
PASS IT ON![®]

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

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Winter/Spring 2010



***Pete
Seeger***

***Reflections
upon a
Musical
Life***

Inside...

- Children's Music in School Curricula ■ New England Conference Report ■
 - Music in Montessori Preschools ■ Relevant Music for Older Kids ■
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-

About The Children's Music Network

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

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

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Pete leads "Lining out the Hymn" workshop at 2004 CMN National Conference in Elmer, New Jersey.

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From the Editor

"We Shall Overcome"


by Hassaun Ali Jones-Bey

Almost 10 years ago, the United Nations Educational, Scientific and Cultural Organization (UNESCO) launched a Decade (2001-2010) for a Culture of Peace and Nonviolence for the Children of the World. As that decade draws to a close, it's not difficult to look upon the behavior of the adult world in disgust and pronounce the Peace Decade a dismal failure. Or perhaps to simply ask, "What's the problem?" After reflecting on my interviews with Pete Seeger for the cover article in this issue, I seem to be moving beyond my gut reactions to thoughts that can actually be articulated.

When I asked Pete about his primary career motivations, the gist of his responses surprised me so much that I broke them off from the main interview and treated them as a separate article. He focused on the work of Martin Luther King, Jr., particularly on King's courage in coming out against the Vietnam War in 1967. While listening to Pete, I felt something on an emotional level that I had never previously understood about King and noticed after hanging up the phone that I was literally shaking.

What did King see from "the mountain top?" Did he see the clear and obvious connection between war and poverty, two scourges of human society that are particularly devastating for children? According to William Pepper, a freelance journalist during the Viet Nam War and later a lawyer for the King family, reports of suffering children in Viet Nam played a key role in King's decision to oppose the war regardless of the foreseeable political and personal costs. Did King see that 40 years after his assassination we would have achieved enough racial equality to elect a black president, but that highly educated, prosperous and influential people throughout government, business, religion and the mass media would still prove so tragically deficient in "teaching peace and promoting nonviolence," to name just two of the principles that CMNers share with children in elementary school?

I think King saw people of good will, regardless of political disposition, overcoming tremendous challenges to peace and nonviolence in the world, by inspiring the courage and compassion of Martin King in a whole generation of children of all genders and races worldwide. Examples can be found throughout this and previous issues of *PIO!* and in new CNM environmental and peace resource pages on the web. Also, near the site of the upcoming National Conference in Los Gatos, California, two local moms have stepped up to continue the tradition of the Linden Tree Children's Book and Music Store, which, as described in the previous *PIO!* cover story, was in danger of ending.

The prospect of meeting the Linden Tree's new owners and celebrating that ongoing tradition offers one more incentive for attending this year's national conference. In addition, I promise to tell you the interesting story, which I have no room for here, of why this particular issue of *PIO!* is so far behind schedule. "We shall overcome." 

The Most Important Work

Interview with Pete Seeger

conducted by Hassaun Ali Jones-Bey

Pete Seeger's fondness for the CMN is clearly evidenced by the fact that he graciously granted a couple of lengthy interviews to this novice *PIO!* editor despite the fact that he answers most requests nowadays with the following handwritten form letter: "Until the last few years, when that good movie *The Power Of Song* came out, my lefty reputation kept me out of the spotlight, but now I've blown my cover. Mail comes in by the bushel. Phone rings every five minutes. I have to say no to all sorts of good people who want me to listen to their CD, read their book, look at their DVD, come and accept an award or who want to know when they can come and interview me. Now this form letter is sent to you. I apologize, but I urge you to stay well, keep involved, don't give up. The agricultural revolution took thousands of years, the industrial revolution took hundreds of years, the information revolution is taking only decades. If we use the brains God gave us, who knows what miracles may now take place? Some of them have already. I'm mainly busy in my own home town singing with kids. But I also sing in New York City or up river occasionally. I take the opportunity to talk to people I disagree with also. That's a skill we should all learn." In preparation for our interview, I watched *The Power of Song* and read Pete's truly wonderful book, *Where Have All the Flowers Gone?* (see *New Sounds*). So the references in our discussion to the movie and to book chapters, refer to these publications.



PIO!: I'm glad that you suggested reading *Where Have All the Flowers Gone?* as background, there was a lot of good stuff in it.

Pete: Well the third chapter on kids is one that would concern you. I've also been working with the nine and ten year olds in a local school here, and they take on some songs that I would have thought were only for high school students or grownups. They make up the words. They've also taken over some of my tunes and put new words to them (see "*So Their Voices Can Be Heard*").

PIO!: In chapter three of the book you mention that children make life worth living and that you originally got into children's music through playing for your own kids and learned a lot from them.

Pete: Well, I started singing and getting people singing with me when I was only a kid myself. My mother gave me a ukulele at age eight, and I went away to boarding to school. I can remember buying sheet music at the local music stores, puzzling



Pete performs with The Kids from Room 12 during 2009 benefit concert at Beacon High School.

it out and getting the other kids singing clever rhymes: (*singing*) He's just a sentimental gentleman, Georgia, Georgia/ Gentle to the ladies all the time... (*talking*) And so on. So there I am at age eight, nine or ten singing these plump songs. As I remember I was about ten, visiting my grandmother. She had some elderly friends visiting her. And she said, "Oh Peter, you've got your ukulele, sing us one of your songs." So I sang a Cole Porter hit from a Broadway musical, (*singing*) Love for sale/ Anyone for love?/

True love/ Any kind of true love/
Love for sale...

PIO!: (laughter) What did she say to that?

Pete: Well, I think she smiled.

PIO!: In chapter 10, you talked about Otto Preminger contacting you and asking, "Can you write me a song about the will to live?" to which you responded, "That's my business." That struck me as more than just a passing comment. It seems like that's what you've done, particularly in working with kids ranging from the really young up through college students. Could you say a bit more about that?

Pete: Anybody who reads the newspaper to know what's going on in the world realizes there is a slim chance that there will be a human race here in a couple hundred years. That's what the last story in my book is about, my father arguing with the scientists. They think that an infinite increase in empirical information is a good thing. Can they prove it? Of course not. There are insane, power-hungry people in the world. Is it logical to put in their hands things that will destroy the world? We're lucky, really just lucky, that Hitler said no, when they said, "Do you want our scientists to see if they can make a bomb out of uranium?" He said, "No, there are more important things to do." If he'd gotten the bomb, he would have had the world at his mercy...

PIO!: But you still find room for hope despite the ongoing rush for scientific progress?

Pete: Yes, I do. I think I told you about my mantra: The agricultural revolution took thousands of years; the industrial revolution took hundreds of years; but the information revolution is only taking decades. Now it's true that Murphy's Law says that if an accident can happen, sooner or later it will. It could be two thousand years from now, some insane person finds his hand on the right button, and the next thing you know is the world is blown up, or the human race has put an end to itself in some way. On the other



Pete prepares musical notation for opening song at New York Metro regional gathering.

hand, some teen-age girl may work out the problem of how to cure an insane person of their insanity and then find out there's another girl her same age in India working on the same problem. She might say, "Look, let's work together. We'll find a solution quicker than either one of us alone."

PIO!: The singing, the music, getting people to sing together is hopeful also?

Pete: This is what the arts can do. The same words mean different things to different people. People can get furiously angry with each other if they only use words, but the arts can leap over barriers of politics, barriers of race, barriers of religion. And I think of the arts not just as music but as painting, dancing, food preparation and in a sense sports also. Joe DiMaggio leaping in the air for a fly ball was a work of art. So I look upon the arts as something that may save the human race. And the time to learn them is right when you're young.

PIO!: Last time we talked you mentioned that the CMN had grown out of the People's Music Network.

Pete: CMN was originally one of the committees in the PMN, but the PMN was purposely rather anarchistic and unorganized and this committee wanted to be a little more organized. So the CMN committee eventually decided it would be simpler if they met separately: one year on the East Coast, next year on the West Coast. The CMN did what the PMN never did. They'd invite some most unusual singer who might come from a thousand miles away or more but would add something extra to the weekend. I remember when they had Nona Beamer come from Hawaii. She had received college awards for carrying on ancient Hawaiian traditions even though the men in her family were all white. Her great grandmother, or her great great grandmother was told by her missionary husband, "Now here's how you set the table and we will speak English at the table." But once he came home and found her singing with the neighbor women. He said "This is beautiful, hope you get together more often." "Oh," she said, "we get together every week but I was scared to tell you." He said, "Well, please keep it up." Her daughter learnt these

old things, married another missionary and, also very week, got together with women and danced the ancient dances and sang the ancient songs. That daughter in turn taught one of her daughters. So now the fifth generation person, looks more like a white person but their mothers have all carried on this tradition of "Here's how you do it, don't do it different." So Nona flew from Hawaii about 15 years ago to spend the weekend with people at the CMN annual meeting on the West Coast, teaching what would have been lost forever if the women in her family had not kept meeting with neighbor women and carrying on the ancient dances and songs. Phil Hoose interviewed her on the telephone from Massachusetts. He used to write extraordinary interviews and I was big fan his.

PIO!: That story reminds me of the words in your book about the importance of women in possibly getting the world to survive for the next couple hundred years.

Pete: Yes, this is going to be very important, and it's going to happen even in the Arab countries as women will get their children together [and say]: "I know your father doesn't agree with me but we have a desperate situation and you children can help solve it." It's going to be fascinating.

PIO!: We're also talking about the information revolution, where music is digitized and commercialized. People listen to it everywhere and it's much less participatory. What do you see as the positive and negative aspects of that?

Pete: The good and bad are really all tangled up in this world. I often quote John Philip Sousa, the band leader who wrote "Stars and Stripes Forever." In 1910, just a hundred years ago, he said, "What will happen to the American voice now that the phonograph has been invented?" It's true, people used to sing at the dinner table. Mothers would sing lullabies to their kids. Men would sing in bars. Now

continued on next page ➡

Interview:

➔continued from previous page

that's the exception, not the rule. However, there are, I believe, not dozens or hundreds, but I believe there are thousands of people who are looked upon as old grandpa, and who're now making up songs and getting people to sing with them. And who knows, in summer camps and schools, they still get kids singing. We'll see. My introduction to [the million-seller songbook] *Rise Up Singing* touches on this. I'd say what *Pass It On!* is doing is one of the most important jobs that need to be done for the whole human race. You might find out from people in other countries. Do you have any subscribers in China or Russia? There must be some people who are really into children's songs. There must be some way. Are there any people in the United Nations who are specialized in reaching children?

PIO!: There's UNICEF.

Pete: That's right, UNICEF. I think it's worth asking them for contacts around the world. When I was in Japan, we made movies of children in the school yard singing while drawing pictures with chalk. They were drawing traditional pictures, if you can imagine someone here drawing a picture of Popeye with his big muscles or Spiderman or something like that. They were singing, they had short songs, with rhymes in them, one little melodic line when they drew the legs on something, another piece of melody when they drew the hat. And there was a professor who took me there because he felt this was folklore that our cameras could catch.

We also had our cameras with us when we visited Samoa. And they had a welcome song, a very rhythmic welcome song. And the leader danced kind of a hula dance, weaving her body. The twelve-year-old students in the class sang the welcome song, but she led them. She gave the pitch and the tempo

and they followed her. She danced the hula up and down the aisle. Unfortunately, we did not get this on camera, nor did we get it on camera that evening, because we sang for the local college, when a young man did a very masculine type of dance, up and down the aisle, but he performed the same function [as the woman did earlier] and the rest of the class took the rhythm and pitch from him. They sang the same song, but now by people in their late teens and twenties, where before it was sung by twelve year olds.

