
PASS IT ON![®]

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

ISSUE # 70/#71

Winter/Spring 2012



**Wigglers,
Strummers
and
Hop High
Ladies**

**Children's
Programs
at the
Old Town
School of
Folk Music**

Inside...

- 10 Tips for a Great Party ■ D.C. Chorus Sings A-Z ■
 - Pro Song Melodies ■ Chewing on Possibilities ■ A Note in Search
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About The Children's Music Network

The Children's Music Network celebrates the positive power of music in the lives of children by sharing songs, exchanging ideas and creating community.

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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Photo courtesy of the Old Town School of Folk Music, where yoga, dance, and visual arts classes are available in addition to music. This class is being led by Jessica Goldsmith Andreadis.

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Wiggle and Strum to "Hop High Ladies"

Children's Programs at the Old Town School of Folk Music

An interview conducted by Anna Stange

Founded in 1957, the Old Town School of Folk Music provides broad access for people of all ages to more than 700 accredited class offerings, private lessons, and workshops across a wide range of artistic genres: music, dance, theater, and visual arts. An early childhood music program, Wiggleworms, was added to this mix in 1985. It now serves weekly more than 2,000 infants, toddlers, and preschoolers, and their parents, grandparents, and special caregivers at two Old Town School of Folk Music buildings in Chicago and through numerous suburban satellite locations. Throughout the school year, Old Town School of Folk Music faculty can also be found singing and dancing with a couple thousand elementary school children in seventeen public schools across the city. In 1998, the Old Town School of Folk Music, originally located in Chicago's Old Town neighborhood near the city's lakefront Lincoln Park, opened a second facility about four miles uptown from the original location in an area known as Lincoln Square. At the time of writing, the two central facilities included 425-seat and 150-seat concert halls, forty-seven classrooms, two music stores, a café, and a resource center. The Uptown facility was also being expanded to meet rapidly growing demand, with a public opening scheduled for early this year. Three Old Town School staff members spoke with *Pass It On!* about the popular children's programs: Erin Flynn, the Early Childhood Music Program manager and a teacher in the Wiggleworms program; Colby Maddox, the librarian and archivist for the Old Town School Resource Center, as well as mandolin and fiddle teacher; and Melissa Malenon, the program manager for education outreach.



Photo by Anna Stange.

The Old Town School of Folk Music has two locations in Chicago. This one is the Uptown-Lincoln Square location opened in 1998.



PIO!: What is it about the Old Town School that encourages participation and continues to grow these youth and children's music programs?

Colby: From the beginning, we were consciously providing something very different. When the school first started in 1957, this approach to music hadn't been exposed in an educational format. So people weren't able to just play together.

PIO!: You're talking about the folk tradition of learning from each other by listening, as opposed to the more formal and structured tradition of learning how to read music before you play your instrument?

Colby: Right. There was a kind of "missionary zeal" going on here from the beginning that has always carried through and been channeled into all of our programs. The outreach program is a good example. We don't have to do this. But it seems that there's a blank space out there, and that if we don't paint on it, no one else will. I think that was as true in 1957 as it is now.

PIO!: Do you think that method of teaching, in the folk art or oral tradition, is part of what makes the Old Town School's programs so successful and popular for children?

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It seems like a natural way of learning: by watching and mimicking and listening, just like you'd learn how to do anything in your life.

Colby: Yes, definitely. It offers all of the educational opportunities minus all of the formalisms that get in the way. And we are able to offer a variety of programs now because of the people we've attracted and the way we've expanded. Now we have people like Melissa, who can manage several people, and she doesn't have to be the expert on everything. She can bring a lot of minds to play in the Outreach Department.

Erin: The thing that I really connect to is that we're all making the music. It's not a performer-spectator relationship in our programs. The little ones, being kind of immersed in that experience, then grow into having these songs in their muscle and mental memories. Then they grow up to take fiddle or guitar here. We're really excited that they are learning these really special songs in Wiggleworms and will then play them later on guitar and fiddle. "Hop High Ladies" is one that comes to mind that we're all really loving and doing in Wiggleworms right now, and that I also hear them doing in the fiddle and guitar classes. We're learning it totally in that folk tradition you were talking about.

Colby: I did a fiddle class this summer for adults that was next door to a Wiggleworms class, and the teacher came over and asked, "what do we know together?" It was "Hop High Ladies." I had just taught it in my class. It's got words. And, well, that just came up. I don't even know if that's the reason everyone's teaching "Hop High Ladies." But that's how it works. A good song will go around in circulation for a bit and pass around until something else comes up. It's a continual re-discovery process.

