Harper originals, are aimed at kids ages four to eight and their parents. Many of the songs included here have been staples of Monty's school and library programs for years and are available now for the first time on CD. Topics visited are "Loose

Tooth," "Horny Toad," "Big Red Fire Truck," and fatherhood in "Love This Baby" (a song Monty debuted at the 2001 CMN national gathering). Audience participation can be heard contributing important parts such as dinosaur sounds on "You're a Dinosaur," book titles on "Hanging Out With Heroes at the Library," and singing on "Trick or Treat, Smell My Feet."

CDs are \$15, and are available from www.cdbaby.com or directly from Monty at monty@montyharper.com, 405/624-3805, or Monty Harper Productions, 2419 N. Monroe, Stillwater, OK 74075.



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 Ellen Greist at 203/248-4727 or vger42@aol.com



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

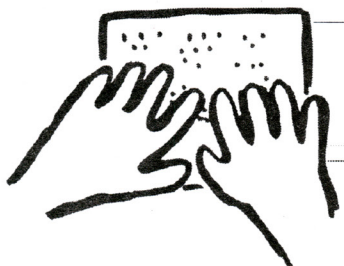


Also contact the CMN office for a supply of membership application flyers in Spanish



Announcements

The **CMN brochure is available in Braille.**



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!*, a welcome letter naming you as the giver, and other items.

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

CMN Internet Services—Helping Build Community

Don't have Internet access at home?

Free or low-cost services are often available at libraries, Internet cafés, universities & colleges, copy centers such as Kinko's, airports, hotels.

ANNOUNCING A NEW MEMBERS-ONLY SECTION OF OUR CMN WEB SITE!

The CMN Web site team has been hard at work developing a members-only section of the CMN Web site to extend the CMN community online in new and exciting ways! You can log in with your e-mail address and your own password. In the new section you will find:

- *Members Directory*
- *PIO! Song List*
- CMN Member Tool Kit
- Regional Rep Tool Kit

The *CMN Members Directory* online includes all information in previous directories plus active links to members' e-mail addresses and Web sites. You can also update your own directory listing here.

The *PIO! Song List* is a searchable database of songs that have appeared in our journal *Pass It On!* Each listing includes the song's title and author, the *PIO!* issue number in which it was published, the page number, and song themes. Each song has been assigned one to six themes thanks to the hard work of a great team of volunteers: Bob Blue, Joanne Hammil, Joanie Calem, Nancy Silber, Barb Tilsen, Bonnie Lockhart, and Bruce O'Brien.

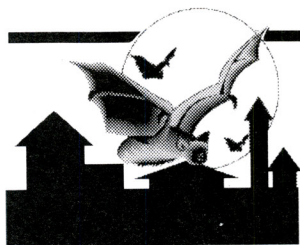
The CMN Member Tool Kits have been moved to this new section of the site also. They are a convenient place for regular members and regional reps to download forms, policies, guidelines, and other information that is frequently requested from the national office.

Be sure to come and check it out!

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.





BLACK BAT FARM

words and music by Carole Peterson
© 2003 Carole Peterson

I wrote "Black Bat Farm" for venues that do not allow Halloween songs that talk about witches, jack-o'-lanterns, etc. I wanted something a wee bit spooky, but not too scary for a three-year-old. My musical partner Alvin McGovern suggested the minor key, which was just the touch it needed. In performance, I have "finger bats" (puppets) that I flap while encouraging the audience to flap on the choruses with me. In classes, I use a felt board with a red barn, some black bats that the kids place in the sky, a long piece of green yarn for the vine, and some orange felt pumpkins to which I've glued little white seeds on the back side. We flap, and raise our hands high and shake them for the "Oh"s, and make lots of wind sounds.

Spookily

verse

Em

1. There was a farm, (There was a farm) A spook-y lit-tle farm, (A spook-y lit-tle

farm) The spook-i - est farm (The spook-i - est farm) That you ev - er did

(repeat measure as items accumulate)

B7 Em B7 Em rit. B7

see! A field's on the farm, the farm's full of spooks,
the vine's in the field, the
the pumpkin's on the vine, the
the seeds are in the pumpkin, the

chorus

a tempo

Em B7 Em Am Em B7

BOO! And the black bats flew all a - round, all a-round, The black bats flew all a -

rit. Em B dim a tempo Em B7 Em Am Em B7 Em

round, oh! The black bats flew all a - round, all a-round, the black bats flew all a - round.

