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# **PASS IT ON!**®

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

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ISSUE #52/#53

Winter/Spring 2006



***Judy Caplan Ginsburgh***  
***Healing Through the Arts***

## **Inside...**

- All About PA Systems ■ Creating Study Guides ■
  - Fun with Fingerplays ■ Savvy Info on Web Site Design ■
  - Songs As Teaching Tools ■ Seven New Songs ■
-



# 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

Ellen Allard, Peter Allard, Pam Donkin, Johnette Downing, Frank Hernandez, Phil Hoose, Bonnie Lockhart, Ruth Pelham, Terri Roben, Mara Sapon-Shevin, Barb Tilsen, Barbara Wright, Leslie Zak

With deep appreciation, we acknowledge

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

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



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

## PASS IT ON!

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## Guest Editorial

### Being Magic Pennies

by Sarah Pirtle

I can remember back to when I was four years old sitting on a mat singing songs at the YWCA. A world opened. Capitola Dickerson brought a basket of rhythm instruments and passed a tambourine to me. *Kaboom!* I connected. I felt seen. I belonged to a larger world. That one moment is indelibly printed. We may take it for granted that in our work we will include everyone in a circle, but I remember concretely being told in that gesture when Capitola looked at me and passed us each an instrument: You're part of us here, and you matter. She welcomed me into the wider circle, and I never forgot it. In fact, decades later I called her up and told her what she meant to me, and I put her name on our CMN quilt, which is hung and displayed at every CMN national conference.

My sense of why we join CMN is that we have felt directly the power of music, and we are devoted to passing that power on. Bruce O'Brien calls us "Heart-ists:" that is, artists with heart.

I had an "aha" during the Magic Penny Award tribute honoring Ruth Crawford Seeger at the October 2005 National Conference. In this event, we break stride with awards that separate people. This award connects us. We honor the person and the power. We simultaneously celebrate specific people who embody shared values and honor the universal power of music to which we all contribute. I was electrified by the story Sally Rogers told of Ruth listening to recording after recording of traditional music and devoting her life to bringing the songs to wider audiences. I wanted to reach back through time and take her hands, lift her up, tell her how much what she did matters.

I also realized that in our work throughout the year, each of us tries to be a Magic Penny. The Magic Penny Award is based on Malvina Reynolds' insight that "Love is something when you give it away, you end up having more." We each pass on music with that spirit.

Stuart Stotts has written a book about Lutie Stearns, who brought traveling libraries to Wisconsin. I devoured the book on the flight from Milwaukee to Detroit en route to the conference. Lutie said, "What matters is not one great book but all the thousands of books touching thousands of lives." So it is with each of us. We sing songs that open windows like books. We pass songs that will go on and on like a river.

At the start of the gathering I suggested that we metaphorically set our watches. For people driving or flying from outside of the Midwest, we were switching time zones. But all of us were switching "social" zones; that is, we were switching from a culture that in every way encourages hierarchy, domination, power over others. We were switching away from the deception that fame tells us what is best. Instead, we were becoming mirrors for each other, bouncing light and affirmation, building connection. We arrived in the zone of linking with each other, not ranking; a place of connecting and growing.

At the conference a woman said to me, somewhat apologetically, "I haven't been to a gathering (conference) for nine years." I told her, "I'm so glad you're here right now. The years you didn't come don't separate you. This is the clan of no-blame." Or at least that's the intention that I'd like to put

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# Healing and Rebuilding Through the Arts

## An Interview with Judy Caplan Ginsburgh

conducted by Sarah Pirtle

**PIO!:** *You gave an inspiring special presentation at the 15th CMN National Conference. For those who didn't get to hear you, can you tell us about your work and where you live?*

JCG: I live in Alexandria, Louisiana, and I work professionally as a singer, songwriter, and educator. In 2003, I took a part-time position with my regional arts council as arts and healthcare coordinator. This was a job I was able to create from scratch, and I just love it. I work way more than part-time and see so many possibilities for the arts and healing to work together.

I also sing as a cantorial soloist in synagogues around the country. I've traveled for many years as a performer, sharing music in schools, libraries, community centers, and festivals. In my work as arts and healthcare coordinator, I spend more time bringing other artists into the hospitals to perform. About the only time I "perform" in the hospital is singing lullabies to the babies in the neonatal units.

**PIO!:** *What was your involvement with music as a child?*

JCG: I have always had music in my head. My mother said I used to hum and sing all the time as a small child. We had lots of music in our house, mostly classical and Broadway. My mother loved musical theatre, and she directed musicals at our local community theatre. She would bring my brother and sister and me to rehearsals with her, so we grew up knowing a lot about musical theatre. I sang in school choirs and all-state choirs and did lots of musicals throughout school. I have a degree in vocal performance from the Indiana University School of Music. And I have been performing, recording, and writing children's music for over twenty-five years now.

**PIO!:** *How did you get involved in music as a force for healing?*

JCG: The first inkling I ever had that this whole arts-in-healing thing was something amazing happened after my grandmother had a stroke. She was going to physical rehabilitation. There were about ten people sitting around in wheelchairs. The physical therapist was in the middle calling out directions like "Let's all hold our right hand up." Most of people just sat there. I watched for two or three times, and I went up afterward and asked, "Would you mind if I took what you're doing and put a tune to it?" She said it, and I sang it. When I did that, people perked up. People I'd never seen move started to do it. I just went, "Wow!" The music really made a difference.

**PIO!:** *Would you describe the Arts and Healthcare Initiative in your area and tell us how you got involved in that?*

JCG: The executive director of our regional arts council attended a conference where someone spoke about arts and health care. At this meeting, he became aware of an organization called the Society for the Arts in Healthcare. He found out that they had consultants who would come to an area and do a study of how to bring the arts into the hospitals. He brought a consultant down to Central Louisiana, and she made recommendations. One of them was that we put together an advisory board of doctors, hospital administrators, and artists. I was asked to be on the advisory board as an artist. After drawing up a mission statement and goals for the Arts and Healthcare Initiative, they decided to hire a coordinator to start the program. I applied for the position and excused myself from the board, and I got the job.

At the time there was one hospital that was interested, and they gave us \$15,000 as seed money. That amount doesn't go very far when you have to pay a salary and initiate projects in the hospital. There was no groundwork. There was nothing to go on when I took the position. This had never been done before in our area. I pretty much had to dream it and do it. I had to write grants and find the money to implement the projects I wanted to do. We were very, very lucky and received a good number of grants for specific projects. And, after six months, the other hospital in our area saw how well our programs were going and they wanted us to do programming in their hospital, too. They matched the \$15,000, and we are now working in two hospitals. Of course, after the hurricanes, we immediately shifted our focus to helping the many who needed healing in the shelters.

**PIO!:** *You spoke about arts as part of complementary medicine. What is your experience of the role of the arts in the power of healing?*

JCG: One of my favorite quotes is "Doctors heal the body and mind, but the arts heal the soul." That's what we're trying to do. Over half of the 4,500 hospitals in America have established arts programs in them. In times of crisis and trauma the arts play an increasingly important role in recovery and support of individuals and communities affected by tragedy. We took that statement and we used it in the shelters.

Take the power of drawing, for instance. You could see it in the round robin at the CMN National Conference when the artist Peggy Lipschutz drew a picture with pastels while Kristin Lems was singing. That's the type of thing we do.



And we also do it on a broader level. We bring a blank canvas and paints and brushes into a cancer infusion area. There are people sitting in chairs. Family members are sometimes with them. We ask them as a community, "What do you want to paint?" We make a decision. Sometimes we print a picture from the Internet. An artist starts painting it, but anyone in the room can add to it either by painting something on the canvas themselves or letting us know what they would like to see painted on the canvas. This may go on for several months. When the picture is finished, we frame it and put it on the wall.

**PIO!: How did you launch your arts programs in hospitals?**

JCG: The first thing I did was to get the staff on my side and help them understand what we were doing. Because if they all of a sudden see programs happening, they're going to say, "Who's paying for this? Why am I overworked and underpaid and we have someone singing in the lobby? Where did that piano come from?" You want to get the staff on your side, so we began by setting up programs for them. We started Staff Open Studios (S.O.S.) where once a month staff could drop in and participate in a quick arts experience to provide a needed break and relieve stress. Some of the classes we offered were Cajun dance, making scented bath salts, making jewelry, and decorating paper fans. Our next plan is to build a meditation station: a rolling cart that we can roll to the various nursing stations with aromatherapy, foot massages, and soothing DVDs to watch. Staff will be able to take a ten-minute break to rejuvenate at the meditation station.

We then began a series of public performances in the hospital lobbies and the cafeterias. A local harpist and a violin player come in during holidays every year. We have rolling art carts, and we facilitate projects with patients in

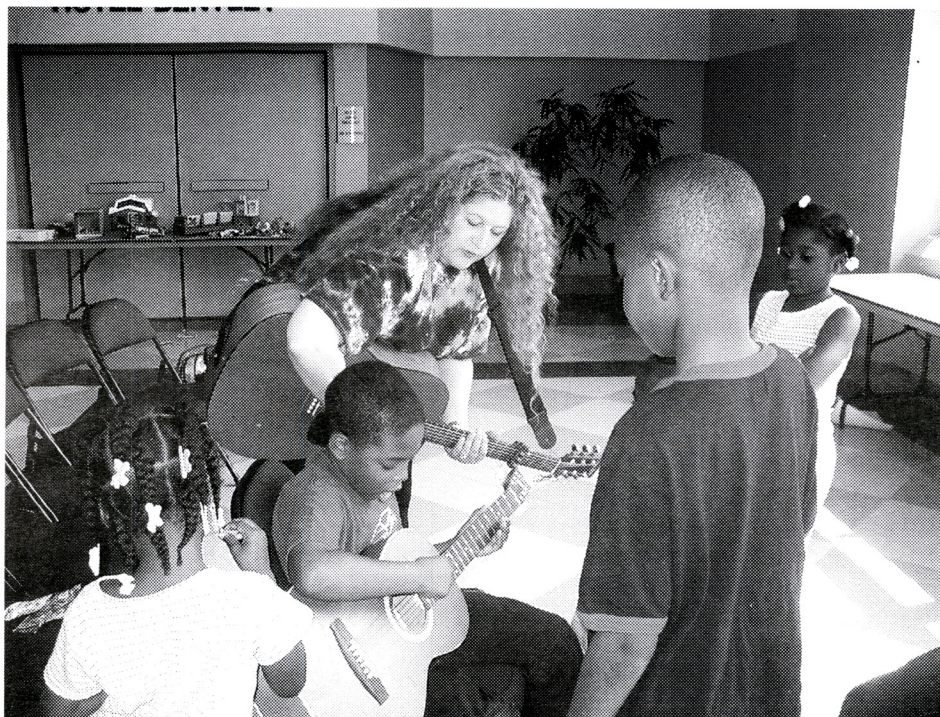


photo by Barry Owen

*Judy teaching guitar in one of the Central Louisiana shelters*

their rooms and with staff in the nursing areas.

When I first took the Arts and Healthcare position, I spent several months just doing research. Where were the programs and people who could give me advice and guidance? What projects could we offer to help people heal? Right now in the hospitals we have a quilt exhibit on display. Each quilt depicts botanicals that are used in cancer-fighting drugs. We have ongoing exhibits of art at each of the hospitals.

I asked many people in CMN to send me CDs, and they did. We have set up listening libraries throughout the hospitals—in the cancer infusion room, the dialysis area, pediatrics, and surgery waiting areas. Patients and family members can choose a CD or book on tape to listen to on portable players with headsets. If they're getting chemo for three or four hours, they can listen to some music. We have put together a book with a page about every musician whose CDs are available to them with information about how to contact the performer. If patients like what they hear, they

know where to buy it.

**PIO!: You told us about a man who does a temporary mural using tape art. He asks people, "What do you miss?"**

JCG: His name is Michael Townsend and he is from Rhode Island. He uses a tape similar to masking tape, and he does art with it. We brought him down to Louisiana last year and he spent a week with us. He would go into someone's hospital room and start a conversation with them. Through this conversation, he learned about the person. Then he illustrated things particular to that person on the wall of their room. He even talked to families while their loved ones were in surgery. When the patient returned after surgery, they would return to a personalized mural on the wall of their hospital room. It might be a tape drawing of their dog or their favorite superhero.

**PIO!: Let's talk about your most recent work. I understand there were 10,000 people in shelters in your area of Central Louisiana after the hurricanes this fall. What was it like in the shelters?**

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# A Musician's Guide to PA Systems, Part I

by Steve Schuch

*"Creation is making something. Doing it is why it is called labor."*

—Bud Reeve

## In the Beginning

Most musicians spend years learning their craft. We may take lessons, listen obsessively to a favorite artist or recording, and spend months looking for just the right guitar or keyboard. But, when it comes to sound equipment, many fine musicians have never learned how to do a proper sound check or tested an outlet to see if it is grounded.

Of course, there's nothing better than the freedom of no sound system at all. That's great if you only perform for small groups in intimate settings. But most children's performers encounter a challenging variety of acoustic environments—everything from libraries and auditoriums to school gyms and outdoor events. In larger settings, what comes out the speakers is your show. Where do you begin?

The first part of this article will give an overview of PA equipment and a few operating suggestions. The second part (to be published in *PIO!* #54) will look at specific products and how they perform. If you're interested in learning more, there are entire books and Web sites devoted to acoustics and professional sound equipment. I'm also available if you'd like some hands-on help.

## What Is a PA System?

A public address system is anything that amplifies sound so more people can hear it. The most basic examples might be a megaphone or a single microphone and speaker. Obviously a storyteller's needs are different from those of a string quartet, a folk musician, or a rock band.

A few things that affect choices for a PA system include:

- the kind of music or speech being played
- the space where it's being used (For gym assemblies, clarity is an issue as much as volume.)
- how portable it needs to be; how often it will be moved
- who is running the system (and what level of complexity are they are comfortable with)
- budget (Better equipment costs more up front but pays off over time.)

PA systems come in all flavors and price ranges. The most basic packages combine a simple mixer with a little amplifier, a couple of microphones, cheap cables, lightweight speakers, and stands. These range from \$500 to \$1,000 for the Peavey Escort and Fender Passport systems to over \$2,000 for the recent Bose systems.

These all-in-one systems have the advantage of being quick and easy to set up. Many performers buy one of these as their first PA system. Certainly they are better than no PA system or relying on an unknown system the day you show up to play. But these systems aren't built to hold up like professional equipment. The cheaper ones are better suited to a library than to a large auditorium or gym; their flexibility and sound quality leave a lot to be desired.

Better PA systems use much higher quality components at each part of the chain. A good mixer is more resistant to hum and offers much better EQ to help deal with different rooms and acoustics. Good speakers will sound clearer, fuller, and louder. Their dispersion pattern is smooth for listeners up close while



Steve "stands by" his PA equipment in concert.

still clear for those farther back, even in echoing gymnasiums. Pro cables will be better shielded against picking up stray radio signals, microphones will be more resistant to feedback, and everything will hold up better over time.

Many speakers now contain amplifiers built right inside the speakers themselves. These "powered" or "active" speakers cost anywhere from \$350 to over \$2,000. Some weigh as little as ten pounds; others tip the scales at over 100 pounds.

Here's an interesting option for a storyteller (or anyone needing only one microphone). Just plug a single vocal mic directly into the back of a powered speaker (elevated on a speaker stand), adjust the volume, and start the show. If a second speaker is needed for wider coverage, simply connect another powered speaker on the other side. Look Ma, no mixer! It doesn't get simpler than that. And with a decent mic and onboard EQ (such as offered by the FBT Maxx 2A speaker), the sound quality will be excellent.