Here in the U.S., the first time the miners' union song "Which Side Are You On" was sung, it was sung by two small girls at a local union hall. The mother made up the song but the daughters were there when she made it up. She said, "No one will listen to me but they will listen to you two." So the two little girls went and sang at the union hall.

PIO!: Speaking of the importance of women and mothers in passing the torch, you wrote a good bit about Malvina Reynolds in your book

Pete: She played in a women's orchestra when she was young. She got married and had a kid and supported her husband, a left wing organizer. When she met me, her kid was starting to grow up and she thought she'd like to try writing songs and singing them. She was absolutely an extraordinary songwriter. Her daughter, Nancy Schimmel, is working on a biography of her mother now.

PIO: How do the arts help people overcome barriers?

Pete: Well, it's like in a joke: you suddenly find a meaning that you never heard or thought of before. When I heard the five-string banjo played by Kentucky mountain people, it gave me a whole new feeling for the instrument. Previously I'd heard banjos playing in early jazz bands or played elegantly by people who tried to make the banjo a classical instrument, and you'd

study it like the flute. They'd learn and play correct notes and surprise people with how the banjo could play Schubert or Schumann or Chopin or Bach.

PIO!: So you were impressed by the folk music approach, where people pick the instrument up and express something other than what's on a written page, something that has to do with their lives?

Pete: People are surprised with what the banjo can do.... It's basically a rhythmic instrument, more than a melodic or harmonic instrument.

PIO!: It's like a drum. I read somewhere that it actually came from an instrument that was brought over by African slaves.

Pete: Yes. Slaves introduced it. [Thomas] Jefferson had a little book called *Notes on Virginia*, and he mentioned the slaves' main instrument was the banjo. The drums were forbidden in the United States because they could signal slave revolts. Down in the Caribbean, or further south, slaves were allowed to use drums, but not up here. In the 1830's a poor white farm boy learned how to play banjo from slaves near him, and minstrel shows were born: "Oh Susannah," "Old Dan Tucker," "Dixie," and hundreds of others. His name was Joel Walker Sweeney. He put on blackface, rubbed his face with burnt cork, and put on shows with dialect: "Dis is how darkies sing dis song: 'I was gwine to de riber.'" Blacks turned away from the banjo, because they were insulted by the minstrel shows. And only a few

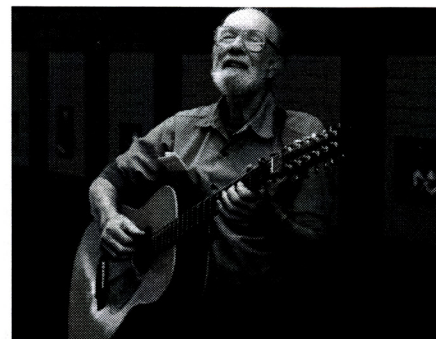


Photo by Allen Zak

Pete performs at CMN 1998
National Conference in New York City.



Pete plays banjo and sings from audience listening to "Kids from Room 12" perform during NY Metro regional gathering.

blacks played banjo in the twentieth century.

PIO!: There's a saying on your banjo.

Pete: This machine surrounds hate and forces it to surrender.

PIO!: This reminds me of something else in your book about the influence of either African American music or African rhythms in bringing people together here.

Pete: Well, Alan Lomax put me on to it. He took early recording machines around to prison farms in the south and recorded black prisoners singing after WWII. One of my favorite songs is one of these prisoner songs called Long John: (singing) He's Long John/ He's long gone/ Like a turkey through the corn. (talking) Every line is repeated by the gang: (singing) Like a turkey through the corn/ Like a turkey through the corn/ With his long clothes on/ With his long clothes on. (talking) And when they invented tape recorders some professor came back from West Africa with the same exact melody, of course with African words.

You could say it's well known that American music is part African and part European and probably influenced from different parts of

Europe and who knows where else. There are some melodies you can trace exactly and some you can only guess. There's a melody that is quite well known. It was sung back in slavery days: (singing) Got my hand on the gospel plow/ Ain't nothing for my journey now/ Keep your hand on the plow/ Hold on, hold on, hold on. (talking) I've heard four or five different versions of that melody, and during the civil rights movement: (singing) Keep your eyes on the prize/ Hold on... (talking) So melodies as well as rhythms came over, and instruments.

Oh, it's interesting. I tell people about the guitar. The guitar was not known in America in the early 19th century. It was kind of a middle class instrument, played by a few people in the north. But after the war with Mexico, the guitar swept across the south and slaves started playing it. They invented a way of playing whereby your thumb gets the basic beat; bum, bum, bum, bum, bum... And the fingers of the upper three strings usually would get the offbeat and they would play the melody: Bebum, bebum, bebum, bebum, bebum. And they would play a melody: freight train, freight train. And every single one of those melody notes is synco-

pated. So it's the eighth note advance, instead of being on the beat: (singing and tapping out the beat on each word) freight train, freight train. It's not that. It's: (singing and tapping out the beat just after each word) freight train, freight train. The beat would come down a half moment later.

PIO!: isn't that an Elizabeth Cotton song?

Pete: Yes. She made it up when she was a teenager, borrowing her brother's guitar. So this style of guitar playing is now worldwide because white people picked it up here and imitated it in England and in other countries. It's all over the world now, folk guitar.

PIO!: You tell an inspirational story about "We Shall Overcome" in your book

Pete: Very important to give Guy Carawan and his friend Frank Hamilton credit for giving it the particular kind of rhythm, because then it took off. I tell about the workshop they had at the Highlander [School] in 1960. And that was the hit song of the weekend. Guy had taught it to the 60 or 70 young people, and me too, in a rhythm we'd never heard it [played before]. It was 12/8 time: 4/4 time but each quarter note was broken up into 3 eighth notes: (counts and taps it out, then sings while tapping the triplets) We shall overcome. (talking) And this was a brand new rhythm for the song. One other song I use that rhythm for is "We Are Climbing Jacob's Ladder." My best songwriting in 1973 consisted of three words: "brothers, sisters, all" or "sisters, brothers, all." Quite a number of songs took off when they got rhythm into them. That's what jazz introduced. And I guess, [Earl] Scruggs banjo also. The songs were good, but the new rhythm just made them take off.

PIO!: In chapter 4, you say in much of rural and 18th and 19th century America, there were two types of music, church music and love songs, which were considered the sin-

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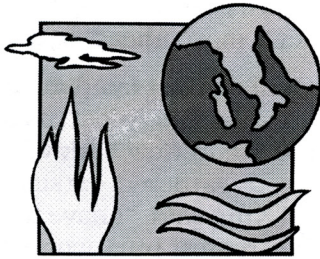
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Page 6

Sing About That

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If you're feeling happy to be alive
Sing about that! Sing about that!
If you get so angry don't be denied
Sing about that! Sing about that!
It may rise like a whisper
Then become a shout
But my suggestion's
That you let it come out and
Sing about that! Sing about that!

If you find injustice is everywhere
Sing about that! Sing about that!
If you've got a message you
have to share
Sing about that! Sing about that!
You might feel like the waters
Backed up by a dam so
Release the pressure
Let it flow if you can
Sing about that! Sing about that!

If you want to travel the seven seas
Sing about that! Sing about that!
If you can unravel the mysteries
Sing about that! Sing about that!
You might not see the fire
But you smell the smoke
Believe in your senses, bro, 'cause
This ain't no joke
Sing about that! Sing about that!



Interview!

➡ continued from page 5

ful music'. In reading that I caught myself asking where were the folk songs and the children's music in there, which side were they on, or were they on both?

Pete: I think they would tend to be with parodies of the church songs. One of the most successful camp songs in America goes to the tune, "She'll Be Coming 'Round the Mountain," which is "When the Chariot Comes," but the kids would sing (*singing*) She'll be coming around the mountain when she comes. Toot, toot/ She'll be driving six white horses when she comes. Whoa back/ We'll all go out to meet her when she comes. Hi babe/ We'll all have chicken and dumplings when she comes. Yum yum/ She'll have to sleep with grandma when she comes. Snore snore/ She'll be wearing red pajamas when she comes. Scratch, scratch. (*talking*) In camps you'd hear not that only that but half a dozen others. I believe that the kids might have been going to a church camp. While the parents were off listening to a sermon and singing the official hymn, the kids were off swimming somewhere, playing a game, anything to keep busy. They would start making up new verses. (*sings several other examples*).

PIO!: (laughter) I remember those.

Pete: Well I don't envy your job, having only a few pages and figuring what to say that would be of interest. But it is interesting that the CMN like the PMN did not want to be an organization with a capital O, handing down the law to all the beginners: "This is what you must do. Teach this song. Teach it right." They're a network, wanting to be in touch with each


other: a much more democratic kind of a thing. Now, I may be claiming too much credit for what we've been doing, but I look at myself as old grandpa for a whole lot of extraordinarily talented song writers: people like Bob Dylan, Phil Ochs, Buffy Sainte-Marie, Joni Mitchell, and a whole lot of others. I can't remember all their names, but we have made it very difficult for the powers that be [who might be complaining]: "Oh, if there was just one organization we could condemn and corrupt, but now they are all over the place. So where do we start first?"

PIO!: (laughter)

Pete: There are little organizations here and little organizations there. So the middle class is no longer under the thumb of people with big money, and who knows, we may be able to save the human race.

PIO!: That actually was one of the questions I wanted to ask you to talk more about, about going to the college campuses in the fifties, about that being some of the most important work you did.

Pete: It's probably the most important work. I could have kicked the bucket in 1960 and all these very talented young people would have kept on.

The interviews were transcribed by Anna Stange and Abette Denise Jones-Bey. 



Pete sings at school assembly

Photo by David Bernz

Qohelet: The Convoker

I asked Pete about his original motivations for following a musical activist career and found his responses both surprising and illuminating.



PIO!: I believe you said at one point that working with children in classrooms was one of your favorite venues to play in. Could you talk about why you really enjoyed that?

Pete: Well, I never thought I was going to have a career as they say, in music. I actually wanted to be a newspaper reporter. I had published school newspapers at age twelve, and again at another school from ages fourteen through seventeen, and another in college. So I've wanted to write all of my life. Music was something to have fun with and almost by accident I found I could make a living at it. I think I mentioned how one of my aunts was a teacher and said she could get five dollars for me if I'd come and sing some of my songs for her class.

PIO!: Yes, I remember. You said it felt like stealing.

Pete: Yeah. Most people had to work hard to make five dollars and I just got it for having fun for an hour. I also thought I was going to be an artist for a while, because I liked to draw pictures. I spent eight months with a set a watercolors on the back of my bicycle just painting pictures mostly of people's houses and swapping them for food.

PIO!: So with all of the music background and everything, it essentially wasn't your intention to become a musician.

Pete: No. A career in music with a capital C I thought was foolish. And I still don't like the word career. I've had a musical life. But I didn't like to use the word career. It implies your main purpose is to get fame and fortune. I felt fame and fortune were rather stupid, and what the world needs is to bring people together. Politically, maybe the most important song in the book is the one about Dr. King, because Martin Luther King literally switched my way of thinking about 180 degrees.