1. There was a farm, (There was a farm)
A spooky little farm, (A spooky little farm)
The spookiest farm (The spookiest farm)
That you ever did see!
A field's on the farm,
the farm's full of spooks, BOO!

2. And in that field (echo)
There is a vine, (echo)
The creepiest vine (echo)
That you ever did see!
The vine's...field's...farm's...BOO!

4. And in that pumpkin (echo)
There are some seeds, (echo)
The slimiest seeds (echo)
That you ever did see!
The seeds are...pumpkin's...
vine's...etc.

3. And on that vine (echo)
There is a pumpkin, (echo)
The cutest little pumpkin (echo)
That you ever did see!
The pumpkin's...vine's...field's...etc.

Chorus

And the black bats flew all around, all around.
The black bats flew all around, oh!
The black bats flew all around, all around,
The black bats flew all around.

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

Shop the CMN Store

Items showing the CMN logo are usually sold at national gatherings or may be purchased by contacting CMN member Ellen Greist at vger42@aol.com or 203/248-4727

Check the CMN Web site for color photos of each item.

www.cmnonline.org

Minimum order \$6

Shipping and handling:

\$3 for orders up to \$50, \$5 for orders over \$50



TOTE BAG: \$12

KAZOOS:

Single, \$1

10-49, \$.80 each

50 or more, \$.70 each

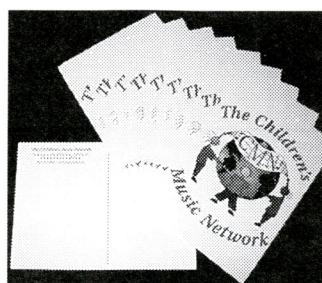


T-SHIRT:

Adult sizes M, L, XL \$15

Adult size XXL \$17

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



POSTCARDS:

Single, \$.50

Pack of 10, \$4

Pack of 20, \$6



IRON-ON TRANSFERS:

Large, \$2

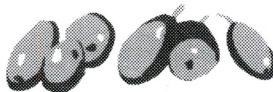
Small, \$1

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

THE CRANBERRY BOUNCE!

This song was inspired by a trip to the cranberry bogs of Whitesbog Village, New Jersey, hosted by Dave Orleans just after the CMN National Conference in October 2004.

words and Music by Ros Schwartz
© 2004 Ros Schwartz



Bouncy! ♩ = 81 *chorus*

Some of us go bounce, bounce, bounce! and some of us go splat! We can jump up in the air, or we can fall down kind of flat. A cran-ber-ry can't choose, — but as peo-ple, you and I, we can choose to fall down splat! or we can choose to jump up high!

verse

1. Now, it's down in-side the bogs that these cran-ber-ries like to grow. And that's
2. Now, a-mong the ripe red ber-ries some were good and some were bad. Once they
3. 'Cause the ber-ries that were juic-y, that were firm and round and sweet, They were
4. Now, a ber-ry has no choice, whe-ther to bounce or to go splat. If it's

where the peo-ple found them 'bout two hun-dred years a-go; When they found a way to sort them, all the peo-ple were so glad; 'Cause in-ver-y, ver-y bounc-y; just to watch them was a treat! But the juic-y or it's smushed, well that's just where that ber-ry's at! But as

filled the bog with wa-ter, ber-ries float-ed to the top; Then they stead of sort-ing thou-sands of those ber-ries one by one, They just ber-ries that were squashed or had got smushed some time that day, They went peo-ple, we have choic-es, e-ven when we're feel-ing low, be-cause

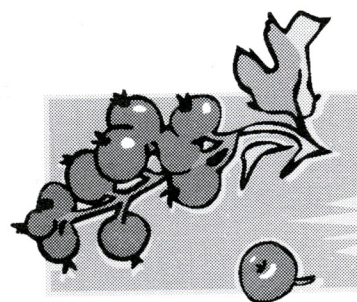
gath-ered them with rakes un-til the time ar-rived to stop! bounced them on a bounc-er, and that was a lot more fun! splat in-stead of bounc-ing, and they fell out of the way. once you start to bounce, you ne-ver know how high you'll go!