PIO!: Right. One of the reasons I use folk music in the programs that I do is that



Photos are courtesy of the Old Town School of Folk Music.

Wiggle and Strum programs allow parents to take music lessons while bringing their preschool-aged children, who sometimes bring a ukulele to play during the lesson.

these are already-tested songs. They have already been proven to have value to both adults and children, in that they've been passed on.

Colby: And there's a lot out there too. It's not like you have just the top ten for that week.

Erin: [looking at a copy of PIO!] I see on the front here Ruth Crawford Seeger, whose collection of folk songs is like a Bible for me and many other teachers as well. We call upon that collection of songs and attach ourselves to songs that seem to...maybe it's a more abstract thing that we can't really describe other than to say the songs just feel like they go deep. They might also teach or play with something interesting musically but the language also feels a certain way...Maybe because it's been passed down... Maybe because of the history that's attached to it...I don't know.

PIO!: You can't explain it, but you can feel it?

Erin: Mm-hmm, yes. But the other thing I would say is that the definition of folk is broad, dynamic, and evolving, and that considering where our school is, we like to think that it's really special to Chicago and that it can reflect the diversity of Chicago. I know that all

the teachers in our Wiggleworms program try to keep their repertoire really rich, varied, and diverse, and they challenge themselves to sing songs that are unique to a culture or tradition. Our teachers also write a lot of songs. So I don't know if that contradicts your initial hypothesis [laughter] about the folk tradition. There's a lot of original music happening in our early childhood programs as well as rock and, well...

PIO!: In her *American Folk Songs for Children*, Ruth Crawford Seeger talks about that, actually. The process of generating new songs based on children's play is an important part of the folk tradition. So I don't think it's contradictory that your teachers are using original songs along with folk songs and popular music.

Erin: We also talk quite a bit about the Old Town School experience: what it means for a person to come into the building. How are they received? Where do they go? How are they progressed along their musical path and community? Some of the things that really stand out are the fact that it's noncompetitive [and] that students can choose their own direction, whether that means staying in one class for three years or jumping out of it after one session. We talk a lot about role migration, about how people can be involved in different ways: people can be students; people can be volunteers; people can come here as students and maybe then connect with several other students, form their own little band and become performers and songwriters and creators and show at first Friday or other community events or around the city. There's a lot of opportunity for that kind of self-definition and the ability to experience in different ways, and that extends to the staff too. Many of us are also teachers in addition to being administrators or performers. So there's an appreciation for the experience as a whole, of what it means to be part of an arts community and to appreciate everyone's contribution. That means a lot.

Specifically with regard to our children's programs, the facts that there are no auditions and that there are opportunities to take one type of class or art form in one session then change or continue along the path empower students to make those decisions. I think that really contributes to our children's programs. Specifically with the outreach programs, I can say in the public schools we work in, the students, along with their classroom teachers, choose what art form they want to study. We offer almost twenty different types of programs, everything from West African percussion to tap dance and harmonica. So the students are able to kind of choose what they want to study. And also within the course of study, we view each class/course/time period that the artist and the student are engaged in as its own unique creative process. They are creating a work right then and there on their own, and they can own it, and it is theirs. They are empowered with those tools. We do not view their musical process, whether it's in an outreach setting or here, as a sequential or hierarchical mode where you have to do level one, then you have to do level two and level three, and you have to get up to this certain point where you have an exam, or [believe that] only certain people are the musicians. We are all musicians.

Colby: It's a natural extension of what we've done for adults for years. It's what we're set up to do. When we started doing kids' programs, we were using adult group teachers to do it. So it wasn't much of a stretch for those folks to just switch over. For instance, Ralph Covert, a well-known children's musician now, started as just a songwriting and adult-guitar teacher. His comment was, "Well, leading a kids' group class is just like leading a half drunk barroom of people through a set."

PIO!: I've heard that. I'd rather have a group of kids than a half drunk barroom.

Colby: Philosophically, it's pretty

close, because we're saying music is for everyone, and not a lot of people are saying that in such a big way.

PIO!: Speaking of "a big way," I read that of the 6,600 people who come through the doors each week, 2,700 are children. Not just here in the Uptown location, but in Old Town also. Does that include the outreach programs?

Erin: I don't think it includes either of our outreach programs, because I have close to 400 Wiggleworms in an outreach program,

Melissa: I have about 2,200 children around the city participating in our outreach programs.

PIO!: So that's huge. A huge percentage of what you do is really working with children.