PIO!: Could you talk about that a little?

Pete: Dr. King showed me first of all if you face an enemy over a broad front, you don't aim at your enemy's strong points. You aim for some little thing off to the side, but you capture it. Now who can say that riding in the front seat of a bus was that important? Jobs were important, school, voting; other things were much more important. But getting that front seat for Rosa [Parks] was something they could win. He won it, and then he went on to more important things. And he kept insisting, "We will win if we are non-violent." People said, "Look, they bombed us. Why don't we bomb them?" Or

people would want to make compromises: "Why don't we accept a compromise? People are getting hurt." And he'd bring them down for a retreat. And they'd talk all day or sometimes two days until they'd finally come to an agreement. And then they'd move ahead again.

He had the courage to come out against Lyndon Johnson in 1967. Johnson probably absolutely lost his temper. I've no proof, but I was there in New York when a hundred thousand people were gathered outside the United Nations building, and King said, "I have to face the fact the my country's the greatest purveyor of violence in the world. We must get out of Vietnam." And down in Washington, Johnson probably, absolutely lost his temper.

PIO!: I can almost see that because so much Civil Rights legislation had actually been passed by LBJ, by his works. I can see him infuriated by that.

Pete: He had federal helicopters flying overhead when we were on the Selma to Montgomery march, just to make sure that no one would take pot shots from the corn fields.

PIO!: Right, right. Wow.

Pete: Well, my guess is that King knew that he had tackled the power: the central things in power, the money power. He knew he was going to get assassinated in that last speech: "I've been to the mountain top". He was pretty sure he was going to get it.


Oh! Incidentally, this is a side issue, but you know there are many different kinds of poetry. And the Greeks call the kind of poetry in "Turn Turn Turn" anaphora. It means that you start off lines of poetry with a repeated rhyme or word or phrase: "I have a dream...tuh dut tuh dut tuh duh; I have a dream... tuh dut tuh dut tuh duh, I have a dream... tuh dut tuh dut tuh duh", or "Give us the vote! tuh dut tuh dut tuh duh. Give us the vote! tuh dut tuh dut tuh duh. Give us the vote!" This style of rhetoric is very common in black churches.

Now we know that Aesop's fables are African folk stories, and Aesop was an Ethiopian slave in Athens who was executed when one of his stories hit a little too close to home. But it's very possible that the Greeks got anaphora from another African slave, because anaphora was introduced to the Hebrews when the armies of Alexander the Great, who had died of a disease, set out to conquer the world. One of his generals was headed for Egypt, going right through what's now Palestine, and the Greeks left a trail of Greek sculpture, Greek architecture, and Greek poetry behind them wherever they went: So that may be where the fella who wrote "Turn Turn Turn" [got it]. His name was *Qohelet*. *Qohelet* means convoker. Ecclesiastes means teacher in Greek. That word was added when they made the Greek translation, and the King James version kept it.

PIO!: That's a fascinating parallel. Could you also say a bit more about the Dr. King connection, in terms of how your observations influenced your decisions?

Pete: Well I think I put it in the book somewhere that after divinity school, King had learned of two professors at Boston University and went there for two years. And now his own academic reputation had spread. He was offered three good-paying jobs to join philosophy departments in three separate northern universities. He turned all three down to take the lower-paying job at a little church out in Montgomery, because he knew that was where the job had to be done and where the people were who had to do the job. The job was not going to be done by northern liberals. It was going to be done by the people in the south, down there. He knew there were a lot of white liberals who wanted to help, but they didn't know how. So he showed them how. How are you going to arrest somebody for not riding a bus (*chuckle*).

PIO!: Thanks again for your time and patience.

Pete: Take it easy, but take it. 

Photos by Sammie Haynes



Attendees enjoy Ruth Pelham's keynote address.



Ruth Pelham singing "Turning of the World" with friends at closing.

New England Region Conference Review

by Sammie Haynes

On a cold and blustery mid-March day in Cambridge, Massachusetts, Lesley University's Creative Arts in Learning building was warm and welcoming! New England CMNers partnered with Lesley to hold a joint regional conference for the second year in a row. This year's theme was "The Power of Music in Children's Lives." Lesley University professor Louise Pascale opened the conference by leading us in a rousing rendition of the Yoruba-language greeting song, "*Funga Alafia*" ("Welcome Peace").

Our dear friend Ruth Pelham's keynote address engaged us all in song, percussion and wild body moves. Many of us have been fortunate enough over the years to glimpse Ruth's warmth and intelligence but more than an hour with her was truly inspiring!

CMN and Lesley affiliates presented varied and creative workshops. Scott Kepnes and his lovely daughter Merida presided over a Round Robin of almost 30 performers, which ended right on time! (That must be a CMN first!) New friends and old shared wonderful songs and stories; one of the highlights came when a non-CMNER who'd attended last year requested that someone sing "Pass It On" because she loved it so much. The lovely and lively Sally Rogers, who wrote the song, did the honor and it was brilliant!



Sally Rogers

As our day drew to a close, Louise Pascale gave a moving presentation about her work in Afghanistan, bringing traditional Afghan songs that had been lost through oppression back to Afghan children. We laughed, cried, hugged and danced around the room while Ruth led us in her uplifting song, "Turning of the World". What a glorious day!

Our sincere thanks go out to Lesley University and to all the planners, presenters and helpers. Space prohibits our thanking you all individually. We will say this—the day was made perfect because of each and every wonderful person who attended and contributed!

Sammie Haynes is a New England based children's musician and a co-representative of the CMN's New England Region.





THE SKUNK SONG

"WADDLE AWAY!"

Words and Music by Nancy Hershatter
©2010 Nancy Hershatter

Nancy says that this totally true song wrote itself last summer when she and her family were on a picnic and were visited by a surprise guest. She thought of the chorus right away and the verses the next morning as she kayaked the lake.

Verse 1



1. We were ly - in' in our ham-mocks, gaz - ing at the moon, — when
3. Well he stayed for twen - ty min - utes intent u - pon his feast, — our



by the pic-nic ta - ble there ap - peared a large rac-coon. But when we went to check we had to
pres-ence did - n't seem to in - flu - ence him in the least. But when I picked up my gui-tar to



re-think what we think.... munch - ing on the me - lon rinds — was one hu - mon-gous skunk! Wad - dle a -
of - fer him a song, he gulped one fin-al mouth-ful and — he mos-eyed right a - long! He wad-dled a



way! Wad-dle a - way! Just gob - ble up the gar - bage, — and
(to Coda!)



then be on your way! Wad-dle a - way! Waddle a - way! Just please don't



spray! 2. He seemed quite un - concerned with us, this ban - dit of the night — as we as -



sessed our sit - u - a - tion, re - flect-ed on our plight. And if you had been there with us you'd



know just what we meant: the back end of this an - i - mal was inch - es from our tent! Wad-dle a -

The Skunk Song

continued from previous page



way! Wad-dle a - way! Just gob - ble up the gar - bage and

then be on your way! Wad-dle a - way! Waddle a - way! Just please don't

32 spray! way! He wad-dled a - way! He gob - bled up the gar - bage and

then went on his way. He wad - dled a - way! He wad - dled a -

way! He did not spray!!!

Verse 1:

We were lyin' in our hammocks, gazing at the moon,
When by the picnic table there appeared a large raccoon.
But when we went to check we had to rethink what we
thunk...

Munching on the melon rinds was one humongous skunk!

Chorus:

Waddle away! Waddle away! Just gobble up the garbage,
and then be on your way!
Waddle away! Waddle away! Just please don't spray!

Verse 2:

He seemed quite unconcerned with us, this bandit of the
night

As we assessed our situation, reflected on our plight.
And if you had been there with us you'd know just what we
meant:

The back end of this animal was inches from our tent!

Chorus

Verse 3:

Well he stayed for twenty minutes, intent upon his feast,
Our presence didn't seem to influence him in the least.
But when I picked up my guitar to offer him a song,
He gulped one final mouthful and he moseyed right along!

Last Chorus:

He waddled away! He waddled away! He gobbled up the
garbage, and then went on his way.
He waddled away! He waddled away! He did not spray!!!



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



Integrating Children's Musical Intelligence into the School Curriculum

This column was originally published in Pass It On! #21, Fall 1995.

Bob Blue, a teacher, performer, and writer of songs and musical plays, served on the *Pass It On!* volunteer staff for many years in several roles, including as editor. For ten years, until his death in 2006, he wrote about an area in which he had considerable experience and was an innovator—using music in the classroom—in the *Curriculi! Curricula!* column. Bob was honored with the Magic Penny Award in 2004.



Curriculi! Curricula!

Integrating Children's Musical Intelligence into the School Curriculum

by Bob Blue

I understand that there is a section of the human brain that is in charge of music. I don't know anything about the physiology of the brain, and I don't feel motivated to learn about it, but it is comforting to know that music is up there. There are times when I visualise the music headquarters—picture all kinds of instruments, shaggy-haired people from various eras and locales—all hanging out in that cozy little corner of my brain.

Considering the low priority given music in the public schools, some teachers have made good use of that corner of the brain. Sue Kranz, a first- and second-grade classroom teacher in Cambridge, Massachusetts, regularly uses music to teach. Her song "Watch Me!" which was inspired by her observing her first-graders learning to read, celebrates the spirit of adventure in her class—the determination to try things, and see what happens.

I asked her to speak with me about the ways she uses music

in the curriculum. She was very willing—eager—to verbalize her experiences.

Defining "Curriculum"

The first thing Sue wanted to know was what I meant by "curriculum." I think I knew what was behind that question: to some teachers, parents, and administrators, curriculum is a narrow box that is full of paper, pencils, subjects, and themes. Music has a place there, too, but curriculum to me, to Sue—and to many other adults and children—is much more. Sue integrates music into everything that happens in school.

A school is a culture. A day in school has rituals children have to learn in order to function in that culture. Sue uses music to help children learn the rituals, and to manage the classroom.

When she wants children's attention, she sings, "Let me see your eyes! Let me see your eyes! What a big surprise when I see your eyes!" She sings with the children to help them form a circle when it's time for classroom meeting. She sings directions. Some children who have trouble focusing on directions can use their musical sense to focus better. And one of the jobs on the rotating job chart is "song picker." Each day a different lucky child gets to decide which song everyone will sing together.

Music as a Means

"Yes," says the skeptic I know from my own teaching (I assume Sue meets skeptics, too), "but when do the children learn to read, write, etc.?"

When children sing the selected song, children take turns pointing to the words on a chart. Some diagnosis of reading difficulties happens during this time. But it sounds like more fun than any diagnostic tool I've seen. Of course, the words are soon well-known, but the music/reading link is there, and can only help. And they don't sing all day. They'd get hoarse. Allowing music to be part of the class affirms and helps children deal with the emotions they bring to school with them, and that arise as they move through the day.

Occasionally, a hamster, in a bold and skillful quest for freedom, gets loose. Sue's song "Houdini Hamsters" celebrates this occasional adventure.

Sometimes a child makes a mistake, and the children sing a song Sue wrote that gives the mistake the respect and perspective it deserves, and supports them in responding appropriately.