A component PA system like this is completely scalable. As your needs change, it's easy to add on additional components to work with what you already have. If you need more channels, just add a mixer and



more microphones. If you want to add something like a graphic equalizer, it's easy to patch in. With my current system, I'll bring a pair of smaller speakers for smaller shows; for really big shows, I bring larger main speakers and use the smaller ones for monitors. An all-in-one system doesn't offer that kind of flexibility. A system built around separate components does.

Beyond the PA system itself, here are several "extra" items most sales people rarely talk about, but you'll be glad to have them along:

- appropriate cases to protect the equipment when not in use
- quality extension cords (on a cord winder to keep them under control)
- roll of theatrical gaffer's tape (instead of duct tape and its residue)
- small throw rugs to cover cables in high foot traffic areas
- removable marking tape and pens to label the mixer channel settings (Staples has these)
- pliers, adjustable wrench, flashlight

Bigger PA systems often include additional items such as monitor speakers, effects devices, compressors, and graphic equalizers. But big or small, the main thing is how well the system works as a whole—for your kind of show, in your kind of performing spaces.

### What Exactly Are All Those Cables For?

Sometimes it's easy to feel overwhelmed by a sound system's buttons and cables. One reason for having your own PA system is the comfort level of working with a system you know instead of having to figure out a new system at each performance. Here are a few tips from my training workshops:

- Read and save all the owner's

### Clarification of PA terms

**EQ** is a term used widely in both live sound and recording studios. It's shorthand for "equalization" or "equalizer," as in graphic equalizer, parametric equalizer, and also the simpler "treble," "mids," and "bass" tone controls that come on home stereos and PA mixers. These tone controls differ vastly in their sonic quality and flexibility. Cheaper EQ is less powerful and less flexible than better EQ.

**Hz.** stands for hertz—not the car company, but frequency as measured in cycles per second. Human ears can hear roughly from 20–30 Hz (very low rumble sounds and lowest pipe organ notes) up to 15–20 KHz. (that's kilohertz, meaning 15,000 to 20,000 hertz). Many animals can hear either lower or higher frequencies than these (whales can do both). But sound systems and human ears are mostly concerned with what happens within this range.

**Scalable** means you can take the same basic components and adapt them to larger- and smaller-scale shows. My contract notes the specifics of the performing space and size of the audience, so I know what I'm getting into ahead of time and know which speakers to pack in the car.

**"Pro" cables** are the better quality cables (like the Pro Co brand) used by people who run sound all the time, as opposed to the anonymous brands of speaker cables, mic cables, and such that are sold cheaply at typical music stores.

**Pattern Control or Dispersion** refers to the way PA speakers put out sound in a directional pattern. With PA systems, you want to control where the sound is going and where it isn't. Clearly, you want the sound to spread evenly across the audience area from front to back and from side to side. But you don't want the sound getting back into your microphones, which causes feedback. And you don't want sound bouncing around off side walls and ceilings or creating the kind of unintelligible sound every performer dreads in gymnasiums.

**Monitor Speakers** are usually smaller ones just aimed at the performers. In smaller spaces, most performers don't need any monitors at all. But for larger stages and gyms, they are extremely helpful. Without them, performers hear mostly the omnidirectional bass sounds from their main speakers, with very little treble, followed by a delayed echo off the back wall. All of this makes it tough to sing in tune or keep rhythm tight. Even one compact eight-pound monitor speaker can make a big difference here.

manuals. Pay extra attention to the instructions on setting "trim" and "gain" levels so as to avoid unwanted distortion.

- Request that the stage be cleaned prior to your arrival. Place the mixer and other equipment only

on a clean, dry surface. Let a school know in advance how much time you'll need to set up and request other items you'll need such as a table or an extension cord.

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- If bringing sound equipment inside from the cold in winter (below freezing), avoid condensation and allow everything to warm gradually before powering up.
- Connect equipment only to a properly grounded outlet! This is a matter of personal safety, in addition to protecting equipment. Most hardware stores sell small outlet testers for about \$8. Get one and use it. If an outlet isn't wired properly, alert the school so they can fix it. Look for another outlet that is wired correctly.
- Locate cables out of harm's way. Cover with small carpet sections and/or use professional gaffer's tape to secure cables.
- Use a quality power conditioner/surge protector (like Furman's). Run everything through this to minimize noise, ground loops, and the risk of equipment damage.
- Always turn the master volume all the way down when turning the system on/off and when plugging microphones, CD player, keyboard, etc. into or out of the system.
- Allow ample time for a relaxed sound check. Determine the point at which feedback occurs before the audience arrives, then keep levels below that point during the show.
- Use hi-pass filters (also called rumble filters) on any channel that doesn't absolutely require the lowest frequencies. Most mixers have these set anywhere from 75 Hz. up to 100 Hz. They help speakers reproduce the most musically important sounds while eliminating a lot of sonic "mud."
- With EQ and bass, remember that less is more; too much sounds muddy and is hard on speakers. Many gyms and audi-

toriums benefit from a slight cut in the low mids, often around 100–200 Hz. A very bright-sounding room with hard floors, glass windows, and other reflective surfaces often benefits from a slight cut in the highs around 5–10 KHz. Cutting problem frequencies is usually better than boosting others.

- Coil all cables gently the same way each time (wire has a memory) and secure with Velcro ties. Stores such as Staples carry these in different colors, allowing you to color code cables according to length. Quality cables are worth the investment.
- Keep all equipment inside cases (e.g., those SKB makes) when not in use: its long-term health requires keeping out moisture and dust. Placing foam rubber pads (available at camping supply stores) underneath your vehicle floor mats and/or under carpet sections in the back of a van or trunk will help absorb shock when driving over potholes and bumps.
- Store microphones away from direct sunlight, speakers, TVs, computers, and other sources of heat and magnetic fields. Don't leave them in a hot car trunk. Avoid hard bumps and heavy vibrations (that's why new microphones come packed in foam).


In the second part of this article, I'll go into more detail on specific equipment options and give suggestions on getting the most out of any system. In the meantime, you'll find more suggestions and links at my Web site ([www.NightHeron.com](http://www.NightHeron.com)). Please drop an e-mail or give a call if you've got additional questions.

*A former Audubon naturalist and Peace Corps volunteer, Steve lives on a farm in New Hampshire with his wife and various creatures. He is a recording artist, author, and performer in schools, town halls, and symphony halls.* 

## Remembering Jack Langstaff

by Sally Rogers

**J**ohn Langstaff, educator and founder of the Revels holiday celebrations, passed away on December 13, 2005, at the age of eighty-four. Recently, Langstaff was featured in *PIO!* (#42, Fall 2002) in an interview Jeff Davis and I conducted. He will be greatly missed, but he has left behind volumes of music for children and communities. If you haven't yet taken the time to search out some of the song collections and recordings that John—known to all as Jack—put together, there is no time like the present.

The best way to celebrate his life is by singing and passing along the very songs he bound together in performance, book, and recording. Jack left us at his favorite time of year: just before the solstice and the celebration of the winter holidays and the return of the light. Now, as the light strengthens, sing a song or dance a jig to bring in the spring! This would be the best tribute you could give to such a dedicated, energetic, and humble holder of tradition. 



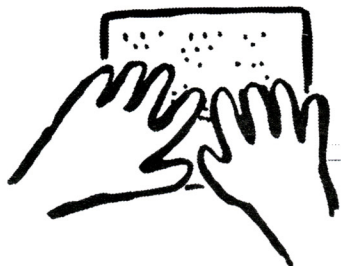
Minutes of  
national CMN  
board meetings  
are available  
to be read  
by  
CMN members  
upon request.





## 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.

### **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.

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.**





# Creating Study Guides: Getting Kids' Music Off the CDs and Into the Classrooms

by Erin Lee Kelly and Marci Appelbaum



**W**e've always believed that being a children's musician means being more than just an entertainer. It means being a role model and a mirror of society. It also means being an educator, especially when the majority of your concerts are in schools. One of the most direct ways for a musician to be an educator is to provide a study guide for teachers with each show you do and each CD you produce.

Study guides provide a number of benefits to you and to the teachers and students you will be working with. Lately, in our New York City schools, we've been witnessing a scary trend: teachers and principals are telling us they have no budget to allow for music in the elementary school curriculum. Often, they don't even have the budget to allow for music as a special event. Worse yet, some schools cannot afford visual arts and physical education. Forget about theatre class! But because these same teachers and administrators know the value of these creative and energetic outlets for children—especially children who are aural or kinesthetic learners—they are desperate to find a way to get these arts into the classroom. By combining your music with another “at risk” discipline like art, theatre, or movement, or by infusing your music into their standard curricula, such as language arts or social studies, you can help convince sponsors to spend the money to get music into a classroom. Tying your music to an activity guide is a simple and often overlooked way to do just that.

There are lots of ways to take a song—even a song that is not overtly “educational”—and find a way to get kids writing, painting, acting, and having in-depth social

studies discussions. You don't have to have a teaching degree to create a helpful and educational guide to accompany your music. Having an idea of how to approach your song from a broader viewpoint may be enough to get you started. So let us give you some ideas on how to take your music off the CD and into the classroom.

We approach the creation of a study guide from four different angles: Write Something New, Make Something New, Do Something New, and Talk About Something New. With these starting points we can easily create activities that address various learning modes such as aural, visual, and kinesthetic. We also try to suggest different ways of doing the activities with the various age groups and skill levels. As we talk about each of the four approaches, we will give you some examples from our own study guide that focus around our song “On It for the Ride,” a catchy song about a child on a train whose point of view—“I don't know where this train is going, but I'm inside, just takin' a ride”—is very clear but not particularly educational at first glance.

## Write Something New

Writing teaches kids many things. Be it the study of simple parts of language (nouns, adjectives, verbs) or more challenging functions (synonym, antonym, homonym, e. g.), be it storytelling concepts (plot, setting, protagonist/antagonist

relationships), or even tricky vocabulary words, one or more of your songs can definitely help teach language arts. Our song “On It for the Ride” is a simple study of “point of view.” We can ask students to write an essay or story with the opposite point of view or to write a defense of the point of view given in the song. We can ask students to use adjectives and adverbs to provide more details describing the train and the scenery. Students could write about what happens to the narrator after the train stops at a destination.

Think about what writing projects can be tied to your song. Could kids write a sequel? Could they explore rhyming and write another verse? Do you use fanciful language that kids could simplify or simple language that they could make more elaborate? Maybe they could write something from the point of view of one of the minor characters in your song, or an opinion paper about how they feel about ideas presented in your song. Start with a list of what your song does or says and then brainstorm writing concepts that you know kids will study in school. And don't be afraid to stretch your project far from the basis of your song. Sometimes your song will simply be a great springboard or introduction to a larger curriculum-based lesson plan.

## Make Something New

For us, this category usually culminates in an art project, but we still try to include standard (not arts-based) concepts into the projects. Our train song is a great starting point for a lesson about maps and topography. Teachers can do their standard lesson plan to teach about mapping and then include an art project where each student maps



out their own imaginary train trip. The whole lesson can include information on an enormous variety of ideas, such as maps, topography, various art techniques (paint your map, sketch your map, etc.), murals (one giant class map), spatial awareness, and math (mileage, distance). It all starts out with learning our song!

Pick one of your songs and see how many art projects you can come up with. Do you use particularly clear images that kids can draw or paint? Does your song involve counting? Visual learners often struggle with math when they have to rely on numbers without additional visual cues. You could have kids draw the counting objects in your song. Do you sing about animals? Study about them and then draw their habitats. Get creative and don't forget that you can use standard curriculum as a starting point. Arts and crafts are a fun and fairly simple way to combine creative activities, and they are a very valuable and often underutilized learning tool for the visual-learner child.

### Do Something New

Theatre scenes and games teach much more than theatre: they teach spatial relationships, teamwork, concentration, problem solving, and storytelling. And for the students who get little or no gym classes anymore, theater is a great way to get them on their feet and moving. In one of our favorite theater activities, students use their bodies to build a scene from our song. For example, for our train song, we would have the kids create a scene inside the train car. A child strikes a pose as someone in the train—perhaps the ticket taker standing in the aisle. Then the other children strike poses in relation to the first one, filling in the other characters in the scene, like passengers reading or sleeping. We then pretend that it is ten minutes later in the game. The children strike a new pose (perhaps the



*Zachary Weiss and Andrew Weiss (center left, right), and Isaac Sloan (guitar) performing "On It for the Ride" with Marci (far left) and Erin (far right) at the Makor/Steinhardt Center in New York City*

ticket taker is gone and the sleeping passenger has woken up) and we learn all about sequencing.

Look at your song and find ways to "physicalize" it. Do you have interesting characters in your song that kids can act out? Is your song conflict/resolution-based? If so, have students act out other conflicts and then have the class solve them. Act out what happens next to the characters in your song. Don't forget, we can always find different ways to move our bodies to the beat of your song.

### Talk About Something New

To us, this topic always feels the most like a classroom lesson, but it is equally valid as an approach. There are so many important discussions that can begin with your song. Here in New York City, many kids are familiar with taking trains and subways. And while many take them to school, other kids walk or take cars. This can be a simple starting point to a discussion about how we are the same or different from one another. Examine your song carefully. What big ideas can be culled from your song? Don't forget that the ideas might not be obvious right away. Be sure to look carefully at the personalities and

points of view of your characters, the setting of your song, feelings presented, and, of course, social concepts. How many social studies lessons can you tie to your song?

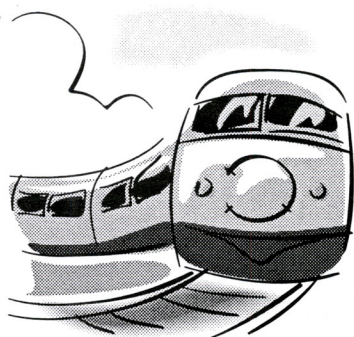
These ideas are just one way of approaching building a study guide. There are hundreds of other avenues that you can take, but no matter how you get there, having a study guide will be beneficial to everyone. It will probably get you more work as a performer and it will give teachers simple prompts and ideas that enable them to include music in their curriculum. And, most importantly, students will not only be exposed to music, but have many creative and educational ties to it, as well. While not every school may be able to afford a music program, the children will not be without music in their lives. So go ahead and start getting your music off of your CD and into the classroom.

*Erin Lee Kelly and Marci Appelbaum are both registered Music Together teachers. They also co-teach a theater program for elementary school students for whom much of the music on their recordings was originally created. They are currently performing in New York City for little kids, big kids, and their grownups.*





# ON IT FOR THE RIDE



words and music by Erin Lee Kelly  
© 2003 Erin Lee Kelly

Fast, driving ♩ = 144

verse D



Peo-ple keep tel-ling stor - ies 'bout trains, Sing-ing their prais - es all day —



— and all night; Where they are going or where — they are com-ing from,



Where they are tak-ing you to make life just right. But I'm not run-nin' a - way —



— from home — And I ain't got the bug — that — makes — peo-ple roam. I



don't have fam - 'ly in a far - a - way place. — I'm just do-in' the thing — that puts a



smile on my face. I don't know — where this — train is go-ing 'Cause I'm just on it for the

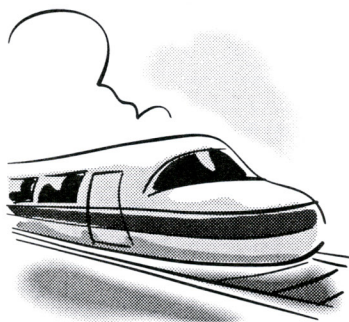


ride. It might — go to the coun-try, it might — go to the cit - y, It might —



# On It for the Ride

continued from previous page



— go to the moun-tains or the riv-er - side. — Take me on a jour-ney then bring —



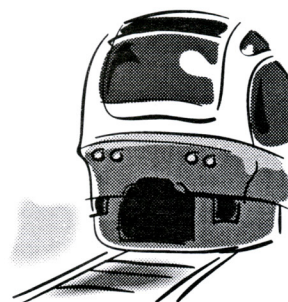
— me home a - gain; I'll al - ways be hap - py if I'm — on a train.