Erin: We're interested in the families too. The parents are part of the process. And we're always amazed that the kids' group program is always doing so well.

PIO!: Kids' group? Do you mean all the children's classes?

Erin: Uh huh, all the children's classes. I'm interested in the fact that the parents are making that choice, that they're not abandoning us. They're really valuing this in their lives, which I like.

PIO!: They make that commitment to spend that money and take the time.

Erin: And they are valuing it, and maybe for themselves, especially for Wiggleworms, they're also making music. And maybe there's some healing that happens from their own childhood.

PIO!: Before we go any further: not everyone is going to be familiar with what Wiggleworms is. That sounds like a bunch of wiggly children.

Erin: And that's what it is. [laughter]

PIO!: Could you talk a little about the Wiggleworms programs and the Wiggle Grads, and the family strumming.

Erin: Wiggleworms is our early childhood, child-with-grown-up

class. We start when the children are newborn with a little class called Lullabies. Then when they turn six months, we break it (Wiggleworms) down into age groups: six to twelve months; twelve to twenty-four months; and two to three years. We also have sibling Wiggleworms, which can be taken as a family unit. Or you can take Spanish Wiggleworms, or French Wiggleworms. Wiggle Grads is our preschool program for three- and four-year-olds. Everything under the umbrella of Wiggleworms requires that children come with a participating grown-up.

The Wiggle and Strum is really a new endeavor. It was our response to parents who said either "I have a dusty guitar in the closet" or "I always wanted to learn to play an instrument," but who felt they were putting it off until a later time in life, until things had settled down for them as parents. So we thought of a class where they could just bring the kids, so they wouldn't have to put it off.

PIO!: So they don't need a babysitter.

Erin: That and the kids get to see their parents learn. They watch that learning process and the parent becomes the child's first teacher. It's just another piece of valuing music, and that is really what is happening in Wiggle and Strum. We also have two-year-olds that come with their little ukuleles and kind of follow along as well, and so—it's an amazing, amazing program.

PIO!: Why is Wiggleworms so popular?

Erin: Robert Tenges, our director of education, said something really neat. We were at a conference last week for community arts education and he said that families think of it and know of it as a rite of passage, which I think is really special. I'm going to hold that idea close and think about it and see how we can

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help more families around all of Chicago feel that and go through that experience of a rite of passage. Of course, I think the teachers are what make it so special. We've got people who are really, totally, totally immersed and dedicated to making music with young children, with a true, true genuine love and authenticity.

PIO!: They're sincere?

Erin: Yes, and approaching children's music with that true love, and not for any other reason, and I guess...There could be some, perhaps other people, who enter the field of children's music and making music, for I don't know, various reasons...

PIO!: Just because they need a job?

Erin: Yes, well, they think it could be easy, or there's money in it, or whatever. But I know that our teachers are in it for that true give-and-take playful teaching-learning experience. Our teachers here are also all amazing musicians and artists who play guitar and maybe lots of other instruments as well. They are really fine, fine musicians and singers and that is what is so special about Wiggleworms. The quality of the music in the room is really very good.

PIO!: Erin, can you just talk a little bit about the move to this Uptown building in 1998, when you more than doubled your space, about how it had such a big impact on the children's programming?

Erin: One of the original visions was to have the Lincoln Park (Old Town) location have its main focus be on children and at this (Uptown location) it would be on expanding the adult programming. But I think we responded to the neighborhood. And it was like a circle, because then I think the neighborhood responded to us. There are so many young families here [Uptown], and then more young families moving to

this area because of the Old Town School of Folk Music. So it's becoming a culture...

PIO!: A hub!

Erin: Yes, a cultural institution for families, to be near. And then it became undeniable that we needed to have children's programming in both locations.

Colby: Having children's programming only at one location was not going to happen. *[laughter]*

PIO!: I was also interested in the outreach programs, because it seems that over the years that has really expanded too. So, I really want to talk to you, Melissa, about how you bring these programs to lots of people, to more people in Chicago who perhaps can't afford to pay these prices, because they're kind of pricey. Parents are really making a commitment when they sign up for a Wiggleworms class.

Melissa: Yes, there are a lot of challenges and barriers for young families with children's education, not just economic, though that is a huge barrier in many communities. But there are also geographic barriers. It may take someone forty-five minutes to drive here. With a young family, there may be one kid who needs to get to music class, another kid who needs to get to soccer, and another kid who's still at home with the babysitter, and then another kid with a dentist appointment or some combination of any of those factors. So we put a lot of effort into fundraising for our outreach programs so we can offer it to schools, because we partner with schools, at very minimal or no cost to them. We ask a token payment just to symbolize their commitment.