And occasionally, a pet dies. Our culture doesn't do a great job with loss. Denial, I know, is one of the stages of mourning, but in our culture, it has too big a role (e.g., "Sing of happy, not sad..."). In Sue's class, sadness is treated as a natural part of life. Sue wrote the song "Softy" in memory of the class's beloved pet guinea pig. Over the years, this song has become part of the class culture. The name of any recently lost animal is substituted; the aggrieved children find comfort in the music and the support of the community.

Music is not a "frill"—a mere diversion—in Sue's class. Children learn to read, learn about each other, learn about the world, using music as one of the many learning tools.



Sue Kranz at work

Music in Bloom

Teaching Music in a Montessori School

by Liz Hannan



In my wildest and craziest dreams I never imagined I could or would teach music to preschoolers. I had always taught K-8 in Catholic schools with all the Christmas pageants and spring concerts. I had even directed full musicals. Choirs included young children, junior high and high school students, as well as adults. Here, there and everywhere I conducted sing-a-longs for seniors. Preschool? It never, ever crossed my mind.

Then a Montessori preschool director asked me to teach music in her school. I said, "Oh, thanks, but I don't do preschool!" She told me I was a natural but I did not think I had the expertise or the energy for children that young. Another Montessori director said the same thing and that got my attention.

I put a program together and sat with the children of the first Montessori school.

It was very natural and is now my easiest and favorite teaching. I was intrigued by biographical and instructional books of Maria Montessori. Then I took introduction classes for Philosophy, Sensorial and Practical Life of Montessori. As a result, I developed a music program specific to the method and philosophy of Maria Montessori. It takes only a slight adaptation for this program to be successful with the children in my non-Montessori preschools.

Children are naturally musical. Research has shown that music is the first intelligence and hearing is the first sense developed in utero. So children come to me equipped with the intuitive knowledge they need to explore music. I have the privilege of sharing time, space and music with them.

In the Montessori environment the teacher demonstrates what is known as a "job".

This is done with efficiency of movement and silence or with as few words as possible.

Imagine a Japanese tea ceremony. Jobs are done on work rugs. My favorite is the white, woven cotton rug available through the Montessori Services catalog.

Here is an example of just one segment of my circle. It is all done in silence for approximately twenty-five children from two to five years old. I remove my work rug from my suitcase, roll it out and smooth it. Then I remove a set of 8 C-Major resonator bars, called Rhythm Band RB2130 Plastic Resonator Bells, available through the Music123 catalog.

With efficiency of movement and as little sound as possible I unlock the case, fold back the lid and lift out the mallet. I give the children a few seconds to observe the graduated shapes and colors of the resonator bars. I quietly strike each bar. The mallet is returned to its position and I slide the open case to the child on my right. In a very quiet voice I invite that child to take a turn striking each bar and to pass the tray to the next child. *"The hands are the instruments of the child's intellect," Maria Montessori.*

We all watch and listen as each child either takes a turn or passes the case. If a child plays loudly with lots of banging I simply state in a respectful and calm way, "That was loud. Do you think you can control your hands and play it softly?" When the child succeeds


continued on next page ➡

The class studied the Caribbean Islands, and got both to hear and participate in a steel drum band. They made their own island, devised a culture, and wrote a song about it called "Island of Peace."

For some people who work with children, teaching them to write songs requires a guest artist. In Sue's class, it's part of what normally goes on. She knows that music is a powerful tool.

Sue says that talent is not the reason music works in her classroom. She speaks with teachers who express insecurity about using music in the classroom ("I can't carry a tune..." "I'm not talented.") She assures these teachers that the most important part of music's power is not based on singing on key or playing an instrument; it has to do with the willingness to take the risk, sing out, and share the music as a community.

Sue Kranz teaches a combined first and second grade. I know that using music with older children, especially children who have reached the self-conscious age when peer pressure starts to take over, presents new challenges for teachers. The dream of integrating the musical intelligence into the school curriculum often loses its power during these years.

My next article will highlight a teacher or teachers who have fresh insights about keeping the dream alive during this time in a child's life. 

Music in Bloom:

➔continued from previous page

I say, "That was soft. Now can you please pass the case?" The most important element in the Montessori philosophy is respect for the child. This approach of positive redirection rather than correction is standard from my training and in my experiences within Montessori schools. The teacher models "grace and courtesy" to help every child develop peaceful behavior.

When the case is returned to me I strike each bar again and then invite the children to count as they sing. We do ascending and descending scales, intervals, triads, octaves and glissandi. I will say, "One, three, five" and then strike only one as they sing. I strike three and five after they sing to check pitch. The children are almost always in tune. It has amazed and pleased me to find this within them from day one.

We play listening games. The children love to close their eyes, listen and guess if the glissando is ascending or descending. Two weeks ago a four year old asked me to play a pitch and let them guess what number it was. Out of eight pitches they missed only one.

I ask the children to listen to the introduction of a familiar song and tell me if it is the correct pitch. Within about three months they can tell if it is one-half step off.

Many times the children will begin a song before I play the introduction. They are always at the correct pitch.


Keeping a steady, even beat is another thing they have within them at this tender age.

Many times I hear one say, "We are on the beat, Miss Liz!" There are many great songs that reinforce keeping the beat. I frequently use one that calls for movement of body parts and ends with twirling of thumbs. Some of the children

are only two years old and it is all they can do to fold their hands and lift up their thumbs. So I just let them do what they can. About three weeks ago one child said, "We aren't on the beat." You guessed it! They all began twirling on the beat. Again, I was pleased and amazed.

Many wonderful songs from the talent in CMN filter through my year. One that I use regularly is "A Hop, Skip and a Jump" from Pam Donkin's latest CD of the same name. When I heard it I immediately called Pam to say I could not wait to use it. Together we brainstormed movements and came up with the Macarena. The next day I taught just the refrain with the movements to one of my most active circles of about twenty children. "Again!" was the immediate reaction. We did it thirty times. Then I had to leave for another school or we would still be there having fun with it.

One aspect of the Montessori philosophy states that children offer a fresh canvas. I believe they come with hearts, minds and spirits filled with the tools they need to paint, sculpt and carve out all the colors and textures of music. I am blessed and honored to share some of the creative spaces in which they do so.

Liz Hannan is a certified and licensed Music Together instructor, who brings music to the children of various Montessori preschools on the peninsula of San Francisco, California. 



The 2010 Magic Penny Award

Each year CMN honors someone from our community who has dedicated a lifetime to empowering children through music. This year we are proud to add pioneering artist-teacher Ruthie Buell to our roster of outstanding recipients. Funny and free-spirited, a theatrically charged whirlwind, a bender of rules, a revered and renowned radio broadcaster, and a caring and demanding special ed music teacher, Ruthie Buell, aka "Uncle Ruthie" and "Miss Cuca," embodies CMN's core values.

Sporting many creative hats, Ruthie is a songwriter and recording artist, a storyteller, an award-winning poet, an accomplished journalist, and an actor. As Uncle Ruthie, she is the creator and ongoing host-producer of the beloved benchmark Los Angeles children's radio program *Halfway Down the Stairs*, which is syndicated nationally and streamed online. It is the longest-running children's program in American radio.

In addition, she has served as a special education teacher for more than forty years, a field in which she remains a dynamic trailblazer. Currently she teaches music at the Blind Children's Center in Los Angeles, a school for blind, partially sighted, and some fully-sighted kids, from birth through second grade. To the school kids she is "Miss Cuca."

There is more information about this dedicated educator and communicator on the CMN Web site, www.cmnonline.org, and the next issue of *PIO!* will have more. The best way to learn about and appreciate Ruthie's contributions is in person at the October 2010 National Conference in Los Gatos, California, when she will be honored with a musical tribute and the award will be presented. Don't miss it.



CHO-CO-LATE

Words and Music by Mike Sauber
©2009 Mike Sauber



Mike, who performs as Mike and Marty (Marty being his Martin guitar), says he does a food medley that includes Patricia Shih's "Eating is Fun, Eating is Serious," John McClutcheon's "Peanut Butter/Peanut Butter" and "Watermelon" and finishes off with Mike's "Chocolate," presented here. Mike performs it as a zipper song, inviting the audience to join in on repeats of the word "chocolate" and to help him come up with new rhymes for it.

medium tempo

There's a food that hits my spot and that food is cho - co - late. Some -
times I fear I'll lose con - trol 'cause cho - co - late is in my soul.

Fine
Cho - co - late one, cho - co - late two, cho - co - late me,
Cho - co - late three, cho - co - late four, cho - co - late knock,
cho - co - late you. cho - co - late, cho - co - late, cho - co - late chew!
cho - co - late door, cho - co - late, cho - co - late, cho - co - late more! So...

Dip it in pea-nut but-ter pour it on toast, stuff it in a tur-key or a gra-vy on a roast.

Put it in a meat-ball with gar-lic bread; there's a fla-vor al-ways in my head. —

There's a food that hits my spot,
And that food is chocolate.
Sometimes I fear I'll lose control
'Cause chocolate is in my soul.

Chocolate one, chocolate two,
Chocolate me, chocolate you.
Chocolate, chocolate, chocolate chew!
Chocolate three, chocolate four,
Chocolate knock, chocolate door,
Chocolate, chocolate, chocolate more!

Dip it in peanut butter pour it on toast,
Stuff it in a turkey or a gravy or a roast.
Put it in a meatball with garlic bread;
There's a flavor always in my head...

There's a food that hits my spot,
And that food is chocolate.
Sometimes I fear I'll lose control
'Cause chocolate is in my soul.





Announcements

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

The next issue, to be distributed in September, will go to current members only. If you have received an expiration notice, you can renew online.

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 copy of *Pass It On!*, a welcome letter naming you as the giver, and other items.

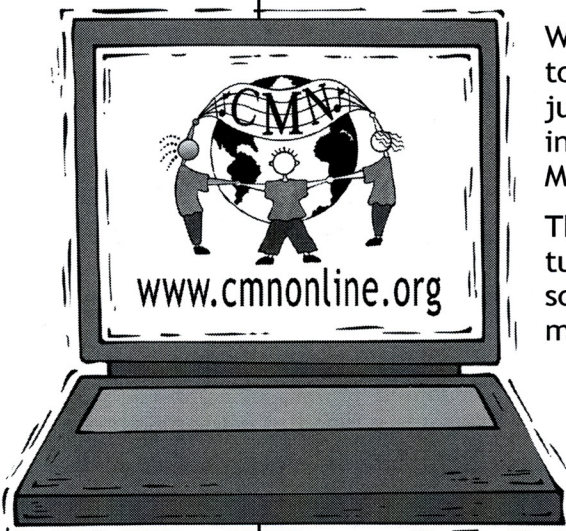
Just send the recipient's name and address with \$35.00 to CMN, P.O. Box 1341, Evanston, IL 60204-1341.

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

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

The most recent ones are also posted in the Board Members Tool Kit on the CMN Web site.

Check out the CMN Web site's new look!

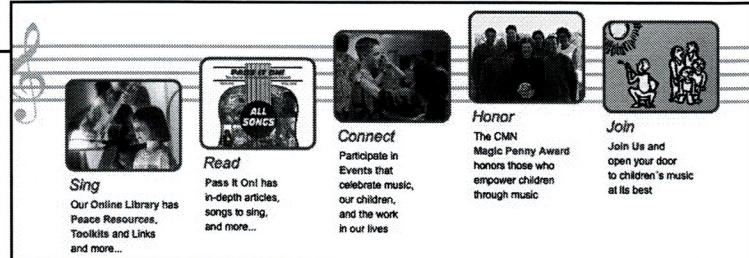


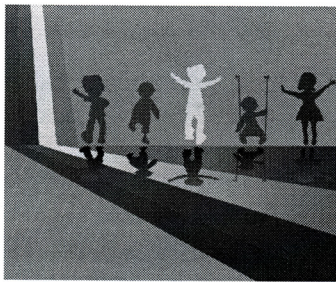
We've redesigned the entire site, and it's easier than ever to get around on it. Use the peace resources songs jukebox. Print a form to submit a song for the developing environmental resources page. See photos of all past Magic Penny Awards.