I don't know where — this — train is go-ing, But I'm in - side — just



tak - in' a ride. —



## Verse

People keep telling stories 'bout trains,  
Singing their praises all day and all night;  
Where they are going or where they are coming from,  
Where they are taking you to make life just right.  
But I'm not runnin' away from home  
And I ain't got the bug that makes people roam.  
I don't have family in a faraway place.  
I'm just doin' the thing that puts a smile on my face.

## Chorus

I don't know where this train is going  
Cause I'm just on it for the ride.  
It might go to the country, it might go to the city,  
It might go to the mountains or the riverside,  
Take me on a journey then bring me home again.  
I'll always be happy if I'm on a train.  
I don't know where this train is going,  
But I'm inside just takin' a ride.



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



# 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 than those many of us have experience with.

Jim Anger is a singer, songwriter, and elementary school teacher. He lives in Shawano, Wisconsin. For nearly thirty years, Jim has taught reading and writing skills at every grade level from kindergarten to high school seniors. He is a past president of both the Mid-East and Wolf River Reading Councils, chapters of the Wisconsin State Reading Association. In October 2003, Jim presented the topic of using song lyrics to teach reading at the 37th Annual University of Wisconsin Oshkosh Reading Conference. Here are some of his thoughts regarding using songs in upper elementary classrooms and ways to tie songs into the current emphasis on literacy skills.

## Using Songs as a Hook in Teaching Higher Level Thinking Skills

by Jim Anger

At the 2005 CMN National Conference, I had the pleasure of attending Brigid Finucane's workshop on "Music and Literacy." Brigid gave us great examples of how early literacy knowledge can be developed through the combined use of songs, movement, and books. The workshop re-emphasized for me what many reading and writing experts as well as those of us teachers working "in the trenches" with kids (and who have a love for singing and songs) have come to realize: that song lyrics are an educational treasure—highly useful tools in helping children become more careful and thoughtful readers and writers.

This past spring, another reading specialist and fellow folksinger Wendell Brookhyser and I exchanged musical visits to our respective schools to show teachers how song lyrics could be used in teaching reading. Wendell was later quoted in a newspaper article about the events, saying, "Kids are more willing to take risks in learning when music is involved." I think he's right on!

Song lyrics have value in teaching higher level thinking

skills and in developing such reading skills as:

- Identifying main ideas
- Noting how details help to prove or explain the main idea
- Paraphrasing and "constructing" main ideas
- Drawing conclusions
- Interpreting: making inferences from content

Here are a few examples:

Even though it's not Halloween, here is a simple little song of mine, "Good Evening To The Ghosts."

*Good evening to the pumpkins, good evening to the ghosts.*

*Good evening to the scarecrows—at the fence posts!*

*Good evening to the witches, good evening to the bats.*

*Good evening to the vampires and big black cats!*

*Good evening to the wolves, good evening to the Moon.*

*Everyone get ready! Halloween is coming soon!*

I used it this year with several groups of students. I left off "Halloween is coming soon!" and asked the students to use the lyrics as clues to try to figure out what the closing words could be. The kids understood from the lyrics (the details) that the topic had to be Halloween. They could see the last word needed to rhyme with Moon; and "Everyone get ready!" was enough of a clue to show them that Halloween was on its way (the main idea).

When reading, we need to figure out the main point of a paragraph or an article. Drawing such conclusions is an example of applying higher level thinking skills. In my fifth grade classes, we were beginning a unit on reading factual content, and I planned to start with an article about the history of the whaling industry. Of course, we would need to be able to recognize main points or main ideas presented in the article. As an introduction to the unit, I used two songs: "Whale Song" by Hawaiian luthier Steve Grimes and "Every Ocean Breeze" by Steve's brother Phil.

In "Whale Song" the different verses tell where certain kinds of whales are often found. For example:

*Oh, the blue whale's the largest of all of the mammals,  
And she lives where the water's like ice!*

*And the sperm whale lives way down by the equator,  
'Cause she thinks the warm water is nice.*

In the first verse, there are several instructional opportunities presented in the lyrics: vocabulary development ("mammals" and "equator") and distinguishing between the two species of whales mentioned. But the chorus only asks questions—not offering up a direct main idea statement. We need to use the details in the verses to infer that for ourselves.



Chorus:

*Oh, where in the world are the whales?  
Where do they wander way under the waves?  
What would you tell them if somebody wondered:  
Where in the world are the whales?*

Phil Grimes' song, "Every Ocean Breeze," looks at the effects of heavy hunting of whales. One verse reads:

*Now the bowheads, they were many before the harpoons  
came;  
They swam the North Atlantic, from Greenland down to  
Spain.  
But oh, such good fortune was not meant to be.  
They were slaughtered in great numbers, and oh, so  
mercilessly.*

Phil's chorus, too, asks questions:

*Where are the blue whales? Where are the grays,  
That once filled the oceans, that once graced the waves?  
Where are the bowheads? So few remain.  
The sperm and the finback, the story's the same.*

From analyzing the song's lyrics, the class understood that many kinds of whales are now nearly extinct due to excessive hunting. As you can guess, these songs sparked some interesting discussion and got the students ready to focus on the whaling article.

A good educational tool is the nationally recognized Six Traits Writing concepts used by CMN's Mr. Billy (Grisack), who presents programs to help kids write rock songs (see *PIO!* #48, Fall 2004). A few years ago, I had planned to use Six Traits at the Shawano School District's middle school to show how my own students had written verses for one of my songs. The kids knew all about Six Traits Writing because Mr. Billy had been there the week before, and had paved the way. (Thank you, Mr. Billy!)

I used song lyrics as a stimulus for writing when I was teaching reading and writing to fourth grade students. I had started a song, and had written a verse and a chorus, and then decided to see if I could get my students to help. In the process I hoped to teach them to apply two aspects of the Six Traits writing skills: organization (in this case, having a good beginning, middle, and end) and good word choice. I wanted to incorporate various steps in the writing process with an emphasis on the need to revise. The song that we were working on was "Right Back To You" as heard on my recording *Rainbow In The Sky*. The main idea is expressed in the chorus:


*And there's something we've seen happen time and  
again;  
We're completely certain it's true:  
If you share care and kindness just everywhere,  
Love will circle right back to you.*

The kids and their teachers wrote several verses elaborating on that main idea. It developed into a huge project, culminating with the recording of the song at school, with all the kids singing along.

Mrs. Barbara King (an author and veteran fifth grade teacher with me at Keshena Primary School on the Menominee Indian reservation) found an exciting story that she thought her students would really enjoy when checking through the content of a new reading text. It was the story of a fifteen-year-old girl, Kate Shelley, who prevented a train wreck on a stormy night in Iowa, in 1881. Barb's teachers' manual suggested finding albums with train songs to share with the students as a way to introduce the story. Barb knew she had a local resource—me—because she had bought one of my CDs. I came in and shared "Run, Kate Shelley, Run!" (written by noted Wisconsin folk singer Larry Penn) with Barb's class, and Barb decided the song could be more than just a lead-in instructional tool.

"It was a natural progression from reading the story to having the kids write more verses to the song," Barb recounted to me. Her class had recently completed a poetry unit, and the kids had learned about writing phrases instead of sentences. After I gave them copies of Larry Penn's song and sang it for them, Barb decided to extend the poetry unit by having the class write additional verses to the song. Her objectives were for the students to write verses that looked like a poem, to tell a story or part of a story, and to write in a way to fit the words with the rhyme scheme of the song.

"I had been telling the kids that the music they listen to is really poems put to music," Barb said. She modeled a possible verse for them, and then the kids just took off with their writing. Later, I typed up the kids' verses, added the guitar chords, and brought them in to sing with the class. After I had left, according to Barb, one of the boys, exclaimed, "I didn't know we could write music!" Barb told me, "It was one of my best activities for the year."

Clearly, there is amazing power in songs and song lyrics as teaching tools, both in reading and in writing. There is an additional benefit: hooking the students' interest. For lessons to have effectiveness and staying power for kids, students need to be interested and involved right from the start. Songs and song lyrics can create that hook. 





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# Marketing Matters

## Your Most Important Marketing Tool, Part II

by Billy Grisack ("Mr. Billy")



In the last issue of *PIO!* (#51, Fall 2005) I tried my best to introduce you to what I believe to be your most important marketing tool: your Web site. We looked under the hood, kicked the tires, and took the short course in (Web) Drivers Ed. As I recall, I left you standing on the cliff ready to dive in and discover the answers to my top ten Web-ready questions, submitted for your approval. Here they are once again.

- 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?

Between 1996 and 2002 I was responsible for creating, marketing, promoting, and updating thousands of Web pages. I tried to put my ten big questions in a logical order. I will tackle each point from one through ten, sharing my thoughts as they relate to most folks in our business. I will also let you in on some of the frustrations I still face in the quest for creating and maintaining the perfect Web site. So, fellow passengers, hang on. (It might get a little bumpy.) Here we go!

### What is the main purpose of my Web site?

This is the first question you must ask yourself. (In fact, I *still* ask myself this question on a daily basis.) What are you trying to accomplish? Do you want to book shows? Deliver information? Build a community? Sell CDs? I would have to say that the number one mistake that most people make when creating their site is lack of focus, and this can lead to a site that is hard to navigate and to understand. Web page attention span is only about three to eight seconds. If you don't grab people in that short time, they're gone and usually

won't be back. Here is my recommendation: Have only one main goal for each page of your site and a master goal for the entire site. If you have other goals, talents, products, or services to explore/offer, you might want to create other sites with their own domains.

### Who will be visiting?

The answer to this question will help you with the previous question. Who is your target visitor? A site designed to entertain kids will look very different from a site that is targeted to librarians or teachers. A site that can help you sell products will need to be set up with a shopping cart system (or at least links to CD Baby, Amazon, etc.). And now for the *big question*—

### What do they want?

As I look at this question, it makes me wonder if I have the first three questions in the correct order. Perhaps the first two questions should be Who will be visiting and what do they want? If you can identify "who" and "what," you should be able to move into "where" (the "where" being the site itself, or main purpose). So what do your visitors want? This has been the question that trips me up over and over again. After writing part one of this story, I revamped my entire site from top to bottom. Now, as I review my ten questions, I am deeply considering making more changes (and if you have a site, I hope you are too). A great Web site is a work in progress. It can (and should) grow with you.

### What type of computer or Internet connection will they most likely have?

This is the most important question that almost never gets answered (even by paid "professional" Web designers). First off, please understand this: the Internet is *not* TV. Did you know that Web sites look different (and sometimes work/don't work) on different computers? Your Web site might look like a work of art, functioning like a Swiss timepiece, loading at the speed of light on your Microsoft Internet Explorer, Broadband-connected, Windows-XP-operated computer. But on a Mac running Netscape (or worse, AOL) with a dial-up connection, it may look more like a train wreck filled with non-functioning links that move like a snail on Valium. Again, let's revisit the question "Who will be visiting?" Many libraries do not have the latest computers and still suffer with slow (dial-up) connections. Many schools use Macs. Not everyone has a "Flash" plug-in. Here is the bottom line: What is the minimum number of bells and whistles you need to make your



point and reach your marketing goals? A wonderful children's entertainer I know creates his own site using Microsoft's Web site design program FrontPage. It looks great on Windows computers running Internet Explorer, but when I visit his site at schools with Macs, it garbles the site and it becomes unreadable. Since his target market is school assemblies and residencies, this is a major problem and can lead to a loss of work. The solution is simple: check your site on a variety of different computers, browsers, and connections.

### **What is my favorite Web site? Why?**

This is a fun question. Visit as many sites as you can, not just sites by other people in your field. What do you like? Is it the colors, layout, graphics, or the ease of use? How can you add some of the things you like to your site?

### **What irritates me most about other Web sites and the Internet?**

Do you have a pet peeve? What makes you "go bananas" at other sites? Is it speed or how some sites are just too hard to get around? Whatever it is, *don't do it!* If you don't like it, chances are other people find it annoying, too.

### **Who are my competitors and how would I rate their Web sites?**

If you don't know who your competitors are, stop reading right now and go find out! Do they have Web sites? If not, beat them to the punch. Odds are they do. Visit their sites. Would you hire them based solely on their site? How about your site? If someone has never met you or been to a show, would they hire you just by visiting your site? Rate all competitors' sites from one to ten, then rate your own site. Do it now; I'll still be here when you get back.

### **How can I make it easy for visitors to buy CDs or to book shows?**

If sales are important to you, I suggest putting your CD links right on your home page or on every sub-page. Although I currently have my CDs on all sub-pages, I don't recommend this, since about half of all new visitors never make it past your home page. I may change this later. If you don't have a shopping cart and merchant account (for credit card orders) of your own, you *must* have links to CD Baby, Amazon, or the equivalent. In this fast paced world, it is rare that anyone will take the time to send you a check in the mail. A step-by-step booking guide or booking request form is a must to book shows. Make sure your entire schedule (a year in advance, if possible) is on your site for inspection by potential customers. Include all public and private shows. Look busy: it makes you more desirable to the buyer.

### **How will I encourage visitors to return to my site and tell their friends?**

Repeat traffic and generating referrals are the key to your Internet marketing success. Change your content often. Offer a free e-mail newsletter with schedule updates. Consider holding an online contest. Include activity pages for the kids, useful links, tips for moms and dads, and educational resources for teachers and librarians. Create and post lesson plans/instructions on how to use your music in the classroom. Be creative and make it *fun*. Build a database of your visitors and stay in touch often.

### **How do I plan my site? What do I need to include/exclude? What pages/links are right for me?**

If you followed along, many of the answers to these questions should be taking root in your head. All sites need a home page, so start there. In my opinion, the most important pages to start out with are:

- Artist Biography
- Latest News and Updates
- Program Information
- Complete Calendar
- Booking Information
- CDs, Music, Lyrics
- Photo Gallery
- Testimonials
- Kids Activities
- Media Kit
- Link and Resource Pages Aimed at Your Target Visitors (teachers, librarians, parents, etc.)
- Contact Page (not just an e-mail link)

And the list goes on forever. But here is a great place to start. Once you have a clear idea of what you want to say and who you want to say it to, the rest will come easily. One suggestion: *please* remove the "hit counter" from your site. If you're not getting thousands of hits a week, it tends to make your site look "unpopular." You should be able to check your site's hits with traffic software usually supplied for free along with most Web site hosting plans. Don't forget to add your Web address to everything from business cards to the bumper of your car. Before I leave you, I would like to give you a little gift, a secret weapon that will drive more traffic to your site than any search engine and will help you to reach your goals faster. It is the most underused Web site marketing tool of all time. Ready? It's your answering machine (and voicemail). When you can't answer the phone, simply direct the caller to your site—the site that has already been optimized to persuade the visitor to buy your CDs or book your shows.

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## Marketing Matters

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Before I go, here is a list of children's entertainers' Web sites that I feel have really hit the bulls-eye. Check them out. Until next time, happy marketing!