PIO!: So you're taking the outreach programs into the schools...

Erin: During the school day, yes.

PIO!: And what kind of programs are you taking to the schools?

Erin: Well, we take a nine-week program structure that meets once a week, basically like our classes here. The structure provides a re-

ally easy way for our teachers here to translate how they conceptualize a course into working off-site. Programs include Afro-Caribbean Dance, Jug Band, Kids' Yoga, Performance Poetry, Musical Theater Dance, and Music and Literature.

PIO!: And is this a response to a lack of music and arts in the schools nowadays? Or is there some other reason you are doing the outreach? Do you just go to schools or do you go to community centers?

Melissa: My programs focus on schools. I try, actually, to partner with schools that do not have their own music programs. The Old Town School has been doing outreach programs for twenty years, and even when the education climate was different, and there were more resources for arts in the schools, we still had our programs. I think it was something about the unique nature of the Old Town School programs that focused on a community building experience within the course, within the classroom, that kept up the demand, and now even more so that there so many fewer resources within the schools. Having a positive music experience that includes the classroom teacher and that is part of the larger school community, rather than just the once a week recorder lessons or something, makes it even more meaningful.

Melissa: In addition, the teaching artists are really empowered to design their program, like Erin was saying, in an authentic way, with a genuine love for the art form; with a genuine love of sharing, and particularly with children. And something in the outreach programs that we have a little bit more of than we have with the programs on-site is structure. We have a set way of designing a curriculum, which can apply to West African dance or harmonica, to guide each teacher in approaching a lesson plan and stating an overall goal for each course. It incorporates an easy way to assess programs, because if you can state clearly what you're going

to do and why or why not, it makes it pretty easy to figure out what is going on in your class and to make sure it is meaningful.

PIO!: So you have a standard way to structure the basic process of setting up a course, but not what the course content actually is or how the person is actually going to teach. You're talking about the assessment-evaluation of a course. Does it meet the standards?

Melissa: That's in a lot of our conversations here, deciding what curriculum standards are for us.

PIO!: I notice that you are accredited too.

Colby: Yes.

Melissa: I think that it's really important to have standards. Right in the front of my brochure, I talk about the CPS [Chicago Public Schools] and Illinois State Board of Education standards. A lot of these things that sound sort of overly formal, and rigid, and un-folky are actually really neat and important, and many of them make sense if you sit down and think about them.

Colby: Fortunately we get to look at those things and think about them. In a lot of formal education settings those are the things that are just handed down to you; they affect everything, and you're stuck with them. It is cool that we're able to pick them apart and we've been doing that off and on...I think you've been doing that a lot more in recent years, right?

Melissa: Yes, I think it's really important. It's really neat to be able to demonstrate and talk about what you've achieved. On the part of teaching artists and program staff, of course, but also for a student to be able to clearly say, "These are things that I hoped for and this is what I set out to learn," and kind of be able to explain their accomplishments and feel good about them. I think that's all part of what evaluation is and that it actually gets kind of a bad rap.

PIO!: Evaluation?



Programs for preschool children began at the Old Town School in 1985.

Melissa: Yes and "curriculum" and other education-speak words.

Colby: We are not afraid of them.

Melissa: No, we are not afraid. We are willing to engage. We are also willing to be creative and to use them to better ourselves rather than force ourselves into a box.

PIO!: That's a good way of looking at it. Those standards and evaluation forms are not "them" versus "us." They're actually tools you can use to make the process work better.

Melissa: They're part of our process.

PIO!: Colby, I find your resource room just fascinating.

Colby: It's just a collection that we've brought together over the years, since the '60s, with the hopes that we'd have a library someday. We did have a library at one point, but it was kind of shaky. Now we're in this new building and we have the space for the library and a good permanent presence. At the moment, we have professional archivists working for us to get our photo archive stuff in good professional order.

PIO!: Could you talk about your vision of this resource center for teachers, both for the staff at the school and for other teachers who may want to come in and use the resources, and what kind of resources you have available, and what is the value of keeping this old stuff. [laughter] Who needs vinyl records anymore?

Colby: Which is exactly what I heard from people every day when we opened the doors. It was about

1999–2000, and the Internet was getting a good kick in the pants by then, and they were realizing all the things they could do by just going on the Net and just checking this and checking that. This was even before YouTube. The Center was kind of getting a lot of "Really?"