The Web site team is continually expanding existing features and developing new ones. We update once a month, so look in often for the latest events information and new material.

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 and hotels.





BECAUSE WE'RE FRIENDS

Words and Music by Maryann (Mar) Harman,
©1997 Music with Mar., Inc / Maryann (Mar) Harman

Mar says, at one time she was directing a children's group called "Kids on Key." The group sang songs that she wrote encouraging good lifestyle choices. "Because We're Friends" celebrates the similarities and differences that make our friendships so interesting. When children performed it each child sang a different part.

Verse

C G C G

I'm short, I'm tall, I dance, I play ball, it does - n't

C G C G

mat - ter _____ be - cause we're friends. I'm black, I'm white, I like the

C G C Chorus:

day, I like the night, it does - n't mat - ter _____ be - cause we're friends. I

F C F

like you be - cause you're fun to be with, I like you be - cause you

C F C F C

make me smile, I like you be - cause you're al - ways there, I

G G D G

hope we're friends for a long, long, while!

Verse 1:

I'm short, I'm tall, I dance, I play ball,
It doesn't matter because we're friends.
I'm black, I'm white, I like the day, I like the night,
It doesn't matter because we're friends.

Chorus:

I like you because you're fun to be with,
I like you because you make me smile
I like you because you're always there,
I hope we're friends for a long, long while!

Verse 2:

My eyes are brown, my eyes are blue, I'm a Christian, I'm a Jew,
It doesn't matter because we're friends.
I like the sun, I like the rain, I walk alone, I use a cane,
It doesn't matter because we're friends.

Chorus

Verse 3:

I'm a boy, I'm a girl, I like to jump, I like to twirl,
It doesn't matter because we're friends.
I have a dog, I have a cat, and there is nothing wrong with that,
It doesn't matter because we're friends,
It doesn't matter because we're friends.

IN THE HOUSE OF MUSIC

Words and Music by Bonnie Lockhart
©2007 Bonnie Lockhart



Bonnie says for many years she opened her teacher workshops by drawing a big house, and remarking on the many ways children, and everyone, enter into the "House of Music." She'd draw cat doors and skylights, cracks and crannies, chimneys, portholes, and a big front gate with labels like "stories," "games," "improvisation," "dance," "puppets," "rhythmic chant," "instruments," "dramatic play," and all the ways the participants could think of that children incorporate music into their play. She reserved the label of "circle time singing" for the front gate, making the point, she hoped, that while some children walk right through the front door into our communal house of music, many find more private, playful, rambunctious or unexpected ways to enter into this wonderful shelter that we share. She encouraged teachers to identify and nurture the

easy and comfortable areas of their own relationship to music, and then to step from there into the more challenging and unfamiliar areas. She would suggest that the more doors teachers held open, the more children could make themselves at home. After some years of messing around with this chalk talk, Bonnie says that this little song hit all of a sudden. She has used it with adults and older children as a round. Her favorite renditions have been with second and third graders. They added a motion or two for each line—a pointy roofed house, a mimed conga drum, a wrist watch, a flinging wide of doors. After everyone learned the song, they turned the final line into an ostinato held by one group, while the other group sang the full song. Sometimes they had two ostinati, one group on the first line of the song, another on the final line, and a third group on the full song.

This can be either a two-part or four-part round, as per the directions on the music.

I II

In the house of mu - sic, we all be - long.

III

Rooms full of dance, and rhy - thm and song. It's

I V

ne - ver too late or ear - ly to be - gin, Fling

wide the doors, C' - mon in. (In the)

Sing as a four part round with entrances as indicated.

For an easier, two part arrangement, have one group repeat the fourth line as an ostinato while the other group sings the chart.

News and Notes from the CMN Board

by Joanie Calem

We at CMN are working though an economic crunch along with the rest of the world, but our industrious, forward-thinking board continues to actively brainstorm creative solutions to our various challenges with the same hope and inevitability as spring flowers that bloom as I write this.

This year, the board said goodbye to Janet Sclaroff and welcomed Laura DeCesare. In addition, on behalf of the board, I invite all of us to say a collective "Thank You!" to Frank Hernandez, who gracefully and graciously led the board, as CMN president since 2005, through many new ideas and expansions. Frank will continue to serve on the board of CMN and on the Magic Penny committee until the conference this fall, so all of you will be able to give Frank your thanks in person in California in October.

If you haven't already, you should be receiving a ballot for the board election this month by either e-mail, snail mail or both. When you receive it, you will also notice that we have made some changes to the election process for regional reps, with the hope of simplifying the entire election process. In the past, each region ran their own elections according to their own schedule. As a board, we decided to tie the regional elections to the national board election, so that each member will receive a ballot that contains both candidates for the board, and candidates for their local regional representative. Regional representatives serve two year terms, so there will of course be years that no election will be held in your region. David Heitler-Klevans continues to serve as the Regional Rep Coordinator on the Board, and is coordinating the regional elections.

One of our primary goals in these tough economic times is to increase



our membership. So the membership committee has set a goal to bring in at least 50 new members this year over and above our current membership levels to reach a total membership of 450 or more. To this end, we are exploring various reciprocal advertising options, such as offering free advertising on our web-site to like-minded music organizations in exchange for free advertising for CMN on their sites. We'd like to collaborate with national organizations and smaller, local organizations that you might know of in your area. So please contact me at jcalem@columbus.rr.com with any ideas you may have.

Our store of past paper copies of *PIO!* continues to serve as an effective marketing and outreach tool that fits within our currently tight budget. I handed out back issues at a recent teacher's conference that I attended for Orff teachers, sparking interest and respect for CMN. Our NY Metro area regional rep, Beth Bierko, contacted the organizers of Kindiefest, a family music conference focusing exclusively on music and entertainment for kids and families, and arranged to have back issue of *PIO!* placed in the goody bags handed out to attendees at this year's conference in New York City from April 30 – May 2. If you are attending a musical event that you feel is a great place to spread the word about CMN, please contact Anna Stange about the possibility of obtaining back issues of *PIO!*, at

annastange@yahoo.com. Our brochures are of course also available for outreach.

Other ongoing steps likely to make outreach and fundraising more effective include revisiting our mission statement, enhancing our web presence and establishing an endowment fund. Board member Scott Bierko is convening a team to explore how we might create a mission statement that communicates our purpose more concisely than our current list of principles. And many thanks are in order for our web-team, led by Liz Buchanan, for the successful launch of our Environmental Resources Page, with a list of songs honoring our environment and written by CMN members to share with children of all ages. We are currently looking for a volunteer to help Liz manage the upkeep of both the Environmental Resources and Peace Resources pages, and to help develop more song resource pages to broaden the scope of CMN's web presence. Please contact Liz if you feel this would be a good fit for you, at lizbuchanan26@gmail.com. Our fund-raising committee is also hard at work. We are eager to set up an endowment fund for CMN, to help weather possible future tough economic times such as the one we are currently in. More details will be coming your way soon.

I have saved my sad news for the end of my letter. At the end of 2010, our beloved and amazing Caroline is planning to retire from her job as National Coordinator of CMN. Caroline has run our central office and administrative affairs since 1995, but she is so much more than an administrator! Caroline is the nerve-center of CMN, with a steel-trap brain that knows the bylaws and protocol of CMN as well as she knows how to run an

continued on next page ➤


News and Notes:

➔continued from previous page

office. She has proven invaluable to the running of the board and therefore the entire organization. We are understandably a little bit nervous about this transition, but the good news is that Caroline is as good at training people as she is at running CMN. So we are planning to give her replacement a solid time of apprenticeship with Caroline, to make this transition as seamless as humanly possible.

"Thank you" is far too simple a phrase to offer Caroline at this time. Without her it is hard to imagine where CMN would be! We know that she is retiring with mixed feelings because of her love and regard for CMN and all that we do, but she is also excited at the upcoming chapter in her life. Caroline, I know that everyone joins me in saying how much we will miss you, how much we love and appreciate you, how thankful we are for all that you have provided for us over this time, and how much we will delight in staying in touch with you in your next adventure, whatever it may be.

As always, if CMNers would like to contact the board with any ideas or concerns, please feel free to contact me or any of the board members. My email address is jcalem@columbus.rr.com. You can find email addresses for all of the other board members by clicking on our names on the "Contact Us" button on the CMN web-page.

Joanie Calem is a singer/songwriter and teacher, living in Columbus, Ohio. She is in her second year on the CMN board, and is currently serving as CMN president. 



Music with Older Kids

So Their Voices Can Be Heard

by Hassaun Ali Jones-Bey

This June at the Clearwater Revival, Pete Seeger will release a new CD recorded with school children from his home town of Beacon, New York. The kids are not just back-up singers but full participants, and even songwriters, according to David Bernz, a local folk musician who co-produced the CD along with Clearwater educator Dan Einbender. The CD marks the culmination of almost three years of collaboration between Dan, fourth grade teacher Tery Udell, her kids from room twelve at the Forrestal School, and of course, Pete.

"For those who may wonder how Pete could work so closely for so long with children within a public school system in a community where there are many political conservatives," David said, "the answer may simply be that it took them a while to catch on."

Last September, just as the program was entering its third year, the complaints finally reached a point where the superintendent had to put a stop to it, causing Clearwater to shift its musical endeavors out of the local schools and to different personnel, at least for the time being. Tery and Dan are now exploring ways to bring kids together to learn about music and activism in an after-school program.

In recounting the history of the program, David said it essentially began in 2007. Dan, who is also a folk musician, offered his Clearwater services to all of the elementary schools in Beacon, and Tery responded. Dan took Tery's class to the riverfront for activities that included fishing with nets, examining river water under a microscope and singing river songs, which the kids really loved. Tery, who often in-

corporated music into her lessons, invited Dan to the classroom, and soon the kids were singing as well as making up songs about whatever they were studying.

They also learned several songs by Pete Seeger. So Dan and Tery asked Pete to come hear them. Pete soon became a regular classroom visitor, and that winter, Pete asked the children to join him for the Martin Luther King Day celebration at a local Baptist Church. They eventually accompanied Pete and Dan at events and festivals throughout the school year, including the Clearwater Spring Splash, the Clearwater Revival and the inauguration of Beacon's new mayor.

By the end of the school year, Tery had incorporated music into all areas of her curriculum, which was strongly flavored with local history, poetry, songwriting and environmental studies. The children were taught to think of the Hudson as "their river" and Beacon as "their town" and to start every school day with a song of their own choosing. In addition to learning and creating songs on their own time, they also sang in the halls on the way to lunch or other activities. In addition, they started a recycling program, marked local sewers as outflows into the Hudson, and collected food for a local food pantry.

After the first year, Tery applied for additional grants to keep Dan involved with her classroom, and the new crop of fourth graders arrived expecting to sing, which they did with Pete for numerous festivals and events including the 400th Anniversary Hudson River Flotilla and the Beacon Strawberry Festival in 2009.