The Cranberry Bounce

➡continued from previous page

Chorus

Some of us go bounce, bounce, bounce! and some of us go splat!
We can jump up in the air, or we can fall down kind of flat.
A cranberry can't choose, but as people, you and I,
We can choose to fall down splat! or we can choose to jump up high!



Verse

1. Now, it's down inside the bogs that these cranberries like to grow.
And that's where the people found them 'bout two hundred years ago;
When they filled the bog with water, berries floated to the top;
Then they gathered them with rakes until the time arrived to stop!
2. Now, among the ripe red berries some were good and some were bad.
Once they found a way to sort them, all the people were so glad;
'Cause instead of sorting thousands of those berries one by one,
They just bounced them on a bouncer, and that was a lot more fun!
3. 'Cause the berries that were juicy, that were firm and round and sweet,
They were very, very bouncy; just to watch them was a treat!
But the berries that were squashed or had got smushed some time that day,
They went splat instead of bouncing, and they fell out of the way.
4. Now, a berry has no choice, whether to bounce or to go splat.
If it's juicy or it's smushed, well that's just where that berry's at!
But as people, we have choices, even when we're feeling low,
Because once you start to bounce, you never know how high you'll go!



photo by Ros Schwartz

CMNers, led by Dave Orleans, on post-conference cranberry bog trip



Rhythmic exploration

Music Together

➤ *continued from page 4*

There is some crossover to some other things besides music—pre-literacy, those kinds of things.

Parents are definitely benefiting. The average North American family (this is not our research: it is out of the University of Toronto, done by Sandra Trehub) knows three to five songs to sing to their children. You come to Music Together once, you learn five times the number of songs that most persons would know, and if you continue, you are learning a lot of songs. It's like the literacy base for books. The more books you read, oftentimes, the deeper and the better reader you become. Similarly, the benefit here is that the more songs and movement activities you do, the better the voice and the body are able to sing in tune and move in rhythm.

PIO!: *Lili, you mentioned the code of music of the culture. What do you mean by that?*

Lili: Well, we are not born being able to sing in tune or move in

rhythm, just like we are not born speaking our language. But we are born with the qualitative processes in our brain to do that. In order to figure out the language or to figure out music, you have to be exposed to it, and it's through a spiral of exposure and opportunities to experiment that we figure out how to talk or we figure out how to sing in tune or move in rhythm. We teach ourselves. This is something that can't be taught by a teacher. I think that's the magic of Music Together. We try, in a way that's developmentally appropriate both to the child and to the adult, to bring out the kinds of activities that will foster this basic organic growth, and help develop this ability to break the code for the music of the culture. So that's what I mean—it's simply an organic process. Just like you have to figure out English: nobody really teaches you. You are just exposed and then it develops.

Ken: And, once a week in class is not enough. So we try to generate informal music activities at home.

We have CDs that people like listening to and can sing along with. Then they find themselves singing on their own.

PIO!: *So they do that at home, and then when they come into the Music Together class, they're singing it and participating.*

Ken: Right. The class is like the download point. That's the catalyst for what goes on at home that is supported by the material.

PIO!: *You both mentioned basic music competence. What exactly is that?*

Ken: Being able to sing in tune and with accurate rhythm. In more technical terms it means that you can audiate—hear in your mind—tonality, and you can audiate and perform meter: physically keep the beat at the right tempo and vocalize patterns correctly. If you have basic music competence, you are speaking the language of music in a way that makes sense to other people both tonally and rhythmically. If you don't, then you're not communicating the sense of the "language"—you're still in the babble stage.

PIO!: *When I came into my first Music Together class, I had spent twenty-plus years in schools as a children's musician presenting assemblies, teacher workshops, and artist residencies, and directing elementary and preschool children's choruses. Even with this experience, I was blown away by the class because of the way the songs were presented and the tonal and rhythm patterns that were part of the class. Can you tell us the reasons behind tonal and rhythm development using tonal and rhythm patterns?*

Lili: Let me give you the microchip version: that tonal development, as well as rhythm development, has sort of a linear look to it so that, just like physical development, there's the combination of things that grow based on maturation and based on exposure and experimentation, so that you could almost track it. Just like you could track the steps in learning to walk. I think the important thing about that is recognizing what tonal development or rhythm

development is: then we have a better opportunity to make choices for our children without pushing them into some place where they may not be successful.