- Johnette Downing, [www.johnnettedowning.com](http://www.johnnettedowning.com)
- Red Grammer, [www.redgrammer.com](http://www.redgrammer.com)
- Bill Harley, [www.billharley.com](http://www.billharley.com)
- Beth and Scott Bierko, [www.bethandscott.net](http://www.bethandscott.net)
- Steve Roslonek, [www.stevesongs.com](http://www.stevesongs.com)
- Trout Fishing in America, [www.troutmusic.com](http://www.troutmusic.com)
- Lou Del Bianco, [www.findlou.com](http://www.findlou.com)
- Mr. Ray, [www.mrray.com](http://www.mrray.com)

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

### **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 [vger42@aol.com](mailto: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

## Music in Bloom

### Fingerplays and Beyond

by Marie E. Hopper



In this issue, we explore the joy and wonder of fingerplays when working with children under the age of five. I'm sure some of you are thinking, "Why bother? There's not much to them and classroom teachers already do all the traditional songs such as "Thumbkin." What's the big deal?" Plenty! Fingerplays are not only loads of fun for the children, but terrific for brain development, fine motor coordination, and community building within an early childhood setting. Read on to explore the fun and exciting world of fingerplays in the twenty-first century.

Let's start with a basic definition. The question "How do you define a fingerplay?" was put to this month's panel of experts: CMN members Beverly Granoff, Carole Peterson, and Joanie Calem. Beverly states that a fingerplay is "any song or rhyme that uses the fingers." "A spoken or sung activity using gestures or finger motions to act out the song" is how Carole defines them. And Joanie shares that a fingerplay is "a song that uses the fingers; usually sequentially, but not necessarily so." I'd like to expand on those definitions. For me, a fingerplay is any song or chant that uses motions while sitting down. It could be limited to the fingers, or it could include any motion made with the hands, arms, face, and head. The only criterion is that you have to be able to do it while sitting "crisscross applesauce" on the floor. For people like Becky Wellman who work with physically challenged children, this broader definition opens up all kinds of possibilities. As an example, using American Sign Language is a wonderful way to expand almost any song into a "fingerplay."

What makes a fingerplay so much fun? Carole: "My classes love fingerplays that tell a story, have a surprise ending, or are easily learned and quickly enjoyed." From Joanie: "Fingerplays are fun when you make variations in dynamics and tempo and add elements of surprise the first time through that the children come to look forward to in the subsequent rounds." And Beverly: "Using the fingers adds another dimension to the words. I like fingerplays because they help kids (and adults) to 'feel' the words. And they aid visual learners by making learning easier, quicker, and more fun. They also help with fine motor skills." Carole adds,



"Fingerplays are a hook for many children—a physical focus with lots of repetition. I work with ones to fives, and there are different fingerplays for each age group. I love watching my youngest students' delight in finally being able to pop up one finger, or put the "bunny in the hole."

Unfortunately, there are some boring fingerplays out there in the world. Others contain inappropriate lyrics or raise gender issues. (Think "tallman" or all the "he's" in "Where Is Thumbkin?") So what do teachers look for in a good fingerplay? Joanie likes a song with a good, consistent rhythm and a funky melody. Beverly prefers to have the fingers do more than one movement, "almost like music and movement for the fingers." And Carole shares, "I like one that is physically appropriate for the age I'm using it with, has clever lyrics, and provides an opportunity for learning (counting, phonemic pleasure, opposites, vocabulary). And is it *fun*?" As for me, I look for drama, giggles, and a clear link between the words and the motions.

Our favorite fingerplays include "Albert Alligator," "Icky Sticky and Oeey Gooley" (in *PIO! All Songs Volume II*, #44, Spring 2003), "Thumbs Pointing Up," "Tommy Thumb Up," and "Goolie Gooli." Naturally, when a good fingerplay can't be found, creative CMN teachers write their own, such as "Five Little Fingers," "Fireflies," "Five Plump Peas," "Five Little Bunnies," and one originally written in Hebrew, all five included here.

So be sure to include a fun workout for your fingers, hands, and arms in your next preschool lesson plan.

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**The next issue,  
to be mailed  
in September,  
will go to current  
members only.**

## Fingerplays

### Five Little Fingers by Beverly Granoff

5 little fingers knocking at the door  
I take 1 away and the now there are 4  
4 little fingers waving so free  
I take 1 away and the now there are 3  
3 little fingers look what they can do  
I take 1 away and the now there are 2  
2 little fingers that run and run and run  
I take 1 away and the now there is 1  
1 little finger stands all alone  
It doesn't make a move  
Until it's time to go home

© 2002

### Fireflies by Beverly Granoff

*Fireflies lets you use different finger motions for shining, sprinkling, and twinkling. It also has the fingers "flying so free" and "up high" and "down low."*

Fireflies, fireflies, shining so bright  
Sprinkling, sprinkling, beautiful light,  
Twinkling, twinkling, oh what a sight.  
Fireflies, fireflies, light up the night.

Fireflies all around flying so free  
Down on the grass and up high in a tree,  
On and then off in the blink of an eye,  
Looking like magic, they go dancing by.

© 2000

### Five Plump Peas by Carole Peterson (on Carole's *Tiny Tunes* CD)

*I give kids a visual: a peapod made of funfoam, hot glued together across the bottom edge, with five velcro dots across one side. Inside is the pea family—kids can decide who's in the "family"—five green funfoam circles of various sizes, with wiggly-jiggly eyes on them, velcro on the back. We talk about the family, count them, then do the fingerplay. Don't forget to put the family back in the peapod when you're done.*

Five plump peas in a peapod pressed  
(make one hand into fist, cover with other hand)  
One grew, two grew, and so did all the rest!  
(pop up one finger at a time, til they're all up)  
They grew, and they grew, and they grew and  
never stopped  
(hold hands in front, widening the distance  
with each beat)  
They grew so big, that the peapod  
(hands way out wide to each side)  
POPPED!  
(clap hands together)

continued on next page ➡



## Music in Bloom

➡ continued from previous page

### Fingerplay translated by Joanie Calem

*My very favorite is one that I translated from Hebrew, but that was supposedly translated from English, though I have never come across it in English. (Contact Joanie for melody.)*

Oh, one little mouse; oh, one little mouse,  
(show one finger)  
ran quickly to her hole.  
(put finger in the opposite hand)  
She stuck her head out quietly and sang to us  
with soul  
(stick finger out)  
te de de de de....etc.  
She stuck her head out quietly and sang to us  
with soul,  
then WHOOP! ran back into her hole  
(pull your finger back into your fist)  
(continue with subsequent fingers.)


### Five Little Bunnies by Joanie Calem

Five little bunnies went out to play,  
They hopped and they jumped around all day.  
Then they saw some carrots, what fun,  
One little bunny stayed to nibble in the sun.  
And the other four went home to sleep.

But in the morning, when the sun came up....

Four little bunnies went out to play,  
They hopped and they jumped around all day.  
Then they found some lettuce, what fun,  
One little bunny stayed to nibble in the sun.  
And the other three went home to sleep.

But in the morning, when the sun came up....(etc.)

Marie E. Hopper is the founder, owner, and director of Musicare, a preschool music program (described at [www.musicare-usa.com](http://www.musicare-usa.com)). 



## THUMBS POINTING UP

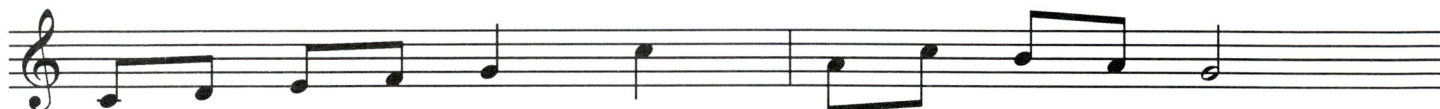
Composer unknown



Thumbs — point - ing up and thumbs — point - ing down.



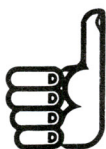
Dance them in a cir - cle round and round and round.



Dance them on your shoul - ders, dance them on your head.

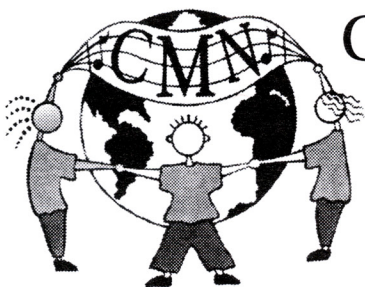


Dance them on your knees then tuck them in - to bed.



Thumbs pointing up and thumbs pointing down.  
Dance them in a circle round and round and round.  
Dance them on your shoulders, dance them on your head.  
Dance them on your knees then tuck them into bed.





# Connections

coordinated by  
Beth Bierko

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

## Katrina Connections

by Nancy Silber and Johnette Downing

### Part One—Nancy

On Monday night, August 29, 2005, I went to bed thinking that New Orleans had been spared the brunt of Hurricane Katrina, only to wake up on Tuesday morning to the shocking news that New Orleans was, in fact, eighty percent under water. My thoughts immediately turned to fellow CMN member and New Orleans resident Johnette Downing, whom I had first gotten to know through my editing of her estimable contributions to *Pass It On!* I like to think that it was my urging (so that I could finally meet her) that got her to attend her first two CMN National Conferences in 2003 and 2004; I have to admit that I have no confirmation of this self-congratulatory conclusion, but I did, indeed, meet her at those conferences, and am very glad I did.

On that awful, aforementioned Tuesday morning, I sent a quick e-mail to Johnette with the subject heading "Are you OK???" Amazingly, she was able to reply, and wrote that she was safe, having gotten out of New Orleans with only a suitcase, guitar, and laptop, and was now staying with family. I passed this information on to the CMN Board (of which Johnette is a member) and then read an e-mail that another CMN member had sent to the CMN e-mail group telling how most of Johnette's performances had been booked in the New Orleans area and were now cancelled. It was not a difficult thought process to come up with the idea of offering to arrange gigs for Johnette, here, in my New York area. The difficult part was reaching Johnette, who had intermittent access to Internet service, no telephone, spotty cell phone use, and was shuttling between her

sister in Texas and her mother in Louisiana. Somehow, we managed to connect, and we figured out a time for her to come to New York.

At my end, I began the job of finding Johnette bookings in my area. First, I got the school where I teach on board. They were thrilled to have a New Orleans performer come and meet our students, and immediately planned a fundraiser for the children of New Orleans to coincide with Johnette's visit. It was fairly easy to bring in two other schools, and Johnette was set with three gigs scheduled during one week. Her trip to New York was on!

As I was eagerly awaiting Johnette's visit, a song that I had co-written years ago (and recorded) with Tony Soll came to mind. It is called "Faraway Friends," with lyrics referring to the help and support one can give a friend from far away. I had never used this song with my students, but now it seemed just right. I thought it would be nice for my Fourth and Fifth Grade Chorus (about one hundred students) to give something back to Johnette by singing this to her at the assembly they would be attending. I immediately began to make a choral arrangement of the song (we had just about two weeks to get ready!) and I got stuck. I couldn't get past the harmony on our recording to be able to come up with a good harmony part for my students to sing. So I sent off an e-mail to Massachusetts resident and CMN member Joanne Hammil asking for help "ASAP," and her response came the next day. She sent me a perfect, child-friendly harmony part. Then the two of us (with e-mails back and forth) finished up the choral arrangement.

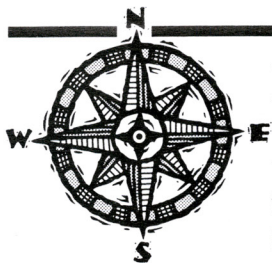
Johnette was a huge hit at my school and at the other schools as well. She stayed with us at our house for six days (we had a great time—I was very sad when she had to leave), and before she left, I managed to get her another gig in the Philadelphia area, where I heard she was heading.

It was very rewarding, of course, to be able to help out a fellow CMN member; but the gift was more far-reaching for my school community and me. My chorus students sang quite earnestly for Johnette; she became visibly moved, and soon there was not a dry eye among the adults in the house. One could see that this was the first time in the children's lives that they had personally experienced the powerful effect of *their* music on someone other than their family. They, themselves, were moved and very proud.

I was pleased with the positive feedback I received about my song. It seemed to mean a lot to the school community that I had co-written "Faraway Friends," and many asked for copies (both written and aural) of it. I

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# FARAWAY FRIENDS

words and music by Nancy Silber & Tony Soll

© 1984 Silber & Soll

This is a lead sheet of the song Nancy Silber's students sang to Johnette Downing when she visited the Green Vale School. If you would like a copy of the choral arrangement (SA, no accompaniment) please contact Nancy at nsms2@aol.com.

Flowing  $\text{♩} = 120$



- verse
1. I'll paint you a pic - ture to hang in your room, and  
 2. I'll give you a pres - ent to keep in your drawer. It  
 3. I'll sing you a song that is eas - y to learn. And



then when your life's filled with trou - ble or gloom, — you can look at the  
 costs ver - y lit - tle, but worth a lot more. — Its — val - ue is  
 if you're in trou - ble to my song you'll turn. — You'll first sing it



pic - ture and think of your friend, and know that I'd wish your  
 great and its pow - er is strong; Take it out when you're sad, your  
 soft - ly and then, right out loud; it'll glad - den your heart, and re -



sor - rows to end. 'Cause a friend is a friend, if they're near or —  
 tears will be gone.  
 move an - y cloud.



far; They can cheer you, they hear you where - ev - er they are. Just



know - ing they care is e - nough to help out, To soft - en your



trou - bles, al - lay man - y doubts. —



A friend is a friend. —



## Faraway Friends

➔continued from previous page

### Verse

1. I'll paint you a picture to hang in your room,  
And then when your life's filled with trouble or gloom,  
You can look at the picture and think of your friend,  
And know that I'd wish your sorrows to end.

### Chorus

'Cause a friend is a friend, if they're near or far;  
They can cheer you, they hear you wherever they are.  
Just knowing they care is enough to help out,  
To soften your troubles, allay many doubts.

### Verse

2. I'll give you a present to keep in your drawer.  
It costs very little, but worth a lot more.  
Its value is great and its power is strong;  
Take it out when you're sad, your tears will be gone.  
(to chorus)

3. I'll sing you a song that is easy to learn.  
And if you're in trouble, to my song you'll turn.  
You'll first sing it softly and then, right out loud;  
It'll gladden your heart, and remove any cloud.  
(to chorus)

### Tag

A friend is a friend.



## Katrina Connections

➔continued from page 19

also received effusive thanks from all the schools involved for having brought Johnette to them. My school has been benefiting for years from my membership in CMN—the songs we sing, the members who have performed for us, the recordings by CMN members that I play in class—and this time, the CMN network couldn't have worked better. And the spirit of our network continued in Johnette's journey.

### Part Two—Johnette

Having been so moved by my experiences with Nancy and through her song, her students and her school, I headed out, map in hand, to my next destination. Nancy had booked a performance for me with one of her contacts at a school in Pennsylvania. The school prepared the students for my arrival by discussing Hurricane Katrina, and they asked me to sing songs from Louisiana as a cultural exchange.

I ended the program with a second line parade\* and

\* Colorful, vivacious parades, often neighborhood- or organization-related, that include music and invite participation. For a fuller description of this New Orleans tradition that includes its cultural origins, go to [www.FrenchQuarter.com](http://www.FrenchQuarter.com).

asked for volunteers to help create the parade. The principal of the school whispered in my ear, "We have a student from New Orleans in the audience. His name is Sebastian and he is an evacuee." The principal selected Sebastian to be a volunteer and he just beamed. I said, "So Sebastian,


since you are from New Orleans, can you help me describe a second line to the students?" He smiled and said, "Sure, it's a parade!" Walking very stiff and straight, I asked, "Okay, and is this the way we walk in a second line parade?" He shook his head and laughed, "Oh no, you've got to put a little *zing* in it!" I said, "Yeah, you're right! So can you show the audience what New Orleans *zing* looks like?"