PIO!: "We need to save that stuff?"

Colby: It had already almost been thrown out at one point. But that was prevented by my predecessors. Basically what we have here is a collection of books, recordings, and video that's related to the forms of vernacular and folk music we teach here, to the specific little things that we teach. Where it gets really fun is we have books are pretty much focused on roots music and vernacular music.

PIO!: I see some of the tags here: North American Roots, Celtic, Folk, Folklore, Folk Traditional, Folk Contemporary...

Colby: Yes, before and after 1960; World section broken down; Children is way at the end. It's a big section actually. There is a whole instructional book section full of books that teach how to play a specific instrument. These are mainly a function of the 1970s and the folk revival movement, and the post-folk revival movement when it was already settled in. When there were publishers that would publish instructional books on how to play everything. There are quite a lot of piano and violin books. But anything you can imagine, we try to have that kind of stuff around. It was already here when I showed up, but we've worked out a way to make the instructional book section separate in the cataloguing scheme.

And then the CDs: I don't remember how many CDs there are. All told, there are about 16,000 pieces that are catalogued, all the way down to song titles. So if you're looking for song titles, CDs, books, records, we've got 16,000 pieces.

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And the song titles are all broken out on those too. So if you want a song, just ask the volunteer to do a search, and within two minutes you'll be holding everything we've got.

PIO!: So you might get all the variations of a song, and maybe a recording of it, an audio, a video, see the music written out, and perhaps have some history about it in one of these books?

Colby: Yes. You'd be holding it; they'd pile it in your hand within two minutes. It's almost too much information. But we're hoping to get things on a more electronic basis. For instance, all our CDs are all ripped, but we don't have any way yet of serving the files back up to people. And we'd like to preserve more of the LPs. Large sections of those would be useful if they were ripped to files.

PIO!: So people would be able to access them more easily.

Colby: Yeah. That is our future, to develop a file delivery system that will make it possible as our simultaneous catalogue and delivery mechanism. Instead of going to a separate card catalogue to look



Elementary school children are also served through city-wide outreach programs.

something up, you're going to a screen, and saying, "I want to see this song," which allows you to see and hear everything we have. But at the moment, it works basically like a language lab for the teachers here. I have an acquisitions budget based entirely on the suggestions that the teachers and programmers give, and I try to solicit suggestions from each department as the year goes through.

PIO!: So when you say it's like a language lab, what do you mean by that?

Colby: It's not big enough. We're not trying to be everything. We're just trying to cover the main bases and what is most pertinent to what we're doing. We're not going to have the most exhaustive collection of Middle Eastern music, but we're going to have the four, five, or six picks from our teacher, what he or she thinks is just the stuff. For example, there's no such thing as a really good oud instruction manual, so I didn't buy one. I was told by the teacher, "Don't buy one; they all suck." [laughter]

But for the kids' stuff, a lot of it is activity books and books that will support teachers creating their own activities. And there's quite a bit of curriculum out there, and we buy it. If we can find it and we like it, we buy it.

PIO!: And so the teachers have access to that, and they can use that to keep their classes and programs fresh, basically?

Colby: Yes, and that's what we're here for: When you hit that place where you're just, "I'm tired of the same stuff."

Erin: And for our new teachers: it's a great orientation to immerse yourself in.

PIO!: And then, it's my understanding that you're available here at the resource center not just for your staff at the Old Town School, but that you encourage music teachers and...

Colby: Yes, we've had numerous

interactions with others, Chicago Public School teachers. There's something called the Snow City Arts: teachers who work in hospitals to develop activities for kids. I still get people from them doing research and putting activities together. We had this thing called...It was a music initiative that was like a Teach for America-type thing, but it was a music initiative. There was a corps of teachers here in Chicago, and they all came through.

PIO!: Like AmeriCorps?

Colby: Yes, MusicianCorps.

PIO!: And when did that happen?

Colby: Last year, the end of last year, they came through. They pulled a bunch of stuff, and I said why don't you just make piles? And I made them CDs of a bunch of LPs and stuff that they wanted.

We don't have a lot of stuff converted right now, but we do have the equipment to convert it. It's not hard for me to do, so if people are looking for something specific and can only find it on vinyl, I'll be glad to make it for them. If I can just set them aside and give myself a week or two then I can. Now that we've jumped into this space, we're just trying to grow as the school grows.