Some people complained, however,

that some of Pete's music is "anti-white." And some people objected to the words of Pete's anthem, "Rainbow Race:" "Some want to take the easy way/ Poison, bombs, they think we need 'em/ Don't you know you can't kill all the unbelievers/ There's no shortcut to freedom." In one case a child was actually forbidden to sing if Pete was there, David said.

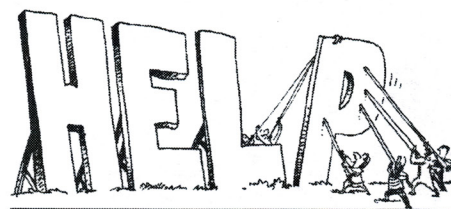
Within the school, the music teacher was initially taken aback at Tery's kids' lack of interest in the typical elementary school repertoire. She quickly adjusted to the students' more sophisticated tastes and also suggested spreading the enthusiasm beyond room twelve by bringing Pete into her music room. The eighty-nine-year-old folk singer obliged by coming to school all day, every day, for more than a week, sharing some of his music and personal recollections of America's struggle for Civil Rights with all of the children.

An additional controversy erupted when Pete asked the kids from all the fourth grade classes to join him at a local Baptist Church for Martin Luther King Day and the room twelve kids objected that they were the only ones who were well rehearsed. To placate them, Dan set up a program the night before at a local cultural center where they would be the only kids to sing. But several children and parents from the other classes showed up, and a firestorm of criticism including complaints to schools erupted when the impromptu arrivals were not included in the evening program.

The children from room twelve were eventually asked to stop singing in the hallways to avoid disturbing students in other classrooms. One of their best original songs, "We Sing Out (so our voices can be heard)," was written in response and is included on the forthcoming CD, which captures the spirit of two glorious years of an unlikely curriculum that ended up reaching well beyond the walls and hours of

room twelve and out into the community, David said.

"Though the program may have ended 'The Kids from Room 12,' now renamed 'The Rivertown Kids,' will always have something to be proud of," he added. "They have performed with the likes of Pete Seeger, Odetta, Richie Havens, Dave Amram and Jeff Tweedy of Wilco, and at many festivals and events, including a community celebration for the birthday of Martin Luther King and the inauguration of Barack Obama. And the lessons they learned about personal empowerment and activism will stay with them throughout their lives." 



BE A *PIO!* VOLUNTEER

Our wonderful little magazine is the result of a lot of volunteer effort from our regular staff. There are times when we'd like to have help with some smaller pieces or a one-time project. For example, could you

- ◆ Keyboard an article from hard copy and send us the computer file?
- ◆ Help to think up themes for *PIO!* and suggest good people to write feature articles about them?
- ◆ Solicit children's art to go with an article or theme?
- ◆ Keyboard a transcript from a taped interview?
- ◆ Coordinate a special project such as compiling a resource list on a particular topic?

We'd like to have a list of volunteers we could call on for such things, and if you'd be willing to be on that list, get in touch with the CMN office (see inside front cover for contact information). Let us know what skills you can contribute. Thanks!

Spread the Word About CMN

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



To order a supply of membership brochures to distribute, contact Ellen Greist at 203/248-4727 or vger42@aol.com



Recent changes to the membership fees and categories made the brochure membership form insert obsolete. If you already have a supply of brochures, please contact the CMN office about updated inserts: 847/673-2243 or office@cmnonline.org



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



SONG FOR GRANDPARENTS

Words and Music by Faith Funk
©2007 Faith Funk (SOCAN)

Faith says a favorite pastime of her toddler son is climbing on a kitchen chair to look at fridge pictures. One day, she was pointing out "Grandma and Grandpa," "Oma and Opa" in German, and the inspiration for this song was planted. "Song for Grandparents" includes names from her own family and community, but the names could easily be changed to fit with your group or Grandparents' Day celebration.

♩ = 85 *medium swing*

Intro:

B♭M7 C m7 D m7 C m7 B♭M7 C m7 F7 D7 G7



C m7 F7 B♭6

verse

E♭M7

F7/E♭

3



You are pat - ient, you are wise, there's a

D m7

G m7

C m

C m7

3

E♭M7

F7



spar - kle in your eyes. You are kind and un - der - stand - ing, and we love you. In your

E♭M7

3

F7/E♭

D m7

3

G m7

C m

C m7

3



calm, un - hur - ried way, you take the time to watch and play, you take the time to talk and list - en, and we

E♭M7 F7

B♭M7

C m7

D m7

C m7

B♭M7

D m7

3

C#-7



love you, Grand - ma and Grand - pa, O - ma and O - pa, O - ba and O - ji, A - bue - la, A

18

C m7

F7

B♭M7

C m7

D m7

C m7

B♭M7

C m7

F7

3



bue - lo, Ba - ba and Dyi - do, Nai - Nai and Ye Ye, Vo Vo, A - vo, Ba - bush - ka, De

1 B♭M7

2 B♭M7

B♭7

E♭M7

F7/E♭



dush - ka. For your gya - pa There are so ma - ny dif - f'rent plac - es so ma - ny

Song for Grandparents

continued from previous page

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of five staves of music. Chord symbols are placed above the staff at various intervals. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score includes triplets and slurs. The final staff ends with a double bar line.

lan - gua - ges and fac - es and so ma - ny ways to say how much we love you. To-day we
sing it with a song and we hope you'll sing a - long and re - mem - ber, in our hearts there is a
place for Grand - ma and Grand - pa Non - na and Non - no
Sav - ta and Sa - ba, Kok - wa and Tsu - tspa Mor - mor and Mor - far Mam - gu and Tad - gu
Grand - ma and Grand - pa, we love you! Grand - ma and Grand - pa, we love you!

You are patient, you are wise,
There's a sparkle in your eyes.
You are kind and understanding and we love you.
In your calm, unhurried way,
You take the time to watch and play,
You take the time to talk and listen, and we love you.

Grandma and Grandpa, Oma and Opa,
Oba and Oji, Abuela, Abuelo,
Baba and Dyido, Nai Nai and Ye Ye,
Vo Vo, Avo, Babushka, Dedushka.

For your kisses and your hugs,
For the love you share with us,
For the way you've taken care of us, we thank you.
For the stories that you tell
And the food you make so well,
For your constant generosity, we thank you,

Grandma and Grandpa, Grandmere and Grandpere,
Lola and Lolo, Halmoni, Halaboji,
Nani and Nanna, Beppe and Pake,
Gido and Tata, Nagyanya, Nagyapa

There are so many different places,
So many languages and faces
And so many ways to say how much we love you.
Today we sing it with a song
And we hope you'll sing along
And remember, in our hearts, there is a place for...

Grandma and Grandpa, Nonna and Nonno,
Savta and Saba, Kokwa and Tsutspa,
Mormor and Morfar, Mamga and Tadgu
Grandma and Grandpa, we love you!
Grandma and Grandpa, we love you!

The 2010 National Conference in Northern California

Mark your calendars for October 8–10! The 2010 National Conference will be held in northern California at the beautifully landscaped Presentation Center (www.presentationcenter.org) in Los Gatos. The center is located on sixty-seven acres among the coastal redwoods of the Santa Cruz Mountains, just twenty minutes from the San Jose airport, forty-five minutes from the San Francisco airport, and a very well-marked ten-minute drive off the freeway.

Liz Hannan and her conference committees are working on some exciting programming, sure to pleasantly surprise us all. The Magic Penny Committee is developing a special program to honor Ruthie Buell, known to most CMNers as “Uncle Ruthie,” for her pioneering and long-standing work as teacher, artist and radio host.

The Workshop Committee is putting together an interesting and varied selection of workshops and song swaps. We hope to have a teacher institute in place for this year’s conference.

The conference keynote address will be given by the renowned songwriter, singer, educator and humorist, Peter Alsop. Mr. Alsop has crafted a unique expertise in the therapeutic use of song by combining his considerable music skills in composition and performance with his education in teaching and psychology.

Our conference meeting rooms and most guest rooms are all located in one building. Facilities include a twenty-four-hour coffee room with guest refrigerator and the Fireplace Lounge, which offers ping pong and foosball tables along with board games and puzzles guests can check out. Our dining room is nearby in the “green” straw bale Welcome Center that has a “living” roof.

Other on-site amenities include a grass labyrinth, hiking trails, and a basketball court. Guests can request staff-driven electric golf carts to transport them around the facility and property. Hiking passes are available to the Mid-Peninsula Open Space Preserve (60,000 acres of green space in twenty-six preserves throughout the Bay area).

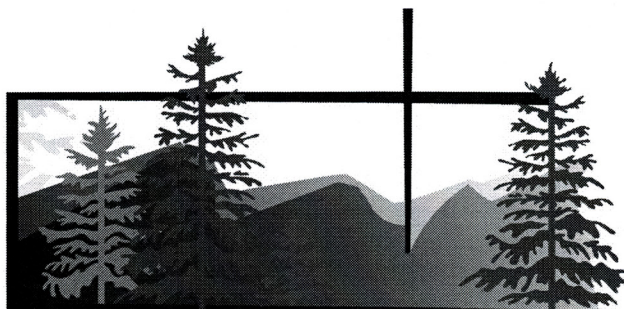
The Presentation Center has a commitment to a sustainable future to preserve the earth for future generations. It follows many earth-friendly practices including: straw bale construction and green building practices, organic gardening to grow seasonal produce for the dining room, recycling programs, composting kitchen wastes, water and energy conservation, using electric vehicles, and responsible recycling of electronics and technology by-products.

Los Gatos features many historic and natural attractions including the Art Museum of Los Gatos, the Billy Jones Wildcat Railroad—a real 1905 one-third-scale steam engine that takes passengers through the scenic Santa Clara valley, the twenty-four-horse carousel built for the 1915 San Francisco Exposition, the History Museum of Los Gatos, the 960-acre Lexington Reservoir County Park, the fifty-acre Los Gatos Historic Commercial District, the Los Gatos Mountain Trails complex running from downtown into the outlying hills, and

great fishing at Vasona County Park. Also not far away are the Big Basin Redwoods State Park and the Santa Cruz beach on the Pacific Ocean. The beach features an old-fashioned boardwalk and a roller coaster.

If you would like to help out in any way large or small, or just want more information, please contact Liz Hannan at 650/618-0230 or lizhannan3@yahoo.com.

Come enjoy an inspiring musical weekend in the hills of northern California this October—and bring a friend. Hope to see you there! 



Presentation Center



The Children's Music Network 20th Annual National Conference

A gathering for people who celebrate the positive
power of music in children's lives

When: October 8-10, 2010

Where: Presentation Center

19480 Bear Creek Road, Los Gatos, California

Magic Penny Award presented to **Ruthie Buell (Uncle Ruthie)**
inspiring teacher, artist, radio broadcaster,
to honor her lifetime contribution to children's music

Keynote presentation by **Peter Alsop**
singer, songwriter, educator, humorist

Workshops, Song Swaps, Discussion Panels, & Master Classes

with a wide range of songs, topics, & techniques for
working with all age groups. For a full list, see the CMN
Web site, www.cmnonline.org.