Without a second thought, Sebastian began moving his hips, shuffling his feet and waving the scarf I'd given him in the air just as if he were marching behind a brass band in the streets of New Orleans. I said, "Yes, that is New Orleans *zing*." Sebastian stole the show! The audience applauded and Sebastian beamed with pride. Sebastian's new friends in Pennsylvania followed him in a second line parade and believe me, they had tons of New Orleans *zing*!

A few days later, I received an e-mail from Sebastian's mother thanking me, the school in Pennsylvania, and Nancy for bringing a little joy from home to her son. She said he'd had a hard time adjusting to the change and dealing with the disaster and the concert helped him open up and make instant new friends. She said Sebastian had been singing the songs from the concert over and over and leading his family in a second line parade.

So many lives were touched from New Orleans to New York to Massachusetts to Pennsylvania and back to New Orleans just through these CMN connections. Nancy's song sung by her students, Joanne's harmony line, and my parade song led by one little displaced boy are all reminders of the healing power of music and how deeply we can affect others when we choose to pass it on.

Nancy Silber teaches classroom music and chorus to students in grades 1–9 at the Green Vale School in New York. She is a longtime member of CMN.

Until Hurricane Katrina, Johnette Downing taught pre-K and kindergarten music at the Isidore Newman School in New Orleans. She performs concerts for children and conducts educator workshops internationally. She writes the "Flambeau" column in *Pass It On!* (see page 23). 



Nancy and Johnette (holding guitar) at the Green Vale School.

photo by Peggy Bell



## How CMN Members Helped Katrina Victims compiled by Caren Leonard

*In the movie Starman, the extraterrestrial visitor tells his new-found human friends that what he likes best about the people of earth is that "You are at your best when things are at their worst." In a world where it often seems one disaster follows close upon the heels of another, doing our best and seeing others at their best may be what sustains us. In the aftermath of Hurricane Katrina, CMN members joined in with people from around the country and found ways to help—from benefit concerts to organizing tours for performers affected by the storm to community and school projects; even street performing!*

"When news of the hurricane disaster filled the hallways of Pomfret Community School where I teach music," writes Sally Rogers, "I immediately asked my students...if they would like to make and sell a CD to raise money to help schools in New Orleans." The CD, complete with student-designed cover art and a release party featuring a Cajun dinner, was, Sally reports, not only "a very successful fundraiser," but a powerful, hands-on learning experience for the students and "a great local community-building project," as well.



*The all-school contest's winning CD cover by Corrine Jones of the Pomfret Community School; the CD was recorded and sold as a fundraiser.*

*photo by Sally Rogers*

On the East Coast, the West Coast, in the Midwest, and very likely in other places around the country, CMN members and other musicians came together to organize and perform in benefit concerts. Carol Johnson's church in Grand Rapids, Michigan, held "A Night for Angels" that featured Carol and other talented musicians who "donated their time and CD sales for the cause." The best part, according to Carol, was the audience participation. "Nothing beats a whole crowd of folks singing together with such heart!" In another part of Michigan, on Thanksgiving weekend, Gemini (twin brothers San and Laz Slomovits) turned their annual benefit concert for the Children's Hospital of Ann Arbor "into a benefit for children and families affected by Katrina and Rita." The event, which Laz describes as a "mini folk festival," featured such nationally renowned performers as the Chenille Sisters, harmonica wizard Peter "Madcat" Ruth, storyteller LaRon Williams, and children's theater troupe Wild Swan Theater.

Rochelle Potak tells us they were "dancing in the aisles" in Port Washington, New York, at the benefit concert for the United Jewish Communities' Disaster Relief Fund. The volunteer performers, including the duo Shir Harmony (consisting of Rochelle and singing partner Bob Emerman), a classical duo, local cantors, members of the Hava Nashira songleading community, and nationally acclaimed singer/composer Steve Dropkin, treated the audience to a memorable and eclectic evening of Jewish

music. Nearby, Patricia Shih, along with her husband Stephen and drummer Jim Mansfield, "were asked by the Great South Bay YMCA to donate a concert as part of a weekend of benefits for victims of Katrina." For Patricia, the high point was a terrific, impromptu Irish step dance by drummer Jim's ten-year-old niece. Meanwhile, in Cape Ann, Massachusetts,



*photo by Sharon Vardatira*

*Tess Domb Sadof and Joshua Wolfsun performing and fundraising in Northhampton, Massachusetts*

Kitt Cox recruited "a generous, talented bunch of musicians to accompany accordionist Ralph Tufo of the zydeco band the Boogaloo Swamis." The ad hoc conglomeration adopted the name Sunny Fishcakes' Music Revue. As was the case in many places, the entire community came together, with the Essex Shipbuilding Museum donating space for the concert, food and drink donated by restaurants and families, free advertisements and promotional articles from the local press, and a hand-carved fishing boat model offered by a local fisherman as a raffle prize.

On the West Coast, Ingrid Noyes and other CMN members organized a tour for CMN board member and hurricane evacuee Johnette Downing. The tour included several school programs, a performance at the Bay Area Discovery Center (with a portion of the proceeds going to the children's museums of New Orleans), and a Northern California potluck and song swap with Johnette as featured guest.

From Northampton, Massachusetts, Sharon Vardatira reports that her and partner Marian Wolfsun's very enterprising eleven-year-old son Joshua and his friend Tess Domb Sadof took to the streets with their respective instruments (guitar and saxophone) to raise money for hurricane victims. Before being forced off the streets by cold, rainy weather, the duo had not only raised an impressive amount of money, but had succeeded as well in lifting the spirits of passersby. Sharon tells of one woman in particular who held up her cell phone and said, "I'm from New Orleans and just came here, and I can't tell you how much it means to know that you are here and that you care. I just called my friends who are in a shelter outside of New Orleans and I held out the phone so they could hear you." As thrilled as Joshua and Tess were about raising money, they both agreed that making that one woman happy was the high point of their street performing experience.

Perhaps Carol Johnson put it best: "In our giving, we are truly blessed."



# Flambeau

*Shared ideas for professional development to help brighten the inner light we share with children.*

## Networking Works!

by Johnette Downing

Never has the importance of networking been so apparent to me than in the days and weeks following Hurricane Katrina. Regardless of the response time of governmental agencies, the people of the world took immediate action and came to the aid of their fellow humans and animals of the United States Gulf Coast region.

Within hours, word spread via the Internet, telecommunications, and, most importantly, person to person. Individuals as well as civic, religious, and other types of organizations opened their hearts, homes, and businesses to millions of evacuees. Relief efforts and funds were established overnight, and people banded together to take action and to make a difference.

An evacuee myself for forty-four days, I experienced this network of hearts and hands across the world. Within days, CMN members, fellow children's musicians, friends, family, and total strangers welcomed me into their homes and organized performance tours for me to replace the bookings that were cancelled due to the disaster. The CMN online community discussed and planned relief initiatives as an answer to the repeated question among the group, "What can we do to help?" I received e-mails from CMNers whom I have never met offering to plan tours for me in their areas. Within a week, an East Coast tour was planned in four states and, since I could not return home, I set out to work my way out of the disaster. Subsequently, a West Coast tour was planned and CMNers in the Midwest worked together to make contacts for a winter tour. The outpouring of support through the CMN network was overwhelming, as was the support of fellow children's musicians across the United States.

Normally, I avoid writing articles about myself, preferring to focus on helping other artists. I had already planned a column on networking for this issue, not knowing that I would experience the power of networking first hand. Networking works; but you don't have to wait for a disaster to experience its rewarding effects. Utilize the CMN network and you will meet and work with some of the warmest and most giving spirits in the field.

One of the best ways to utilize the CMN network is to attend the annual conference. Educators and musicians gather together to learn, grow, and share for the purpose of making the world a better place for children. The conference is also a great place to network and ex-



pand your business. Introduce yourself to and exchange business cards with as many people as possible to make new friends and business acquaintances. Exchange information about your work, interests, and travel region. You may find that you have similar interests with artists and educators from other regions, which may open doors to collaborative projects, concerts and other performance events, or socials. Offer to swap tours, classrooms, and workshops with your new friends in your desired travel region. These swaps are great ways to expand your market, increase your revenue, reach children in other regions, build your résumé, travel to new places, expand your repertoire, and participate in cultural exchanges as well as to learn new ideas, techniques, and ways of doing business. By attending my first CMN conference in Los Angeles, I met three people who have become my close friends; and these three people were the ones who organized tours for me immediately after Hurricane Katrina. Had I not invested the time and money to attend the conference, I would not have met three wonderful people who gave me a hand up when I needed help.

Another way to network through CMN is to participate in the online members-only discussion group. The group discusses hot topics in the field and shares resources, songs, and industry tips. The group can also be used as a mini "classified ads" service. If you know of booking opportunities, share them with the group. If you are touring in a specific area and need additional bookings to round out the tour, post a booking request on the list. You may also post inquiries about touring in a specific area, the current market range of fees in the area, and possible contacts in the area. Post offers to tour or do a classroom or workshop swap. Swaps are win-win situations in terms of networking: when you share resources with other artists and educators, resources will likely be shared with you. And don't forget about the CMN Web site, which contains the artist directory and useful resources for artists and educators.

Finally, and at the risk of sounding like a CMN commercial, join the CMN regional groups and participate in their activities. Many groups host socials, song swaps, and showcases. These events are great networking opportunities to meet new people, share information, and grow your business.

Networking has a ripple effect. Like a single pebble dropped in a pond, networking flows to the far reaches of the pond. The splash you wish to make depends upon the pebble you choose. Either way, a network of hearts and hands is a formidable force even in the

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wake of a disaster. The experiences I had as an evacuee and continue to have through the ripple effect of the CMN network have enriched my life immeasurably. The compassion and generosity of this group of musicians and educators has left a mark on me as it has on thousands of children; and there is little doubt that we will pass it on. After all, networking is at the very heart of the Children Music Network. The resources are the pebbles in your fingertips and the world is but a pond. *Plop!*

*Johnette Downing is a singer, songwriter, children's musician, haiku poet, author, and a member of the CMN Board of Directors. She continues to live in New Orleans. **PIO!***

## 2005 Magic Penny Award

At the 2005 CMN National Conference, Ruth Crawford Seeger was honored posthumously with the 2005 Magic Penny Award for her work with music for children. Her collections of traditional songs have been staples in classroom for over fifty years. (See the article in *PIO!* #51, Fall 2005.) A number of songs from her books were sung as part of the tribute. Sally Rogers showed a video she had made about Crawford Seeger; it included an interview with her daughter, Peggy Seeger, who was not able to come to the conference to accept the award. However, Anna Stange presented it to her a few weeks later at another Midwest event attended by several CMN members.



*Anna Stange and Alvin McGovern present the 2005 Magic Penny Award to Ruth Crawford Seeger's daughter Peggy (left), a few weeks after the CMN National Conference.*

forward. All of those who care about the river of song matter here. Whoever you are, reading this, whatever your connection to CMN, I want to say that your insights and your work are to be honored and welcomed. This means I hope that by sharing examples from the conference, those who couldn't attend, rather than feeling left out, can benefit from the nourishment.

During the conference, Bruce O'Brien and I reached for science analogies to describe the dynamic empowerment happening around us, for the ultimate examples of cooperation are found in nature. I came up with the concept of "social DNA." When we see people around us supporting and affirming each other, we can carry this with us and draw upon it. When we learn from each other, we are drawing upon a kind of social genome, a DNA book that collects examples of ways of being that we would like to emulate. As each of us treats children with care, we are writing in the invisible book of "social DNA." What Capitola Dickerson did for my four-year-old self still informs who I am today. Her caring gestures, her lively songs, are literally inside my singing.

I was deeply inspired to see Ruth Pelham's work responding to the tsunami in Sri Lanka, connecting to friends she had met there in 2002 by raising money in her hometown of Albany, New York. They raised over \$72,000. This was enough money for 100 boats and hundreds of fishing nets, 481 cook stoves, a playground construction. They also had the insight to raise money for marching band instruments so that the older boys had a vehicle for dealing with their emotions. She said that after the tsunami, people didn't sing for several months. Her friends helped organize groups of artists traveling around the country

I like to think about the quarks at the beginning of the Universe. Why? Because their collaboration is a model for us socially today. The tiniest particles interacted like a dance to form an enormous interactive sphere that we know as the atom. We are those quarks, finding each other across great distances, creating stable cooperation that can endure social violence. The quarks knew what the magic penny knows.

The love we give away travels and never dies. The songs we sing keep moving and carry with them the love we sing to the hearts of children.

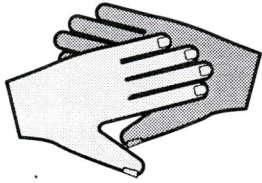
*Sarah Pirtle is a founding member of CMN and the first editor of Pass It On! She lives in Shelburne Falls, Massachusetts, and continues to write and record music that connects people.*





# DANS MA MAISON

traditional Senegalese  
learned from Marieme Coulibaly



Sally Rogers taught this lively, rhythmic African hand game to the group in Elise Witt's workshop "World Music in Song" at the 2005 CMN National Conference. It's so much fun that you hardly notice you're practicing counting in French.

Dans ma mai - son si clai - - re, si clai - re, on m'ap - pelle, on m'ap - pelle: Ciao, Ciao, Mis - sy, Mis - sy, Ciao, Ciao, Mis - sy, Mis - sy, Un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix!

## Directions and teaching tips from Sally Rogers

Participants sit in a circle, placing their left hand, palm up, on top of their neighbor's right hand, palm up, and their right hand under their neighbor's left. The easiest way I have found to teach this is to ask all students to raise their *left* hand. Once I've ascertained that they have raised the correct hand, I ask them to place it on top of their neighbor's closest (right) hand. *If* everyone does it at once, they end up ready to play in the correct position.

Then we practice passing the beat. I usually start to model the action (take your open left hand, cross your hand in front of your body to tap the open left hand of your neighbor on the right. Then the neighbor passes the tap, etc.) The goal is to pass the tapping of hands to a steady beat. You continue to pass the beat throughout the song until the last word, "dix" (10.) On "dix," the student about to be tapped tries to pull their open palm away before being tapped. If they are tapped, they are out. If they are not tapped, the tapper is out. I have those who are out form a new circle in which they keep a steady beat or a rhythm pattern with small percussion instruments.

I teach the students how to count to ten in French before I teach them the song. Then, using a visual of the words, I have them echo each line. Next, I teach the tapping pattern until they can pass the beat fairly reliably, and finally, add the song to it. Enjoy!

Dans ma maison si claire, si claire,  
On m'appelle, on m'appelle:  
Ciao, Ciao, Missy, Missy, Ciao, Ciao, Missy, Missy,  
Un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix!



## Translation

*In my bright house  
Someone calls:  
Bye, bye, Missy, Missy,  
1, 2, 3, 4, 5, 6, 7, 8, 9, 10!*





# THE QUARKS SONG

traditional music: La Raspa  
new words by Sarah Pirtle & friends  
words © 2003 Discovery Center Music, BMI

The first verse and the idea for the song were cocreated by Ella Weitzman, Rachel Becker, Sarah Brown-Anson, and Sarah Pirtle at Journey Camp in Deerfield, Massachusetts. Sarah Pirtle completed the other verses to extend a picture of the quarks' journey. The song was written to give a picture of the development of our Universe from the first particles of matter. The verses convey science facts, which have been checked for accuracy by Larry Edwards, formerly of the U.S. National Science Foundation, who is a staff member of Genesis Farm and a member of the California Institute of Integral Studies.

F

The quarks, the quarks, the quarks. Can you be-lieve how we

C7 F

work? The quarks, the quarks, the quarks. Can you be-lieve how we work? —

C7

Rid - de - ley rid - de - ley ro - ton. We make — the neu - trons and pro - tons.