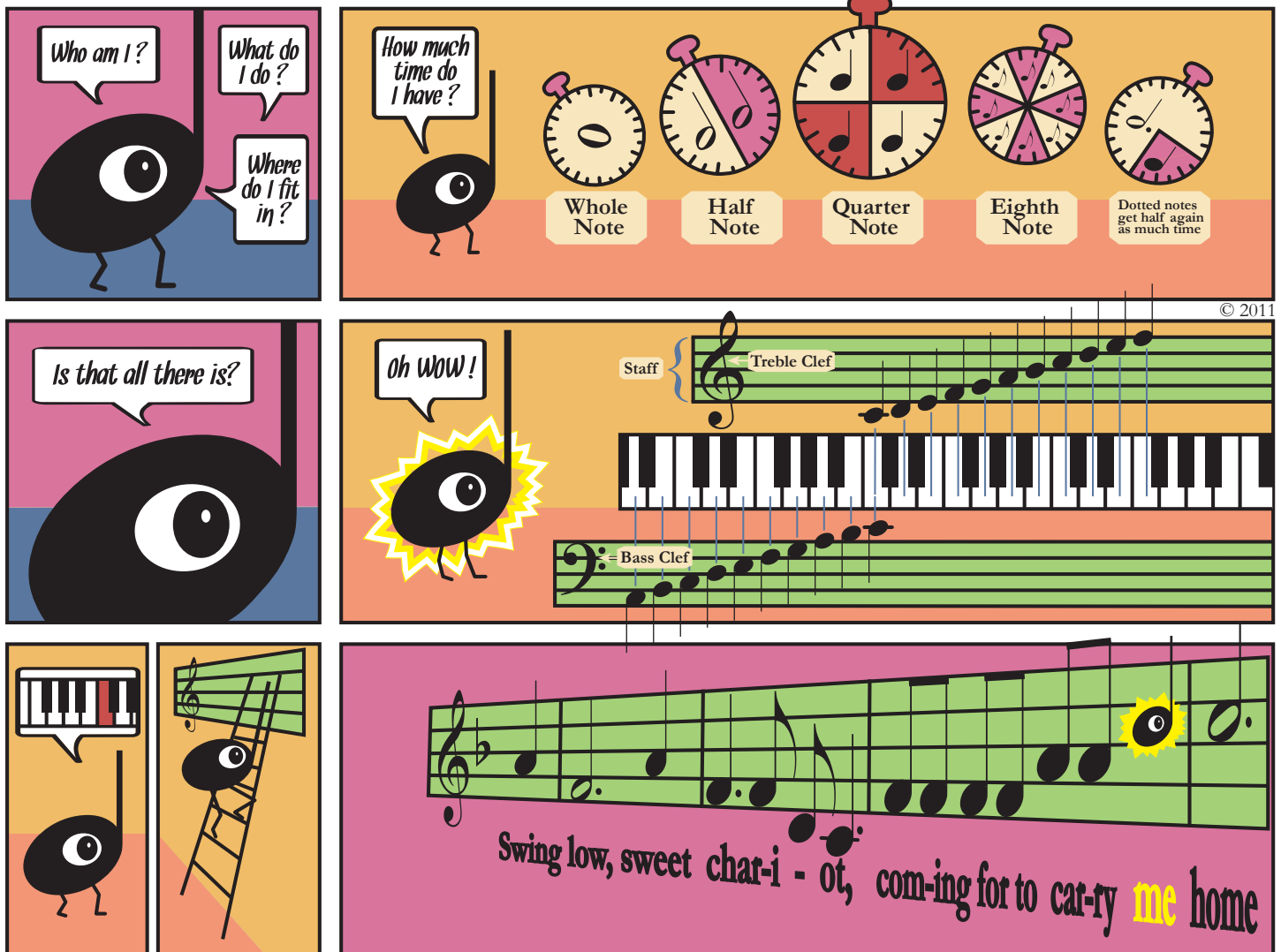
PIO!: Big jump!

Colby: Yeah, big jump, and I try to buy shelves that give us some extra room [laughter, while looking around at the crowded room]. The biggest goal here for me, in the education department here, is to get more to the teachers, to work more with the programmers and with teachers as curriculum gets developed. The drive is to develop curriculum, to respond to needs and to be around to put things into place to facilitate the whole process.

Chicago-based folksinger Anna Stange has made five recordings for children and families. 

A Note in Search of a Melody

by Nancy Ibsen



Nancy Ibsen has sung in choruses for years and has given voice lessons but is now focussing on painting and graphic arts. She and her mother, CMN member Nancy Schimmel, have cowritten a song, "Two Mozarts," about Mozart's sister.

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.