Ken: Edwin Gordon had a whole taxonomy or structured way of teaching tonal patterns to elementary school children. The taxonomy is actually a classification of easy, moderate, and difficult ones and different ways to use them in order to develop rhythm and tonal audiation. For younger children, Gordon was just offering the patterns as another experience rather than in an organized way. We thought that sounded like a good idea, but we wanted to make sure the children were interested, and we thought a lot about how the patterns would be presented. We found out that whether they are rhythmically or tonally oriented, they are often one of the first things that children perform or do. We experimented with actually putting them on the recordings and found that many children really liked them. They would zero in on them and it was one of the first things they would imitate. And having them on the recordings gets parents doing them.

PIO!: *And they are the basis of some of the music education that the children are getting in the class. They are like the building blocks.*

Ken: They are the building blocks of music. You've got rhythm and pitch. Put them together and you've got melodies and harmony.

PIO!: *Just having those broken down...*

Ken: By separating them, you can focus on one element at a time. If you are stronger tonally, it's something you enjoy doing; then the rhythm patterns, which maybe you're not so strong on, give you a chance to focus on just the rhythm without the added element of the tonality. It's a way of focusing in, but it's done informally. The grown-ups sing them back in class but the children don't have to. It's an

element of music education, but the basis of the music education is still the modeling of the grown-ups. That's the key idea that is so hard for people, especially if you have any kind of typical music education background where you're basically thinking about a music lesson. This education happens just by modeling and the immersion in the experience.

PIO!: *The immersion is the key.*

Ken: Children really teach themselves how to do it through their play.

PIO!: *Some of the Music Together songs use vocables instead of words—sounds like doo and doodle. What is the purpose in using songs without words?*

Lili: What my research, and other people's as well, has shown is that children will sing the melody—the melodic aspects of the song—more nearly in tune or more accurately if they have no words to sing. However, one of the problems with songs without words is that they're less readily accessible—that is, children can't mentally retrieve them as quickly. So in our curriculum about two-thirds of the material is songs or chants with words and about one-third is without. What we are trying to do is simply create a buffet of nutrient "ear foods" rather than necessarily trying to monopolize or make the environment perfect.

PIO!: *In the training to be a registered Music Together teacher I noticed a difference in how songs were presented in Music Together versus usual classroom music methods where we might sing a line and have the class sing it back, or we might talk about what we're going to do with the song before we start. In a Music Together class the music flows from one song to the next with little or no talking, and the teacher has a different method of presenting the songs.*

Ken: That came from really understanding how young children learn and understanding what developmentally appropriate practice is, in order to help them learn.

Music Together looks and feels so different because it's really not out of the music education tradition, which in our culture is completely commandeered—taken over—by the idea of the music lesson. When people think of learning music, they think of the lesson. In learning to talk they don't think of lessons: they think of little kids not making intelligible sounds and then one day they do. Somehow they learn it, somehow they pick it up.

PIO!: *Another difference between Music Together and other programs is that classes are, primarily, mixed-age for children ages birth to five, rather than breaking them up into different classes, say, birth to one, age 2 and 3, and so on.*

Lili: That is, for me, the most powerful model, because what we are trying to do is present it in an organic family manner. In a family, everybody would be doing things together, most likely, until they get a little older, and then they start separating out. What happens in that situation where we have mixed ages is that the older children have a chance to actually model for the younger children; and the younger children, then, of course, not only have their adult models, but they have the older children as models, so that the learning is more powerful overall.

The other reason we do it this way is because it tends to bring down parents' expectations of what a child should do. When parents have expectations, they tend to be sort of comparative: "Oh look at that little girl across the room—she's doing that." And when you're full of mixed ages, and not the same linear age group, there's less of a chance for that type of comparative behavior by the parents.

Occasionally what ends up happening is that parents get frustrated when it seems that their children aren't participating; and usually

continued on next page ➤

Music Together

➡continued from previous page

the first thing you say is, "Well, watch for something at home." Because I had one of those kids. I'd take him to Music Together class with another teacher and he wouldn't do anything. It really is very annoying. I know exactly how these mothers feel: you have this real urge to strangle them. Then you put them in the car and out comes all of these bits and pieces of songs, or you hear bits and pieces of the class while they're in the bathtub, and you're thinking, "Well, how did this happen, because you weren't participating, you weren't paying attention!" But heck, they absorb it, anyway.