F

Rid - de - ley rid - de - ley rat - ter. We start — to build up the mat - ter.

1. The quarks, the quarks, the quarks. Can you believe how we work?  
The quarks, the quarks, the quarks. Can you believe how we work?  
Riddley riddley roton. We make the neutrons and protons.  
Riddley riddley ratter. We start to build up the matter.

2. The quarks, the quarks we dance, until something big appears.  
We dance and dance and dance for 300,000 years.  
Some quarks go up and some go down.  
We are not all quarks of one feather.  
With the help of the glue of the gluons,  
see what happens when we come together.

3 We're hydro-hydrogen. And he-e-e-lium.  
We're hydro-hydrogen. And he-e-e-lium.  
We've invented a wonderful pattern.  
We've invented a wonderful pattern.  
I know this may be hard to fathom.  
But we just gave birth to the atom.

4. We atoms dance a storm, and now we are cosmic seeds.  
We ripple into stars and build up the galaxies.  
We're invented new places to travel.  
We've invented new places all over.  
We clump into clouds to make stardust.  
And explode in a big supernova.

5. We're ox-oxy-gen and cal-al-al-alcium.  
We're car-ar-arbon and so-o-o-odium.  
We've invented new places to gallop.  
We've invented new places to quiver.  
Some of us dance upon Saturn.  
Some of us dance in your liver.

Ending:

The quarks, the quarks, the quarks.  
Can you believe how we work?  
The quarks, the quarks, the quarks.  
Can you believe how we work!



## Lesson Plan for Using "The Quarks Song"

### Background Information

(1) Quark is a German word for essence. Quarks are the smallest particles of matter in the Universe that formed when the Universe was first flaring forth. The fireball emerged into a quintillion particles which began the work of building up the Universe.

(2) It's our fundamental nature to cooperate and relate. From the very start, the quarks were in relationship with each other. When the Universe first began, quarks began interrelating and organizing themselves into a coherent system. As the second verse explains, it took 300,000 years for the stability of the atom to be created. Up until this point, light bombarded the elementary particles as easily as a tornado carrying particles of dust. (*A Walk Through Time*, p. 15, exhibit book of the Foundation for Global Community's project of the same name).

(3) Here's a way to get a sense of scale as one scientist, Christopher Gilbert, described it to me.

If a person = the size of a quark—

The distance from us to the Sun = the distance for a quark to the nucleus of an atom.

The expanse of our solar system can be compared relatively to the whole expanse of an atom.

The Milky Way galaxy would then be equivalent to the size of a molecule.

The size of the Universe would relatively compare to the size of a compound (of molecules).

The song talks about quarks dancing in our liver. Christopher Gilbert says that to a quark, our liver is a space so enormous that it would feel to the quark the way a billion universes would feel to us.

(4) A resource that is highly recommended is the picture book *Born With a Bang*, by Jennifer Morgan, illustrated by Dana Lynne Anderson (Dawn Publications, 2002). With beautiful illustrations and lively text, it presents the history of the Universe as a letter written by the Universe to an earthling. The "Quarks" song is specifically designed to complement this book. For instance, verses four and five work in tandem with page 31 of the book, which says, "Your Mother Star ripped herself apart in a massive explosion—a supernova. Tiny specks of carbon, oxygen, and calcium, and all the other new building blocks she made, blasted into space and cooled into stardust."

(5) The study of quarks is more a story of relationships than of particles. Using a dance to explore the quarks seems fitting because it gives an opportunity for us to relate and respond to each other.

### Dancing to the Quarks Song

Note: This dance is illustrated on the video embedded in Sarah Pirtle's *Heart of the World* CD that contains this song. (See New Sounds, p. 38.)

### Preparation

Help participants notice the rhythm of the song. The song is organized so that there are four sequences, each with a short time for action, followed by two quick claps.

Da-duh, Da-duh, Da-duh.	Clap, clap.
Da-duddle-lee, duh, duh.	Clap, clap.
Da-duh, Da-duh, Da-duh.	Clap, clap.
Da-duddle-lee, duh, duh.	Clap, clap.

### Whole Group Dance

Notice that the music has two distinct parts.

*Part A:* Form a circle and hold hands. Like the Mexican Hat Dance, kick with heels extended, then let go of hands and clap two times. Do it all together, not with partners.

*Part B:* Hold hands and walk or skip to the right.

Then, hold hands and walk or skip to the left.

*Illustration of the dance using Verse Two*

*Part A:* Move one foot then the other forward, extending heels, three times.

The quarks, the quarks, we dance	(clap, clap)
Until something big appears.	(clap, clap)
We dance and dance and dance	(clap, clap)
For three hundred thousand years.	(clap, clap)

*Part B:* Hold hands and walk or skip to the right.

Some quarks go up and some go down.  
We are not all quarks of one feather.

Then, hold hands and walk or skip to the left.

With the help of the glue of the gluons,  
see what happens when we come together.

### Small Groups Dance

An optional method is to cluster into groups of four students. Encourage groups to find a way of moving together so that all feel connected.

Suggestions for moving together:

- Hold hands and kick three times, extending your heel, as in the Mexican Hat Dance as discussed above. Drop hands and clap.



continued on next page ➡



## **"Quarks" Lesson Plan**

►continued from previous page


- Instead of circling up, two children who are facing each other across the circle hold hands and rock back and forth, while the other two do the same thing so that the connected arms of each pair cross each other like an X. (In the video, this is shown by the group on the left.)
- Put one hand in the center and move like a wheel in the same direction. (In the video, this is shown by the group on the right.) If it feels confusing to alternate directions, stay moving in the same direction, each time pausing and clapping.

### **Experiencing the Quarks Journey**

In your small groups, improvise motions to fit the long, complex journey of the quarks. First, listen to the whole song and discuss the meaning so that participants can visualize the transformations. Next, groups talk

together and plan how to vary their motions to fit the changing words. Example: "Clump into clouds to make stardust and explode in a big supernova." Talk as a group about how you will clump, and how you will explode so that you still retain a feeling of connection.

### **Cooperative Learning Format**

Photocopy the lyrics (you have my permission) and give a different set of words to each of the small groups. Use seven segments: not only the five verses, but also the chorus and the ending chorus of celebration. Each small group devises a way to move during their segment. Next, they present the movements they have invented to the whole. At this point, they receive feedback and may be asked to go back and revise a section of their choreography. When the whole group feels comfortable with each segment, everyone learns the movements that each small group has created. Now they can do the whole dance together, making each step of transformation. 

## **2005 CMN Silent Auction Contributors**

CMN is very grateful for the support of these contributors to the silent auction held at our Annual National Conference in Delavan, Wisconsin, in October 2005. Thanks to their donations, the fundraiser was a great success. We encourage you to check out their Web sites and materials, support them, and tell others about them.

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[www.gentlewind.com](http://www.gentlewind.com)

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P.O. Box 9047, New Haven, CT 06532  
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[www.backyardmusic.com](http://www.backyardmusic.com)

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[www.discoverymuseum.com](http://www.discoverymuseum.com)

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773/779-7059  
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Fran Friedman (CDs)  
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Dave Kinnoin (homemade cookies)  
Peggy Lipschutz (original "songs" drawings)  
Bonnie Lockhart (new books)  
Adam Miller (CD)  
Carole Peterson (instruments, props)  
Joyce Rose (chip-carved gourd birdhouse)  
Anna Stange (paper cutting, dulcimer capo)  
Peter Watrous (watercolor painting)  
Barbara Wright (African T-shirt)  
Leslie Zak (artist-made bracelet)





# Ya Hadda Be There...NOT!

## A report on the 2005 CMN National Conference

**Dateline:** October 21–23, 2005,  
Delavan, WI

**Event:** 15th Annual CMN  
National Conference

### The Parking Lot Scene

A constant flow of arriving cars brought members from all over the country, causing spontaneous Hug-A-Thons, High-Fives, and even a few happy dances. Sarah! Joanie! Stuart! Bruce! Sally! And so the magical weekend began at Lake Lawn Resort.

### The Opening Ceremony

Joanie Calem (OH) and Carole Peterson (IL) extended a warm Midwestern welcome to over eighty-five conferees, and soon everyone was singing and shaking hands, and the CMN spirit rose. Nancy Silber (NY) shared our Louisiana members' Hurricane Stories, Sue Ribaud (NY) led the enthusiastic Newcomer's Group Song, and our fearless leader, Conference Chair Anna Stange (IL), gave us the Weekend Schedule. Everyone segued to the Bonfire Sing-Along to keep the music going.

### Hi Ho, Hi Ho

Workshops provided everyone a chance to re-energize and participate. From theme-specific presentations—world music, environment/ecology songs, Ruth Crawford Seeger's music—to song swaps and instructionals—guitar technique, signing, and songwriting—there was something for everyone. It was thrilling to learn from fellow professionals about what works: Mr. Billy's (WI) marketing, Becky Wellman's (IL) music for special

needs kids, and several workshops about being a better presenter.

### The Big Event

Though some could have run the marathon in the time it took to do the Round Robin, they wouldn't have had near as much fun! With sixty acts, Saturday night is worth the price of the weekend. Where else could you have seen:

- a spectacular piece of art created during a song
- Jackson Gillman's (MA) disaster date
- a live dreidel
- a lesson on the meaning of being "hopelessly Midwestern"
- four-year-old Evalyn Harper's (OK) capture-your-heart "Tall, Tall Tree"—(breathe in)
- teachers, parents, performers from across the U.S. leaving their egos at the door and supporting, singing, and laughing with fellow CMNers.

Anna called it magical. Susan Salidor (IL) called it inspirational. And Alvin McGovern (IL) nominated Tom Pease (WI) for the Magic Attaboy Award for organizing the Round Robin. Hear! Hear!

### The Specials

Wonderful presentations brought us all together during the weekend. Sally Rogers' (CT) well crafted video on the work of Magic Penny Award recipient Ruth Crawford Seeger was fascinating. Ruth Pelham's (NY) description of Tsunami Relief and Judy Caplan Ginsburgh's (LA) Katrina Relief Effort updates gave us firsthand accounts of the events

and the parts we can all play in the ongoing struggle facing those regions.

### Sides

While all this meeting, learning, and networking was being served up, the pickin's were good out of the spotlight: Marie Hopper's (NC) expertly-run Sales Tables offered members' products; the Silent Auction raised needed funds while sending happy bidders home with fabulous goods and services; a new Paper Song Exchange; Regional Meetings; and singing into the wee hours—it was hard to choose where to be.

### It's A Wrap

At the end, it was a little like the final day of scout camp—a closing song circle, lots of last hugs, and wishing the gathering would go on just a little longer. Leslie Zak (OH) summed it up:

With all the treasures of the weekend, for me one of the most important things we shared was *laughter*—tears-streaming-catch-your-breath, healing, bonding laughter. We're a very smart, lively, and optimistic bunch!

Yes, there was something for everyone in Wisconsin. No, you didn't *have* to be there, any more than you *have* to eat chocolate. Or sing. Or breathe.

See you in the parking lot—at Petaluma!

—Carole Peterson, reporting





## 2005 National Conference, Delavan, Wisconsin

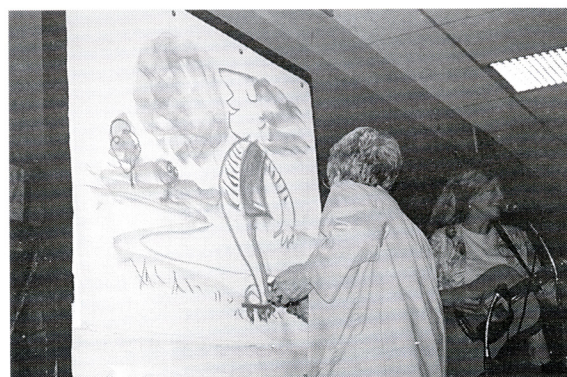


photos by Bob Gronko, Bill Heitner, Ingrid Noyes, Leslie Zak





## 2005 National Conference, Delavan, Wisconsin





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# CURRICULI! CURRICULA!

## Helping Young Song Writers

by Bob Blue



**W**hen I write songs I intend for children, I have my own style. I don't expect anyone to watch me, let alone contribute ideas, until I finish my first draft. That may result in impressive songs, but not teach or elicit good song writing. I have tried to change myself, but teaching an old dog to pay attention to new techniques isn't easy, even if you are the dog.

Songs adults write for children often work well, shedding light on concepts and feelings children either have not dealt with or haven't expressed effectively. I do that myself, in fact. But several members of CMN have shown me that writing songs with children or encouraging them to write their own can be more appropriate.

I've tried writing songs with children. As a writer, it was hard for me, and I'm sure it's been hard for some of you for a similar reason. That is, when I write, I am a tough critic, holding up standards about rhyme, meter, *le mot juste*, and content that are not suitable for children. I once tried suggesting a change in some lyrics an eight-year-old songwriter showed me. I thought it was a good suggestion—the kind members of the Boston Song Writers Collaborative offer each other. The kind that most members of that collaborative would have welcomed as a gift and maybe used. However, the child heard it as a condemnation, and never showed me another song, no matter how earnestly I apologized, cajoled, or pleaded.

When I wrote and produced musical plays, young thespians occasionally showed me songs they'd created and were proud of. I usually winced inside, but I made sure to appear pleased, no matter how strong my urge to insist on precision regarding the technical elements that even most of my song writing comrades consider superfluous. I didn't want kids to go through what I went through many years ago when my seventh grade art teacher told me to stick to music.

I hope novice songwriters, whether they're Malvina Reynolds or a young child, encounter adults who value their efforts, whether or not those efforts result in what the adults consider pearls. I hope some of you are among them.

CMN members who managed to avoid being discouraged as songwriters and have grown up to be contributors to the world of children's music may now find themselves experiencing almost the same feelings when it comes to writing prose. During the years I was in charge of finding writers for *PIO!* articles, I encountered quite

a few songwriters whose responses were, in effect, "I can't write." To me, that was a very familiar response. Many years of teaching in public schools taught me a variety of ways to respond to that response. Comments like "I can't read," "I can't do math," "I can't sing," don't stop good teachers from teaching; they get 'em to teach more. Good teachers use every strategy they can think of, read about, or ask colleagues, professors, parents, and others for until they hear a surprised and delighted "I can!"

As many of you may remember, I wasn't stopped by "I can't write," especially when uttered by a songwriter. If you can write, I believed and believe, you can write. In fact, the process is easier if rhyming, rhythm, and musicality are not necessary. You're free to write down your ideas, feelings, and opinions without pausing to make sure your words will get audiences to come listen, applaud, give you money, and maybe give you good reviews.

I remember, as you may, teachers telling me written language and spoken language are very different. I believed my teachers and learned spelling, grammar, syntax, and all that. Once I learned it and consequently graduated, I felt free to not write, and I wrote only what I had to. It didn't take long for me to decide writing and talking aren't so different (neither are reading and listening). Both are ways to communicate, and both use words as tools. As you write, it's a good idea to listen to yourself—mentally or orally—and hear whether you're saying what you want. If you hear something that sounds wrong to you, change it. If you want help or you think you're done, send or e-mail it to the editor-in-chief. Children in my classes learned not to draw too thick a mental line between writing and talking, and I hope you don't draw a thick line between song writing and writing an article for *PIO!*


After about nine years of teaching—five in elementary school—I took part in a writing workshop Lucy Calkins (founding director of the Teachers College Writing Project and author of *The Art of Teaching Writing*) offered in our school system. By then I'd already decided writing wasn't so bad—it was actually fun. I'd already found ways to keep children excited about it, and Lucy, a disciple of children's writing researcher Donald Graves, taught us ways to make sure kids got to know both the joy of writing and the process.