Registration Information

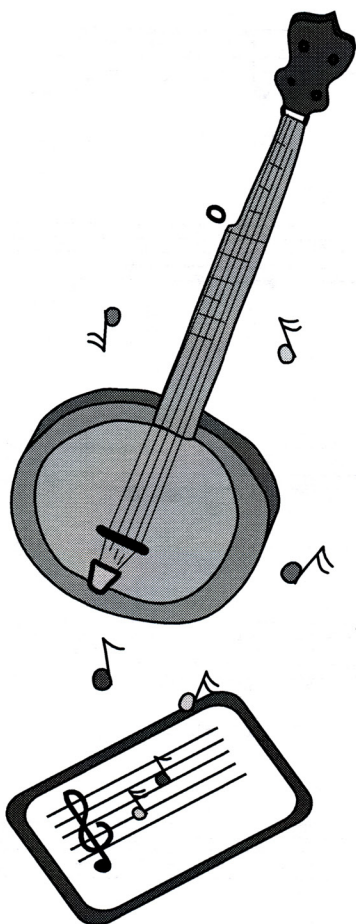
The Children's Music Network

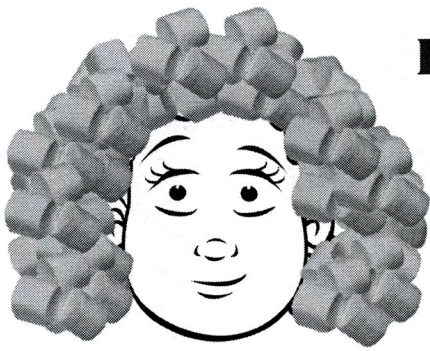
Phone & Fax 847/673-2243 office@cmnonline.org

Local area contact: Liz Hannan 650/342-1759

Register by **August 1** to guarantee space
and best prices.

Limited scholarships available; contact
the CMN office.





IF MY HAIR WAS LIKE MARSHMALLOW

Words and Music by Janet Sclaroff and a songwriting workshop
©2000 Janet Sclaroff

Janet says that this song was created in a songwriting workshop with a kindergarten class where she gave out marshmallows and asked the kids to yell out words or thoughts that they had. When she plays it in performance, she instructs the audience to yell out "Cause you've got marshmallow in your hair!" after she sings "Why do you stare?" in the chorus.

fast D7 Verse G7

If my hair _____ was like marsh - mal - low it would _____ stick to my head.

D7 A7

_____ It would stick to my chair, _____ it would stick on my bed.

D7 G7

_____ If my hair _____ was like marsh _____ mal - low, it would _____ stick on my clothes.

D7 A7

_____ It would stick ev' - ry - where, _____ it would stick on my nose.

Chorus G7 D7

_____ Ooh _____ moosh - y goosh - y, ooh _____ moosh - y goosh - y, ooh _____ stick - y ick - y. Ooh

D7 G7

_____ stick - y ick - y. Ooh _____ moosh - y goosh - y why _____ do you stare?

A7

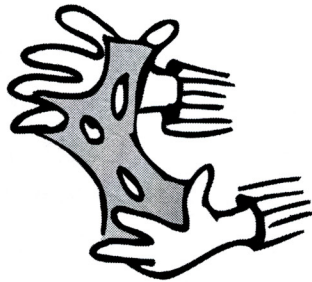
'Cause you've got marsh - mal - low in your hair!

If My Hair Was Like Marshmallow

➡continued from previous page

Verse 1:

If my hair was like marshmallow,
It would stick to my head.
It would stick to my chair,
It would stick on my bed.
If my hair was like marshmallow,
It would stick on my clothes.
It would stick everywhere,
It would stick on my nose.



Chorus:

Ooh mooshy gooshy, (2x)
Ooh sticky icky, (2x)
Ooh mooshy gooshy, why do you stare?
(low voice) 'Cause you've got marshmallow in your hair!

Verse 2:

If my hair was like marshmallow,
I could make a s'more.
I could hang out at campfires,
I could play tug of war.
If my hair was like marshmallow,
Oh I'd know the score.
'Cause I could live in the candy aisle of the grocery store.

Chorus:

Instrumental interlude: (chords)

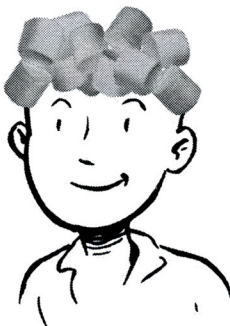
D7////////G7////////D7////////A7////////
D7////////G7////////D7////////A7////////D7///

Chorus:

Verse 3:

If my hair was like marshmallow,
I could hide in the snow.
I could make a hair igloo
For when the winds blow.
If my hair was like marshmallow,
I could float in the clouds.
And could make giant pictures of all of the crowds.

Chorus



CMN Needs a New Treasurer

CMN is looking for a member who can serve as our Treasurer. This is a volunteer position that remains separate from serving on the Board of Directors. Ideally, we are looking for someone who has some experience with bookkeeping and/or working with the budgeting system of a non-profit organization. The Treasurer works closely with both the National Coordinator and Bookkeeper and is responsible for such things as: Facilitating the board's budget work in meetings, reviewing periodic statements from the bookkeeper, signing and mailing out checks prepared by the bookkeeper and overseeing other general maintenance tasks involving CMN's bank accounts.

If you are interested in getting further information about this position or if you or someone you know (the Treasurer does not have to be a current CMN member) is interested in volunteering for this position, please contact the office at office@cmnonline.org

Pass It On! is looking for a new Songs Editor!

This is a volunteer position for *PIO!* that entails soliciting songs from our membership to share with our membership, and then transcribing the songs with Finale. If you are

interested, please contact

Joanie Calem at jcalem@columbus.rr.com



New Sounds

compiled by Mara Beckerman

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.



ANNA E KRAVIS

Son Los Colores De Mi Mundo: English-Spanish Songs for Early Learning Fun

Anna E. Kravis' newest CD is a sing-along, dance-along, learn-along collection of Latin American traditional children's songs, along with some colorful originals by Anna, Greta Pedersen, and Gil Raldiris. The feel of Latin music is present in the instrumental arrangements that accompany Anna's voice. Dance along to such favorites as the traditional "La Cucaracha" and "Mi Granja", and then do some serious movin' to Ritchie Valen's "La Bamba". Anna's title song, "Son Los Colores De Mi Mundo" is a nice introduction to learning the Spanish names of colors. Celebrate "Cinco De Mayo" with a song of the same title by another CMN member, Greta Pedersen. The CD includes thirteen songs in all with additional tracks preceding many of the songs in which Anna gives some information about the song. For those who use karaoke, rejoice! The second half of the CD is karaoke to all the songs. Lyrics are available on Anna's website.

CDs are \$15 (plus \$3 s+h for first CD; plus \$1 for each add'l CD) and are available from Anna E. Kravis at P.O. Box 1449, Melville, NY 11747 (include title of CD and your phone number); or from www.cdbaby.com/kravis3; or www.annaekravis.com.

MATT LOOSIGIAN

Hungry for the Sun

Hungry for the Sun, the debut album by eco troubadour, Matt

Loosigian, will green your ears and mind with a solid base of rock tunes ranging in style from blues to reggae, as well as several energetic, acoustic gems. Kids won't want to stop singing along, and adults will enjoy the musicality through many, many listens. This educational, fun collection will get kids and adults excited about taking steps to be good stewards of this earth we share. Learn about storm drains draining litter and pollution to our streams, compact fluorescent light bulbs, recycling, and how to be an "Energy Detective" to save electricity. The CD includes a fun re-write of the classic folk tune, "The Fox," and an island/ragtime cover of Bill Oliver's ever popular, "Habitat." Make sure to get up so you can 'get down' and 'wiggle, wiggle, wiggle' for the "Earthworm Dance!" This CD is aimed at children aged two to eleven and their families.

CDs are \$15.00 and can be purchased by emailing Matt at info@earthjams.com; or at his website www.earthjams.com; or at www.cdbaby.com/cd/mattloosigian.

ALLEYOOP (AKA AL HIRSCH)

Singin' American Legends, Vol. 2

Alleyoop is an educator, storyteller, and performer with a particular interest in history, as demonstrated in this collection of 20 original and historical ballads. It is nice to have so many of these well known true, as well as tall-tale, personalities and events on one CD: Lewis and Clark, Harriet Tubman, River Boat Annie and

John Henry. Also included are traditional songs such as "Froggy Went Courtin'," "Old Dan Tucker," and "There Was an Old Lady." For Halloween make sure you listen to "Boogie Woman," "Ghost of John," and "Skin & Bones" (with its surprise ending!). This CD will work especially well for individuals and classrooms studying these historical characters, tall tales or folk music in general.

CDs are \$10 (plus \$2 s+h) from Alleyoop at 2853 21st Ave. W, Seattle, WA 98199; or from his website www.alleyoop.us; or at www.cdbaby.com/cd/alleyoop3.

LAURA DOHERTY

Kids In The City

Kids in the City is a charming CD that transforms the cityscape into a jaunty, jubilant playground. Laura's warm, velvety vocals are as sweet as a sunny spring day in Chicago. Come experience life in a big city as seen through the eyes of a child, beginning with a perfectly titled song: "I SPY." Then continue your visit with songs that get you "Rockin' at the Zoo," visiting the "Farmers Market," eating a delicious "Hot Dog" (Chicago style of course), and traveling on an "Elevator Escalator" and on an "El Train." "Wheels in the City" is a fun rhythmic experience of how all the different kinds of transportation in a city could sound intertwined. You will also find family-friendly covers of "Raindrops Keep Falling on My Head" and of "Sweet Home Chicago" in which the great blues standard cleverly intertwines with the equally famous ABC Song! A lovely acoustic recording that includes guitar, mandolin, banjo, ukulele and more, it is guaranteed to leave you with a grin on your face and your foot tapping. Lyrics are available on Laura's website. Especially appropriate for early childhood classrooms.

CDs are \$13.99 and are available at Laura's website www.lauradohertymusic.com; or www.cdbaby.com/cd/ldoherty; or www.pokeypup.com; or iTunes.

LIZ BUCHANAN

Singing All The Way Home

Liz Buchanan's latest CD, *Singing All the Way Home*, contains eighteen great songs, mostly original and many highlighting the theme of home. The album opens with a multicultural "Hello" and then puts a sparkling new twist on the traditional "This Little Piggy" rhyme (which can be acted out or done as a finger play or puppet show). What follows is a rollicking line-up of tunes in a variety of styles, from sweet folk melodies to old-fashioned rock and roll. Liz also includes songs that help build important early literacy skills such as rhyming, alliteration, clapping syllables, recognizing opposites, sequencing and building narratives. These songs are easily adaptable for the classroom, including Liz's new take on the traditional "Dr. Knickerbocker," to which children get to add their own rhyming lines. You won't want to miss that bluesy "Big Bad Wolf," accompanied by a wailing harmonica! At long last, Liz has also recorded another classroom favorite, "If I Were a Butterfly," which is fun for fluttering about and cuddling up in the shape of a chrysalis. Don't miss the bevy of awesome instrumental work, including Eric Kilburn's guitar and banjolin, along with Billy Novick's sweet jazz clarinet on "Dinosaur Valentine" and sax on "The Hand-Clapping Rap." Perfect for ages infant through eight, this CD will keep you *Singing All the Way Home*! Check out Liz's website for literacy tips for teachers and parents as well.