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



Tree House

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



Cold, dreary days before spring's arrival are the sweetest time to daydream about a leafy hideaway. Faith Funk writes, "In the summer of 2007, my husband built the tree house of my childhood dreams for our children. This cumulative song is great fun with actions, and it invites children to consider the internal resources they bring to a creative project."

Medium swing

Verse 1:

If you wan-na build a tree house, gon-na need tree, you're gon-na need some lum-ber, you're gon-na need a tape mea-sure. You're gon-na need a tree and some lum-ber and a tape mea-sure, and a few things more you won't find at the store:

Chorus:

(clap, clap) Im - ag - i - na - tion, to see the pos - si - bil - i - ties. You're gon-na need (clap, clap) in-spi-ra - tion - and a whole lot o' in - ge - nu - i - ty. If you wan-na build a

Verse 2:

2. tree house, you're gon-na need a square, you're gon-na need a pen-cil, you're gon-na need a saw. You're gon-na need a tree and some lum-ber and a tape mea-sure, a square and a pen-cil and a saw, and a few things more you won't find at the store:

D.S. al coda

Tree House

continued from previous page



coda B \flat 6 B \flat 7 B \flat 6 B \flat 7 E \flat 6

3. tree house, you're gon-na need a lev-el, you're gon-na need a ham-mer,

E \flat 7 B \flat 6 B \flat 7 F7

you're gon-na need some nails. You're gon-na need a tree and some lum-ber and a

E \flat 7 F7 E \flat 7 F7

tape mea-sure, a square and a pen-cil and a saw, a lev-el and a ham-mer and some

E \flat 7 B \flat 6 B \flat 7 *chorus* E \flat 7

nails, and a few things more you won't find at the store: (clap, clap) Im - ag - i - na -

B \flat 7 F7 B \flat 7

- tion to see the pos - si - bi - li - ties. You're gon - na need

E \flat 7 B \flat 7 F7 B \flat 6 *fine*

(clap, clap) in - spi-ra - tion and a whole lot o' in - ge-nu-i - ty.

1. If you wanna build a tree house,
You're gonna need a tree,
You're gonna need some lumber,
You're gonna need a tape measure.
You're gonna need a tree and some
lumber and a tape measure,
And a few things more you won't find
at the store:

Chorus

(clap, clap) Imagination,
To see the possibilities.
You're gonna need
(clap, clap) Inspiration
And a whole lot o' ingenuity.

2. If you wanna build a tree house,
You're gonna need a square,
You're gonna need a pencil,
You're gonna need a saw.
You're gonna need a tree and
some lumber and a tape
measure,
A square and a pencil and a saw,
And a few things more you won't
find at the store:

Chorus

3. If you wanna build a tree house,
You're gonna need a level,
You're gonna need a hammer,
You're gonna need some nails.
You're gonna need a tree and
some lumber and a tape
measure,
A square and a pencil and a saw,
A level and a hammer and some
nails,
And a few more you won't find at
the store:

Chorus

Music with Older Kids

Singing A-Z: D.C. Chorus Creates Engaging Model for School Performances

By Liz Buchanan



Choral warm-ups are important, and fun!

A few years ago, my mother had recently hit a milestone birthday, and she called to say she had some news. To my utter surprise, she announced she was forming a new choral group to sing for children in the public schools in her hometown of Washington, D.C.

My mother, Betty Buchanan, has directed choral groups since I was a preschooler: church choirs, community choruses, children's choirs—you name it. When she gave up the leadership of the Capitol Hill Choral Society in 1998, a chorus she founded and then directed for fifteen years, I figured she was planning to rest on her laurels.

But my mother seems not to be truly happy unless she's actively creating music. So in 2005, a group of twenty to thirty singers joined to form Singing A-Z, and soon presented their first school concert.

Singing A-Z reflects a passion which my mom and I share: singing for and with children in urban, low-income communities. She reached out to elementary schools in some of the poorest areas of the nation's capital, and in the past six years, the group has formed a relationship with four D.C. schools. None of these schools are more than a few miles from the U.S. Capitol Building itself, but they seem a world away from the wealth and privilege of official Washington.

Like most urban school systems, the D.C. schools have struggled to meet the overwhelming needs of a city where many children live below the poverty line. Needless to say, music and the arts are far from the highest priority. When Singing A-Z first visited the schools, some didn't have music teachers. If there was a piano at all, it was dusty and out of tune. "There's an enormous need for enhancement of the music programs in the schools we've gone into," Buchanan said. To many of these children, she added, music is pretty much whatever they've heard on the street or at home: hip-hop, rap, or maybe gospel in church.