As part of Andrea Stone's *PIO!* editorial staff, as a columnist, as Phil Hoose's occasional substitute, and as managing editor, I used what Lucy had taught



me. I'm a songwriter—a pretty good one (not modest, as you may know). But I also write in other genres, which I often find easier than songwriting. Believe it or not, you can, too. You could even write an article for this magazine and have it published! You don't have to be Phil Hoose (writer of many interviews for *PIO!*) or Lisa Garrison (who once wrote a *PIO!* column called The Rose and the Apple Tree exploring

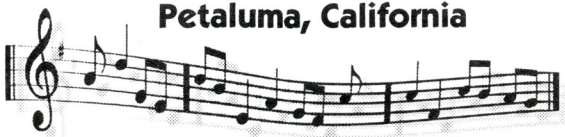
the history of children's music) to write something worth reading for *Pass It On!* You probably have valuable thoughts and feelings that don't have to be locked inside. We need to hear you. Try it. You will like it.

*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 Curricula! Curricula! since spring 1995.* 



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

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**16th Annual National Conference**  
**A Gathering for Children's Music**  
**October 6–8, 2006**  
**Walker Creek Ranch**  
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Save the dates, start making your plans to spend a weekend connecting with people who celebrate the positive power of music in children's lives, and spread the word to musicians, teachers, and others in your community

Planning is underway for the **Magic Penny Award** and tribute; recipient to be announced  
Previously honored: Malvina Reynolds, Marcia Berman, Ella Jenkins,  
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**Expect the usual great workshops and song swaps  
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www.cmnonline.org







# PEACE CANON

words and music by Pamela Chappell  
© 2004 Pamela Chappell

Following the September 11 attack, I, like many others, wished that there was something that I could do. I firmly believe that peace must begin in our hearts, one person at a time, and it was with this understanding that I wrote the first part of the "Peace Canon." A few months later, I wrote another song, inspired by the quote from Mahatma Gandhi "We must be the change we want to see in the world." Later, I realized that the two songs could be sung simultaneously. Finally, I wrote the third part, which was suggested by the old Quaker saying "Let your life speak." It is usually sung in this order: Part One; Part Two; Parts One and Two together; Parts Two and Three together; All parts.

## Part One

One per-son at a time, one per-son at a time, \_\_\_\_\_

— We can build a world of peace, one per-son at a time. \_\_\_\_\_

— I can't change the whole world wide, but I can change the world in -

side; and so we start, from heart to heart, one per-son at a time.

And so we start, from heart to heart, one per-son at a time.

## Part Two

We must be \_\_\_\_\_ the change we want to see in the

world. We must be \_\_\_\_\_ the change we want to see.

Wher-ev - er you go, what-ev - er you seek, what-ev - er you do each day of the



# Peace Canon

continued from previous page



week, sim-ple as rain, per-fect and plain, let your life speak.

Sim-ple as rain, per-fect and plain, let your life speak.

Let your life speak. Let your life speak.

Let the love come pour-ing out of you, ev'-ry day of the week.

Let your heart sing. Let your voice ring. —

It's sim-ple, it's per-fect, it's peace. —

It's sim-ple, it's per-fect, it's peace.

## Part One

One person at a time, one person at a time,  
We can build a world of peace, one person at a time.  
I can't change the whole world wide,  
but I can change the world inside.  
And so we start, from heart to heart,  
one person at a time.  
And so we start, from heart to heart,  
one person at a time.

## Part Two

We must be the change we want to see in the world.  
We must be the change we want to see.  
Wherever you go, whatever you seek,  
whatever you do each day of the week,  
Simple as rain, perfect and plain, let your life speak.  
Simple as rain, perfect and plain, let your life speak.

## Part Three

Let your life speak. Let your life speak.  
Let the love come pouring out of you,  
ev'ry day of the week.  
Let your heart sing. Let your voice ring.  
It's simple, it's perfect, it's peace.  
It's simple, it's perfect, it's peace.



## Letters To The Editor

Dear PIO!,

Ros Schwartz's article ["A Songwriter's Guide to Copyright," *PIO!* #51, Fall 2005] is misleading. In the U.S.A. at least, a copyright is a dated claim that you are the original author of a song. Later, this claim can be contested in court, and then maybe it can be more than a claim. (When getting a patent for an invention you have to go to a patent court before you get the patent.) In the U.S.A. for a half-century it's been standard practice for performers to copyright their arrangement of an old public domain song. For example, "Amazing Grace" has been copyrighted many, many, times by different performers, though it was written over 200 years ago. The performer gets some royalties from the record company. The logic? Why let the record company keep the money? They didn't write "Amazing Grace."

However, in these Internet days, there are new rules. Others can tell you about 'em.

Pete Seeger,  
Beacon, New York

### Ros Schwartz replies:

*A significant difference between copyright and patent law is that a copyright exists as soon as the work is put into fixed form, whereas a patent does not exist until after it has been issued by the Patent Office.*

*From the U.S. Copyright Office Web site, [www.copyright.gov/circs](http://www.copyright.gov/circs), "Who Can Claim Copyright?"—"Copyright protection subsists from the time the work is created in fixed form. The copyright in the work of authorship immediately becomes the property of the author who created the work."*

*From the U.S. Patent and Trademark Web site, [www.uspto.gov/web/offices/pac/doc/general/index.html#ptsc](http://www.uspto.gov/web/offices/pac/doc/general/index.html#ptsc), "What Is A Patent?"—"A patent for an invention is the grant of a property right to the inventor, issued by the United States Patent and Trademark Office."*

*The copyright to a work exists whether or not it is registered with the Copyright Office. However, formal registration of the copyright does establish a legal claim to ownership. If two people independently claim copyright ownership for the same work, the determination of who is telling the truth and who is lying takes place in court. In this case, it is up to each person to provide evidence that they indeed created the work in question; and the evidence most likely to stand up in court is formal registration with the Copyright Office.*

*There are distinctions among (a) a musical composition—melody with or without lyrics; (b) a derivative work,*

*such as an original arrangement, or a new version of an earlier composition to which new copyrightable material has been added; and (c) a sound recording. Each of these is subject to separate copyright. So if one person writes a song, a second arranges it, and a third records it, they each own the copyright to the particular component that reflects their own creative work. There are also specific legal rules about obtaining permission from the copyright owner of the original song to arrange or record it. More information about this is available at [www.copyright.gov/](http://www.copyright.gov/) under "Performing Art Works."*

*Hope this clarifies any misunderstanding.*

### Reflections on the 2005 National Conference

Dear PIO!,

The 2005 Children's Music Network National Conference was the second national I've attended. Being in my backyard, so to speak, it was an easier one to get to than last year's. And I was very familiar with the location because for years I used to do musical programs about a mile from there.

Could be that having attended one national conference already, I was more comfortable overall this year. But I also think that the whole thing being under one roof made it easier. Knowing people from last year's conference gave me a feeling of coming home. Being a presenter gave me a feeling of—well, to be honest, importance. The break-out session topics were well chosen; I was always torn about which one to attend. And the food was good, except for breakfast.

Friday night: So many introductions. All of them good, but so many. Well organized and varied, but so many introductions. And I'm not a big fan of campfires for a hundred people. Campfires are great for small groups. How small? I can't say, but small enough that one doesn't feel the need for a sound system. Good dinner.

Saturday: Like last year, I wished there was more down-time. Having so many things to do made it hard to connect with new people and reconnect with old friends, or to see what was on the sales tables, let alone the silent auction. And there's no way to make a round robin with over fifty performers not seem like a marathon, but Tom Pease did such an excellent job of organizing it and having people stay to the very end, he deserves a Special Award—maybe a Magic Atta-boy. But, "no introductions or teaching" is a bad rule. A better rule would be, "try to do your song without any introduction or teaching if you can, and if you can't, try to keep that part down to a minute or less." Good food, except for breakfast.

Sunday: Okay, the speakers were sincere and well-spoken. I loved the Magic Penny presentation. But it all felt long. When the final circle was put together and it



appeared there wasn't going to be enough time to do it right, I felt disappointed. That was the best part of the day, and I wished it would have gone on longer. Good food, except for breakfast.

And finally, sad to say, fewer people made it more intimate, which was nice. Sad because I hope the next one will be better attended, but I'm sure more people will make it more likely that I'll be inclined to seek out a clique instead of looking to make contact with more members.

Given all this, I think the buddy system is a good idea. I wish it had worked better for me that first year I attended, and I'd be happy to be a buddy the next time I go.

The great philosopher Yogi Berra said, "If the world were perfect, it wouldn't be." But I was happy with this year's conference. I'm glad I went. And the food was good, except for breakfast.

Alvin McGovern  
Hinsdale, Illinois



## Action Core Established

by Ellen Allard

At its October 2005 meeting at the annual CMN National Conference, the CMN board voted to create a new group called the Action Core. Help is needed in order to complete the long list of tasks that board members have to do, and the Action Core volunteers will work with the board members to get them done.

At the annual members meeting held during the conference, the idea of the Action Core was explained to those in attendance. A sign-up sheet was posted, and by the end of the meeting, six people had signed up to participate. After the conference, I posted a notice to the CMN e-mail group looking for additional members. Within a few days, eighteen more members joined.

Wondering how Action Core works? It's quite simple. I'm the board facilitator for the Action Core. Board members who are in need of assistance will e-mail me. I will post a notice to the Action Core volunteer group (not to the entire CMN e-mail group), looking for a volunteer to help with the task. When someone from Action Core replies offering to complete the task, I e-mail the board member who was looking for help. The match is made and the job gets done!

The first attempt to identify a volunteer for a specific task worked flawlessly. Nancy Silber, our able-minded *Pass It On!* Editor, e-mailed me looking for a volunteer. Nancy had e-mailed CMN members looking to hear from those who had given their time to help Hurricane Katrina victims. She received quite a few replies and

then needed someone to collate and edit the e-mail responses. She e-mailed me, and before you could say "Jack Rabbit," an Action Core volunteer stepped forward, volunteered to help Nancy, and followed through with the task.

During the board meeting when the idea of the Action Core was first broached, the board carefully and sensitively discussed how to include CMN members who might want to be in the Action Core but do not have access to e-mail on a regular basis. However, it was decided that for the Action Core to be most effective, it needed to operate via e-mail. This decision was not made lightly, as the organization prides itself on being inclusive. But in light of the fact that all board members have e-mail access, it became clear that the Action Core volunteers needed to have e-mail access also in order for the tasks to be done quickly and efficiently.

CMN board members are dedicated to doing what needs to be done to keep CMN the vibrant organization that it is. But this entails many, many tasks, some which don't take much time at all and some of which are quite time-consuming. The extra help provided by the Action Core will enable the board to complete some of these jobs in a more efficient manner. And it will help us continue to fulfill the mission of our wonderful organization.

If you want to join the Action Core, please send an e-mail to me at [info@peterandellen.com](mailto:info@peterandellen.com).



## 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.*

### SARAH PIRTLE

#### *Heart of the World*

Sarah's sixth recording provides meaningful lyrics with lively danceable tunes. From the inspiring words of "True to Myself" and "Magic Wings" to the humorous true story of a dog who swam with dolphins, Sarah expresses deep appreciation for the miracles of the earth. After a decade of training teachers to infuse music into their science curriculum, she's created joyful songs about quarks, DNA, and cells as well as "Whale Watch." The CD has seventeen original songs plus a Cajun traditional "Bonjour, Mes Amis," and Bonnie Lockhart's "Water Cycle." The CD plays a video and provides extensive teacher lesson plans for ages five to twelve. Sarah is accompanied by John Kirk on fiddle, John Roberts on concertina, and Paul Strausman on guitar.

CDs are \$15 available and are available from Sarah at [pirtle22@hotmail.com](mailto:pirtle22@hotmail.com) or from A Gentle Wind at [www.gentlewind.com](http://www.gentlewind.com).



### DAN CROW

#### *The Giggling Dragon*

Dan Crow's ninth CD has ten of his own original songs and one written by Patty Zeitlin, "Spin Spider Spin." All of the songs are full of imaginary creatures and stories, such as "Jack the Giant," "The Trouble with Trolls," and "Nolan the Gnome." It is intended for children ages five to eight. Dan plays guitar and sings, and all the other music tracks were added by Nashville producer Dennis Scott.

CDs are \$15 and are available from Dan at [www.dancrow.com](http://www.dancrow.com) and on all the downloading services, including iTunes.

### JUDY BAYSE

#### *Purple Cow*

Aimed at an elementary aged audience and very family-friendly, *Purple Cow* has thirteen original tracks, eleven written by Judy, and two with lyrics by Karen Szybalski. It covers a wide range of material: Alaskan animals, a music theory lesson on how to remember the lines and spaces, a ballad about helping out on the Underground Railroad, a blues track about getting ready for school in the morning, and the title track on the coolness and magic of a "Purple Cow"—if you can imagine it, you can achieve it. Judy sings and plays guitar and dulcimer. Several musicians on mandolin, violin, and trumpet and doing vocal harmonies join her.

CDs are \$15 (plus \$1.50 s+h) and are available from Judy Bayse, 886 Nantucket Ct., Sunnyvale, CA 94087; phone: 408/202-1442; e-mail: [redbay@mindspring.com](mailto:redbay@mindspring.com).



## 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](mailto:nsms2@aol.com)





# BRUSH MY TEETH

words and music by Bruce O'Brien

© 2005

I heard the "Brush Your Teeth" song that is sung by Raffi and others. I liked the idea, but felt that the lyrics were missing something. Then, somebody told me about the gazillion gallons of water that would be saved if people just turned off the water while they were brushing their teeth. A natural folk-processing then occurred: I bluesed up the melody and tempo and wrote my own verses about water-sparing, using the first person singular. So I call my song "Brush My Teeth." Voilà!

Medium blues with swing **verse**

G D G D G

1. Brush - in' my \_\_\_ teeth is so much fun \_\_\_ if I

D G D D7 **chorus** G

don't let \_\_\_ the \_\_\_ wa - ter run. I brush my teeth and

G7 D

turn off the wa - ter, Brush my teeth, and turn off the wa - ter, Brush my

A7 G7 D A7

teeth and turn off the wa - ter, Brush my teeth. \_\_\_\_\_



**Verse**

1. Brushin' my teeth is so much fun  
if I don't let the water run.

**Chorus**

I brush my teeth and turn off the water,  
Brush my teeth and turn off the water,  
Brush my teeth and turn off the water,  
Brush my teeth.

**Verse**

2. I can save the whales, I can save the otter,  
I can save the trees, when I save the water. *(to chorus)*
3. I can save the water and the planet too  
When I brush my teeth; just a little bit will do. *(to chorus)*
4. When I brush my teeth, here is my wish:  
I turn off the water and save some for the fish *(to chorus)*
5. I brush my teeth every day, but  
won't throw the water away. *(to chorus)*



## CMN Web Site News

by Barb Tilsen

CMN Online Services Coordinator/Web Site Manager

I hope you've taken the time to browse around the CMN Web site recently. If you haven't been there for a while (or even if you have), be sure to go to [www.cmnonline.org](http://www.cmnonline.org) and check it out. The Web site team (Caroline Presnell, Carl Foote, Monty Harper, Johnette Downing, Dave Orleans, and Barb Tilsen) has been busy developing new features and resources for our CMN home on the World Wide Web.

We've continued to add new items to the members-only section of our site. Besides the online *Members Directory*, *Pass It On!* Song List and searchable database, and Member Tool Kits, you now can find MIDI files for songs printed in the latest issues of *PIO!* so you can hear the melodies of the songs. We are working on adding MIDI files for songs in previous issues of *PIO!* In our members section you can also find a listing of the back issues of *PIO!* and how to order them, and a page dedicated to the CMN Members E-mail Group with links and info on whom to contact if you have questions or comments, or need help with technical issues. It also tells how to subscribe and unsubscribe.