PIO!: It's wonderful to see not only the children but the parents having fun!

Ken: Exactly. Well, you have to make sure the parents have fun because remember, they're the model. They're going to start your class not sure that they even want to be there. "You want me to sing? I can't sing. You do that." So you'd better find a way to help them have fun making music: otherwise, you won't be utilizing the power of modeling that they provide you. They are your best ally—they're the child's true teacher. I once wrote an article called "The Parent Is the Real Student." We know from the research that it's only from primary caregivers that children get the disposition to have a certain life habit or tendency.

PIO!: What do you see as the main objective of Music Together?

Lili: To support the growth of basic music competence in young children, and to return the singing to the community. Doing this supports the basic needs of competence through the singing and the community.

PIO!: Interesting; one of CMN's goals is community building.

Lili: I think we're building com-

munity a lot, because we're working with a lot of people all over the world, and we're all singing the same songs pretty much at the same time. It isn't uncommon for you to walk somewhere or go to a different city and hear your song—I know it's happened to me a couple of times. It's been neat. So that's one of the ways.

Building community means we're doing that in small ways in each class, but then many of the centers build community in a larger way by offering events, maybe once every ten weeks or twice a year or something like that, where many of the Music Together families are coming together in a larger group. And we've even had a couple of alumni parties. My son, who's eighteen, came to one as part of the first Music Together crew. I think singing actually breaks down a lot of barriers—it's not a very safe thing to do if you're in front of a bunch of people you don't know. But once we start singing together, we get to know each other better just because of the risk we're taking to sing.

Ken: As I understand the Children's Music Network, it's in the folk tradition "Let's all sing together," has Pied Pipers of that tradition, and many members are catalysts—they start things up. That can really help, to have a live performance people can come and watch. And if there's participation, it's even better. But what we try to do is have a download point, a catalyst time, which is the class. It's not a performance because your job is to get everyone else to participate. Your job is to sing less. You have to make sure that if they feel that they're not going to be able to sing as well or do the moves as well as you, they're not going to feel bad about that. You inspire them to try, to do the best they can and enjoy it. It takes a few semesters for many parents to get there. One of the ways we get that result, of drawing adults in, is to have a really good mix of styles and genres—unique


arrangements of traditional songs as well as original ones—that is very rich in tonalities and meters. Our great strength is that we don't do kiddie music: we do music.

PIO!: I notice that there is at least one song in a minor key.

Ken: There are usually six to eight nonmajor tonalities in each collection.

PIO!: There are songs in unusual meters. All of that is very interesting to present and also to participate in, in a class.

Ken: The goal is basic music competence for children. Once they have that, then they can make choices. They can take lessons if they want, or they can participate and be able to sing along in third grade school music.

Every child can achieve basic music competence, just like every child learns to talk. Then there are all these wonderful other things that happen because music is good for you in lots of ways. One of the wonderful things it does is build community. It's not much of a jump from there to World Peace, as we all know [laughs]—but let's get some basic music competence out there first. You and I know how powerful that can be. 



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 2006 issue:

Except for regional reports, all materials must be submitted by **October 15, 2005**

Deadline for Fall 2006 issue: May 4, 2006

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!

Diane Rose
Santa Monica, California

Music Together
Princeton, New Jersey

Musicare
Greensboro, North Carolina

Windsor Mountain
International
Windsor, New Hampshire

CALL FOR LETTERS TO THE EDITOR!

Letters to the Editor may be sent to:

Nancy Silber

PIO! Editor

16 Plymouth Road
Port Washington, NY
11050

nsms2@aol.com

Submission via e-mail is preferred.



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

Address Service Requested

Nonprofit Org.
U.S. Postage
PAID
Permit No. 458
Evanston, IL 60204

DATED MATERIAL

MEMBERSHIP FORM

SELECT A MEMBERSHIP CATEGORY

☐ New ☐ Renewal

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

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

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

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

YOUR CLOSEST OR PREFERRED CMN REGION

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

If you're new, we will send you a CMN Welcome Packet with a form for adding information to your Members Directory listing.

MAIL THIS APPLICATION with payment
(sorry, no purchase orders) 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

WEB SITE

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 OWED	\$

☐ Check or money order enclosed

☐ Charge my Credit Card (circle one) Visa MC AmEx Disc

Card # Exp. Date

Signature