CDs are \$15 and can be ordered from Liz's web page, www.antelopedance.com (mention Pass It On! and get free shipping); or at www.cdbaby.com/cd/LizBuchanan.

Other Resources

PETE SEEGER

Where Have All the Flowers Gone: A Singalong Memoir

In this newly revised and expanded third edition that includes more than 200 songs, Pete Seeger comments on many things from songwriting to politics, creating a musical autobiography supported by stories, anecdotes, photos and drawings. From the 1940s, when Seeger began playing with Woody Guthrie and Lead Belly, through his fifty-plus years of activism, he has held the belief that everyone should be able to participate in making music. This book is a celebration of that spirit and a thoughtful examination of a life well lived. A data-CD with 267 MP3 song samples accompanies this fully indexed edition.

Paperback cover \$24.95 (plus s+h); complete ordering information at www.singout.org. 



Regional Reports

compiled by Leslie Zak

In addition to the reports found here, you may find more recently updated information about regional activities on the CMN Web site (www.cmn.online.org).



CANADA

There is no news to report from this region.

GREAT LAKES

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Great Lakes is in the throes of planning to host a regional conference on the third weekend in June in Columbus, Ohio. We will also be performing a CMN family concert on the solar-powered stage at the Columbus Community Festival (Comfest), on Saturday or Sunday of that weekend. Comfest is the longest-running community festival in the country, totally run and staffed by volunteers, with no corporate sponsors. Annually and consistently, Comfest is voted the Best Festival in Columbus. CMNers from any region will be welcome to join in the fun. Regional Co-reps Lisa Heintz and Leslie Zak are working on logistics, housing and other suitable spaces, and also looking for

continued on next page ➡

Regional Reports

➤continued from previous page

volunteers. Check the CMN website for details as they solidify.

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The Mid-Atlantic Region had two events planned for April. 1) April 10th was the tentative date for a Saturday evening Song writing critique workshop with the Philadelphia Area Songwriters Alliance (PASA), at the home of Janet Sclaroff in Cherry Hill, NJ. 2) April 25th was the date for a Sunday CMN Potluck, song swap, and paper crane-making party at the home of David and Jenny Heitler-Klevans in Cheltenham, Pennsylvania. Susan Reier showed the group how to make paper cranes, the traditional Japanese peace emblem and her fundraising idea for CMN. We ate, sang, and shared songs and stories. Plans for a CMN fundraising concert were also being laid for the summer or fall. For more information contact Jenny Heitler-Klevans at jenny2kind@comcast.net

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CMN Midwest had a terrific turnout

for its January 10th Winter Song-swap. Hosted by Brigid Finucane, there were more than enough songs and chocolates for everyone. People came from far (Wisconsin) and near (Chicago) to share songs with a winter theme, and we are proud to report that CMN has added three new members! Midwest Reps Brigid and Susan Salidor are planning a regional gathering for the spring. In other news, CMN was represented by Anna Stange, Candy Heitner and Brigid Finucane at the Teachers for Social Curriculum Fair in Chicago, held at Orozco Elementary School. Anna writes: "...and beyond the issues commonly associated with Social Justice, they were reaching out for MUSIC resources for themselves as classroom teachers, as concerned parents looking for resources for their schools, and as music educators looking for support and additional music resources. Over and over, people told me about how important music is for children's well-being, development and as a way to really reach children, as though I needed convincing. ...We talked to well over a hundred people. Thank you to the CMN members who gave permission to copy and pass out their songs: They were a BiG hit." The teachers for Social Justice website is www.teachersforjustice.org. Our annual CMN Gathering and Mini-Conference was scheduled for Sunday, May 23rd from 12:00-5:30 at Lakeview Family Center in Chicago. Events included a potluck lunch, songswap, and three workshops organized by reps Brigid Finucane and Susan Salidor.

NEW ENGLAND

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Everybody is still buzzing from our fantastic New England Regional Conference held at Lesley University, with the wonderful Ruth Pelham as our keynote speaker, inspiring all in attendance. Longtime, recent, and brand new members enjoyed workshops, the Round Robin song swap (which timed out perfectly!), and Betsy Zahniser's coffee and tea and the pot-lucked baked goods. At time of writing we were also looking forward to CMN's Round Robin at the annual New England Folk Festival Association's April event. Plans are in the works for hosting CMN's national conference 2011 in beautiful New England. Please contact co-chairs for the event Sammie Haynes (sammiekids@aol.com) or Fran Friedman (franfriedman@comcast.net) for more information or if you're interested in helping out with the event. Please watch for our monthly e-letters and check the website for updates! If you have any noteworthy info you'd like to share with the region, please do let us know! Thanks so much and enjoy the warm weather!

NEW YORK METRO

Beth and Scott Bierko
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The New York Metro region held a wonderful event on January 18th to celebrate Dr. Martin Luther King, Jr Day. Gathering in Sue Ribaud's beautiful music classroom at the Little Red Schoolhouse and Elisabeth Irwin High School in Greenwich Village in New York City, twenty five of us came to share songs about Dr. King, the civil rights movement, and peace and social justice. Interspersed among introductions of each attendee and discussions of King's legacy, we shared quotes from Dr. King, which, commented CMN member Frank Squillante, "brought a deeper impact to the day." It was a rich mix of long-time New York

members and many other folks who were brand new to the CMN experience, getting their first opportunity to discover this amazing network. Barbara Girt, who joined us from New Jersey, was the lucky winner of our door prize, Stuart Stott's great new book, *We Shall Overcome: A Song That Changed the World*. After a short break and some snacks, Scott Bierko enlisted attendees to sign up for regional committee work to assist in planning future gatherings in New Jersey, Long Island and Westchester. So, more fun to come, stay tuned. To get involved, you can contact Beth or Scott Bierko. Finally, many members were planning to attend Kindiefest from April 30-May 2 in Brooklyn, NY, another annual industry event for children and family entertainers. With CMN members Suni Paz and Bill Harley as featured panelists, it offered a great opportunity to network with other CMNers, reach out to other artists about CMN and learn from other musicians and children's music professionals.

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There is no news to report from this region.

SOUTHEAST

There is no news to report from this region.

NORTHERN CALIFORNIA


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On February 19, Patricia Shih came to our regional gathering in SF to present a workshop on performing. First we gathered around a big table to enjoy our potluck supper, family-style. Afterwards we turned to Patricia. She brought no list of wisdom to impart. Instead, she put her hand to her heart, extended a gentle hand and said, "What is it I can give to you?" It was like we were sitting in her living room while she joined us in an evening of exchange. She did share wisdom and experience but also delighted in our questions, ideas and stories. Many of us knew no one. Some of us knew a few. One or two knew most. All of us became a family with the knowing of the spirit through

our music. Next came a lively song swap of "Songs That Matter." Nancy Schimmel, just a few days shy of her 75th, brought a birthday cake to share, which elicited a birthday song swap. Thanks to Liz Hannan and Judy Bayse for organizing the gathering. As you know, Liz is also chair for the 2010 National Conference, and recruited more volunteers on the spot. But there are still plenty of opportunities to help out! Dale Allen Boland was elected the new co-rep for Northern California. Judy Bayse continues as co-rep.

SOUTHERN CALIFORNIA

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When we submitted this report we were busily preparing for our regional gathering & conference, scheduled for the end of April. From that time on our engines will be on full steam ahead for the National Conference and Gathering in Los Gatos, the weekend of October 10th. 

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ON AND ON

Words and Music by Kari Thomas Kovick
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Kari says she wrote this song when she was creating a fundraising CD for two little boys in her community who were diagnosed with brain cancer. Children from her community classes were learning and recording songs with her to support the families of these two boys. Unexpectedly, in the middle of the project, one of the boys completed his process with this disease, and died at age three and a half. Kari was devastated and didn't know how to talk to her children about it. Kari felt that the song "On and On" came to her as a gift at a time when she least expected her creativity to appear. The sign language for the words "life" and "death" and "forever" and "always" are very beautiful, and fit the song perfectly. It might be hard to find songs about death that are simple enough to share with children. Kari hopes that this one can be helpful as it's really about life, as we all must live it. As in the verses below, the song can be adapted for various age groups.

A cappella ♩ = 120 ♩ = ♩³ ♩



1. Life comes up, and life lays low; and all the time be-tween is when ____ we grow. ____ And

1, 2, 3, 4, 5, 6, 7.

8. Final tag:



as we grow, ____ this ____ we know; ____ it all goes on and on. ____

And the



world goes on and on, ____ and love goes on and on, ____ and it all goes on and on. ____

Life comes up, and life lays low,
And all the time between is when we grow.
And as we grow, this we know
It all goes on and on.

A bunny's life starts and a bunny's life stops
And all the time between is when they hop
And as they hop, this they know,
It all goes on and on.

(Verses about pets):

Our doggies come up, our doggies lay low, etc.
And cats come up, and cats lay low, etc.

And grass comes up, and grass lays low,
And all the time between is when it grows.
And as it grows, this we know
It all goes on and on.

Well everything's born, and all things die,
And sometimes when they do we cry and cry
But as we cry, this we know
It all goes on and on
And the world goes on and on,
And love goes on and on,
And it all goes on and on.

(And for adults these verses are nice):

Good times come and good times go, etc.
Bad times come, etc.

Trees come up, and trees lay low,
And all the time between is when they grow.
And as they grow, this we know
It all goes on and on.

(Comic verse):

Mosquito eggs hatch, mosquitoes get squished!
And all the time between is when we itch
And as we itch, this we know,
It all goes on and on.

Some lives are short, some lives are long
But all the time we live, we sing this song
And as we sing, this we know
It all goes on and on
And the world goes on and on,
And love goes on and on,
And it all goes on and on.

Well bird eggs hatch, and old birds die,
And all the time between is when they fly.
And as they fly, this they know
It all goes on and on

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...
- ✓ in some way relate to CMN's mission...
- ✓ be clear, concise, and reasonably well written...

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 2010 issue:

Except for regional reports, all materials must be submitted by **July 15, 2010**

Deadline for Winter/Spring 2011 issue:

Oct 15, 2010

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

Hassaun Ali Jones-Bey
P.O. Box 1002
Alameda, CA 94501
music@boundless
gratitude.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 and owners 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
pjswift@sbcglobal.net

CALL FOR NEW RELEASES!

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

Mara Beckerman
P.O. Box 1092
Cupertino, CA 95015-1092
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Please include date of release in description.

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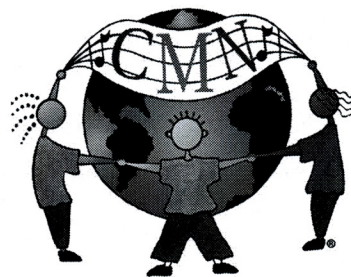
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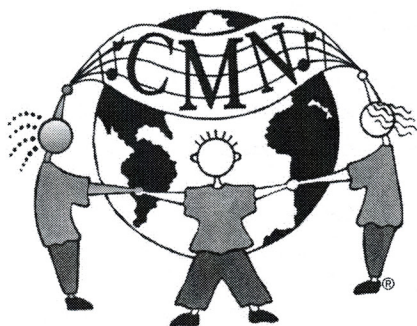
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CALL FOR LETTERS TO THE EDITOR! Letters to the Editor may be sent to:

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P.O. Box 1002
Alameda, CA 94501
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gratitude.com

Submission via e-mail is preferred.



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