The members e-mail list is a lively space, rich with song suggestions, background and resources shared, irrepressible jokes, and lively discussions on issues of common concern. One of the most useful functions of this list, as many members have found, is serving as a way to tap into the collective wealth of songs we share as a group. Dave Orleans has started to organize some of the most common song questions and responses from the discussion group to include in the members-only section of the Web site. For those of you who don't want

to subscribe to the list, or for those who participate but have lost track of all the great suggestions offered the last time someone asked for good "bug" songs for spring, come and see what's there.

On the public part of our Web site, you can find *e-PIO! 2005*, our online journal, which has a terrific guest editorial by Sally Rogers, "Reclaiming Our Voice, One Song at a Time," plus several of the articles that have appeared in recent issues of the print edition of *PIO!* We invite you to respond to Sally's editorial; we will post your messages and song ideas online.

Another new item is Johnette Downing's wonderful Children's Music Mania Page. This is a section of our site with something fun just for kids—musical games, puzzles, activities, and surprises. If you have something you'd like to contribute to the Children's Music Mania Page, send it to the national office ([office@cmnonline.org](mailto:office@cmnonline.org)) and it will be passed along to Johnette.

The biggest project for the early part of 2006 is the CMN Marketplace, a central place online for CMN members to let other members and the public at large know about products and services they have for sale. Monty Harper has joined the Web site team to help design and organize this page. The CMN Marketplace has the energy and spirit of a bazaar, resource room, sales area, and outdoor market combined. Contact the national office for more info about how to be a part of it.

If you have the interest or energy to work on projects for the CMN Web site, please contact me at [btlsen@qwest.net](mailto:btlsen@qwest.net) or call 612/823-8169. Your help is most welcome.



## 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](http://www.cmnonline.org)).*

### CANADA

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

Ottawa area CMN members held their second song circle January 24. We are trying to spread the CMN word among singers, songwriters, and teachers in the Ottawa area.

### GREAT LAKES

Joanie Calem  
4890 Sharon Avenue  
Columbus, OH 43214  
614/430-9399  
[jcalem@columbus.rr.com](mailto:jcalem@columbus.rr.com)  
and  
Leslie Zak  
65 West Como Avenue  
Columbus, OH 43202-1025  
614/262-4098  
[lesliezak@columbus.rr.com](mailto:lesliezak@columbus.rr.com)

Energized by the CMN National Conference in Wisconsin, small living room song swaps are the focus in Columbus, Ohio, as well as preparing for the regional festivities in June. (See the Midwest region report). To join in the fun, contact Joanie Calem or Leslie Zak.



## MID-ATLANTIC

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

The Mid-Atlantic Region is working on a spring gathering for late March or early April. We will have a workshop focusing on early childhood music along with a swap-learn-and-take workshop so that we can share our material with each other. Region members will receive a mailing and everyone else can check the Web site for information.

## MIDWEST

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

We are planning a Midwest/Great Lakes Regional Gathering in Chicago on Saturday, June 3, 2006, so mark your calendars, please. Plan to join us for a full day of workshops, song swaps, regional elections, a round robin, and a community concert. Tell your friends and watch the CMN Web site for further details. We'd love to have members from other regions join us; we've still got that great hospitality thing out here. Anyone wanting to send input, please contact Carole.

## NEW ENGLAND

Amy Conley  
102 Elm Street  
Milford, NY 03055  
603/249-9560  
amy@amyconley.com  
and  
Kim Wallach  
P.O. Box 417  
Harrisville, NH 03450-0417  
603/827-5588  
kimwallach@monad.net

Our region is holding an event every month, each in a different state. So far these are proving popular. See the CMN Web site for details.

## NEW YORK METRO

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

The New York Metro Region had a small get-together at Barbara Wright's home in Westchester County, New York, in October. CMN member Tom Hunter, from Washington state, joined us for a potluck and a round of singing and sharing ideas.

We're excited about planning some focused gatherings, the first geared toward songwriters. Check the CMN Web site for a winter date for this get-together. Others have asked for another performers' gathering and one for teachers. Of course, all will be welcome to each of these. If you've never written a song, but are interested in trying, please come. We'd like to make these "living room gatherings" easy to host and more frequent. Contact Sue at suerib@nyc.rr.com if you have suggestions or would like to host a gathering.

Sue's term as regional rep. is winding up this spring. We're looking for someone to coordinate a few gatherings per year (with help from others) and to keep in touch with the national office. If you are interested or curious, contact Sue.

## NORTHERN CALIFORNIA

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

Northern California is excited to host the national conference once again in Petaluma, California. Lisa Atkinson is currently collecting workshop proposals and Ingrid Noyes is signing up people to help coordinate the event. You don't even have to live in California to be a fabulous part of our team! Note Ingrid's new e-mail: ingrid10@sonic.net.

## PACIFIC NORTHWEST

Bonnie Messinger  
4648 SW 39th Drive  
Portland, OR 97221-3923  
503/768-9065  
abalonekidz@attbi.com  
and  
Greta Pedersen  
PMB 252  
19363 Willamette Drive  
West Linn, OR 97068  
Day: 503/699-1814  
Eve: 503/699-0234  
greta@greta.net

At press time a song swap/potluck was scheduled for January 21 in Portland, Oregon. In July we hosted a group dinner at the home of Greta Pedersen in honor of Jenny and David Heitler-Klevans, of Two of a Kind, and their charming sons, who were traveling through Oregon. Let us know when you are in town; we'd love to host you as well.

## SOUTHEAST

Marie Hopper  
P.O. Box 5715  
Greensboro, NC 27435  
336/375-3861  
hopperme@earthlink.net  
and  
Kari Thomas Kovick  
199 Running Cedar Road  
Floyd, VA 24091  
540/745-7331  
kariok@swva.net

Kari Kovick and Marie Hopper are very excited to be co-regional reps for the Southeast. We hope to have a regional gathering sometime in the spring of 2006.

## SOUTHERN CALIFORNIA

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

There is no news to report from this region. 



## Healing and Rebuilding

➔continued from page 3

JCG: In these shelters you had people from all walks of life living together. You had people who were homeless living with people who had lost everything and could not afford to live in a hotel or had nowhere to go. In one of the shelters, there were even prisoners. Everyone was living together, sleeping on cots one after the other. Most had their possessions in plastic garbage bags next to or under their cots. There were no classes of people in the shelter. Everyone was the same.

I worked at the shelters in the afternoon because that's when most of the children were there after school, and in the mornings I worked at our local donation center. There were people who came into the donation center and were griping, "I shouldn't have been in this situation." And you just wanted to say, "I'm very sorry. Everybody's the same." Everybody was reduced to that sameness. There were no rich or poor or good or bad. Everybody was a person and everybody had the same needs. I think for some people, it was very hard to be needy.

One of our shelters was like a baby Superdome located off one of our highways. There's really not a lot around it. The people who stayed in this shelter were a little stranded if they didn't have transportation. The cots were set up in the middle in the arena. There was a perimeter where we did our activities, and we also did activities in an adjacent building that was set up as a dining hall.

**PIO!:** *When the group that you trained worked in the shelter, how did you identify yourselves?*

JCG: We had aprons made with our logo and name on them and three deep pockets at the bottom. Just like the Red Cross had their vests, we had aprons, and all of our people wore them. We kept



Aviva Michelman

Children painting ceramic boxes at shelter

supplies in the pockets. We tried to build relationships and a sense of community within the shelters, and we did. When we went into the shelters, people looked forward to our coming back.

**PIO!:** *What were your goals?*

JCG: For a helping artist, listening is essential. You want to build relationships. One of our other goals was to build community. As I said, these people came from all different backgrounds, but you wanted them to build something together.

We got people over that hump of just sitting there traumatized and in shock. We wanted to bring them to the next level so they could try to deal with the things going on in their lives, and there were a lot of them who moved to the next step of some healing. There comes a bridge that you cross, and you're able to express yourself again.

The way we think of our work is that we are there to facilitate their stories. We wanted to encourage people to express themselves. Listening comes first. Our mantra is

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honor, respect, and support. When you're doing this work, you want to honor everyone as a human being, you want to respect every person, and you want to support them in whatever they need.

**PIO!:** *How do you train the people who work with you?*

JCG: We teach them, "Leave your ego behind." Go in with an intention, not an agenda. Don't be so rigid that you can't go with the flow. There were days when we went into the shelter and they'd tell us to leave because they were getting six hundred more people in the next ten minutes. So you leave. There were other days when we went in maybe intending to be there only a few hours, and they'd say, "Can you please stay? The kids are out of school all day today." We'd call more troops in to help us and we'd stay for eight hours. So we had to be very flexible.

In our trainings we say to the artists, "Facilitate, don't dominate. Be flexible and be patient."

**PIO!:** *How do you begin?*

JCG: You build relationships. You want to have some connection with the people you're working with. You let them know that you care. Then you start some creative activity happening, whether it's music or movement or an art project.

Eventually the person will join in and will take that creativity and make it their own. You can see these things happen. It's like someone joining in singing with you. Or you're drawing something and all of a sudden they say, "Oh, can I do that?" It's that kind of moment. They become part of the creative process.

And really the hardest part for all of us is the closure. How do you say goodbye? How do you end what you are having such a good time doing? But it does have to end at some point. We would always leave them with materials to continue creat-

ing with and we would promise to come back. We were in the shelters almost every day.

**PIO!:** *What's the first activity you used with people in the shelters?*

JCG: We began a journeying wall. This was to facilitate expressions of where you've come from, where you are now, and where you are going. We put out mat board and all kinds of art supplies—even collage-type materials. People could put on the mat board whatever they were moved to do that would add to the journeying wall. Some people drew. Some people wrote stories or poems.

For instance, one of the pictures shows two grasping hands and it says, "Gonna be alright." We collected hundreds of poems and quotes that would just tear your heart out. We added some of the images from the walls and we are publishing them in a book.

**PIO!:** *How can people get this book?*

JCG: It is titled *Beyond Katrina*. It can be ordered on our Web site at [www.artsandhealthcare.org](http://www.artsandhealthcare.org). We're selling the book as a fundraiser for people who've lost everything in the hurricanes. Proceeds will go to help hurricane victims in Louisiana rebuild their lives. We didn't censor anything. There was fear, there was anger, there was gratefulness, and hope. It's really very powerful, and I hope it's something that can be used in future situations like this that come up.

One of the poems says, "Life is like a flower. It buds and blooms and fades then comes alive again."

**PIO!:** *I bet that words like these on the journeying wall could be used to create songs.*

JCG: We actually used music and guitars quite a bit. For about a year now I've been working with a group called Guitars in the Classroom, a nonprofit organization (and a CMN member) out of Santa Cruz, California, teaching teachers how

to play guitars and bring them into the classroom to teach curriculum. These are people who've never touched a guitar in their lives. A person can pick it up very easily. I saw it happen at the CMN National Conference in the workshop that Ingrid Noyes and I led on Guitars in the Classroom. That organization enabled me to bring guitars into the shelters, and we actually taught some of the kids to play. They picked it up very well. You should have seen their faces when they realized they were playing the guitar! If they were very little, I would sit in front of them and just press the chords with my two fingers and they would strum.

And I did lots of sing-alongs. We also made instruments like little shakers out of plastic eggs, and then we used them in the sing-alongs.

**PIO!:** *What advice would you give other people who want to get involved?*

JCG: I'm a member of the Society for the Arts in Healthcare, which was founded in 1991. Their whole purpose is to try to get the arts into healthcare facilities, whether it be hospitals or nursing homes or whatever.

The Arts and Healthcare Initiative opened whole new doors for me. I have literally cut my travel schedule as a professional musician in half. I love the work I'm doing with Arts and Healthcare so much.

The most important thing to remember if you're going to use your music to make a living is that you must diversify and adapt. There may not be enough work for you to travel just as a performer or even teaching and performing. For people who have compassion in their hearts and understand how music and the arts can help somebody heal, this is really something to look into.

It's not impossible to start some-

*continued on next page ➤*



## Healing and Rebuilding

➡ continued from previous page

thing like this in your own hometown. Our Arts and Healthcare Initiative is unique in that we are run by our regional arts council. But many hospitals have some sort of established arts and medicine programs in them. I would encourage all CMN members to check in their hometowns to see if something already exists and how they can be a part of it. You can expand what you're doing in music into the healing and healthcare field. Talk to hospitals. Find out if they already have a program. Go to rehab facilities; the people in these facilities are there for a very long time, and they can look forward to your coming once a week. Always go on a regular schedule. Never be late and always show up. Listen and react in musically appropriate ways. Try songwriting. We've done a lot of that.

There's so much you can do. We have people who crochet cats and we give them to cancer patients and preemies. We have activity books for critically ill children. We have women who make something we call "happy hearts." They are tiny plush hearts that we give out to families waiting for surgery. Almost every time I give them to families, they burst into tears, because somebody cared. Somebody cared to sit with them for a minute and listen. Just something as simple as this shows so much compassion.

We have a rolling art cart. We can also roll a keyboard down the hall and into a patient's room and put a keyboard on a bedtray for bedside music. We can teach people how to play a guitar. I also play Freenotes a lot in the hospital. They are pre-tuned instruments that look like a section of a vibraphone. One is called "The Wing." They come in different scales; the one I have plays a G pentatonic scale. Patients can play any note and it will sound like it belongs there. I'll walk down



Judy Ginsburgh

One of the journeying walls at the shelter

the halls playing it and if someone peeks out, I'll go into the room.


**PIO!:** *How can members of CMN help your current efforts?*

JCG: Many people in CMN have already helped us with the shelter effort by sending donations so that we were able to get more art supplies and many of them donated CDs and tapes so we would have music to use. People can send monetary donations or gift cards (especially gift cards to art and music stores) to Arts Council, Attn: Judy, 1101 Fourth St., Suite 201, Alexandria, LA 71301. And of course, they can order *Beyond Katrina*, our poetry book.

If people had more music and arts in their lives, their lives and our whole world would be different. Unfortunately, most of our school systems still don't get it. If children had the chance to express themselves creatively, there would be virtually no discipline problems. Below the sixth grade we have no arts in our public schools where I live. I worked for twenty years to write grants as an individual artist that would pay for me to do residencies in the schools, and that's all the arts they got. Now one of my missions

as a volunteer is to try to bring children's performers into our town each year. We have them do a public concert and then they are required to go into the hospital, too. By the way, I do all the booking for my arts council for children's performers. CMNers traveling to the Louisiana area, please let me know.

**PIO!:** *Will you share more from the words of your journeying wall and your book?*

JCG: One of the things I noticed right away being in the shelters was that as bleak as the situation was for people, they were all so hopeful. They always knew it was going to get better, and they appreciated people helping them. One of the people wrote on the wall, "Through the darkness we only see light." Many of the other quotes, poems, and images in the book are so vivid that you almost relive the moments with them. 





## 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 Fall 2006 issue:

Except for regional reports, all materials must be submitted by **May 4, 2006**

### Deadline for Winter/Spring 2007 issue:

**October 15, 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; also send an MP3 file or a recording (a home-grown cassette tape 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

Kazoobie Kazoos  
Port Richey, Florida

Music Together  
Princeton, New Jersey

Musicare  
Greensboro, North Carolina

Windsor Mountain  
International Summer Camp  
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.**

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## 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 information about accessing the Members Directory and other member services.*

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	\$
<b>TOTAL AMOUNT OWED</b>	<b>\$</b>

☐ Check or money order enclosed

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

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Signature