Singing A-Z set out to expose their young audiences to a far wider variety of musical styles, while at the same time touching upon themes of American history, literature, world cultures, and valuing the earth. All of it is energetic, age-appropriate and kid-friendly, but also of highest musical quality: "We want the children to hear what a first-rate chorus sounds like," said Buchanan.

Singing A-Z has created a successful model for a

school outreach program which could be followed by other choruses, orchestral groups, and performing ensembles. The group's members have learned from experience that it's not especially effective to stage a performance and simply ask the kids to listen, no matter how great the music. Even asking them to clap or join in singing a few songs often doesn't create a truly memorable experience.

So the chorus' relationship with the schools has evolved to include a mini-residency of two classroom sessions in each of several grades. This allows student to learn some of the songs, to experience warm-ups

and other aspects of choral singing, to get to know chorus members, and to even make rhythm instruments. The students then become co-stars of each school concert, shaking homemade shakers and joining in harmonies.

The singers, principals, and teachers talk with great excitement about how much the children love these concerts: "It allows them to express themselves in ways that sometimes simply teaching reading and math does not do, and it allows us to reach those kids that might otherwise lack motivation," says Dionne Mason, a teacher involved with the program at the Payne Elementary School.

The chorus consults the teachers about the themes of the concerts and then reinforces them during the classroom sessions. The chorus also provides CDs the teachers can play for the classes. Each year's concert has a story line that takes children on various journeys through history and around the world. The program during the current school year, "The Magic A-Train," includes the Erie Canal and the Underground Railroad,



Guitarist and singer David Caleb has some new musical friends.



Betty Buchanan has a huge smile on her face as Singing A-Z leads a concert in the D.C. public schools.

with stops in New Orleans for some zydeco and in the Caribbean for colorful island beats.

Along the way, the children learn classic American folk songs that some never have heard, such as "She'll Be Coming Around the Mountain." The concerts also reflect many of the children's African-American heritages by featuring spirituals and African songs.

Last year's concert, "What on Earth?," was comprised of songs about nature, the weather, animals, and sharing the planet. The story line involved a visitor from outer space who wanted to know more about the different things she observed on earth.

Other concerts have focused on world travels. "We sing songs from many cultures, from Afghanistan to the Caribbean, along with songs of African and Spanish origins," says Buchanan. "We try to talk about the countries the songs come from, and what children's lives are like in those countries." A marvelous addi-



Chorus member Chris Jones takes time out from singing opera professionally to sing and play with students who've just decorated their own shakers.

tion is the world drumming of one of Washington's best-known percussionists, Tom Teasley. Exposing the children to various instruments is an important aspect, so concerts have included bassoon, fiddle and banjo, as well as instruments that reflect particular aspects of American musical culture such as spoons and the petit-fer (pronounced teefer), a Cajun triangle.

Singing A-Z has often looked to CMN members for repertoire, having performed songs by Sarah Pirtle and Elise Witt, among others.


In each concert, the children learn to sing along with about half of the songs and the chorus performs the rest, but the audience's interest is piqued by the excitement of the story. The performance includes a dramatist who plays various characters and helps narrate the script. Simple scenery and slide shows offer the audience maps and other visuals to further enliven the presentation.

When I asked my mother why Singing A-Z is such an important endeavor, she answered: "Since the beginning of recorded history, music has been a central element in human society. Can you imagine if there wasn't any music? Music is expressive of each culture, and how the people feel....Research has shown the connections between music and improved skills in reading and math. Children exposed to music do better in school. And music is a way children can participate in a discipline and achieve success. It's a great achievement to learn how to sing a song well."

For the chorus, which includes a core of professional singers along with people with full-time jobs in other fields, Singing A-Z is a way to reach out to the community in a new way. "Mainly it's just fun," Buchanan said. "It's heartwarming, expressive, and brings people together. The chorus represents the more privileged part of the city. Most of our children are African American and [have family incomes] below the poverty line. We see we're all part of a community together. It reinforces the basic harmony of our society."

Liz Buchanan, a CMN board member and regular contributor to PIO!, has known Betty Buchanan her whole life, and has sung in several of her choral groups over the years. Betty has arranged three of Liz's original songs for performances by Singing A-Z. More information on Singing A-Z can be found online at www.singingaz.org.



Editor's note: Sadly, Betty Buchanan died just a few weeks after this interview was completed. She had fought breast cancer for over two years, continuing her work with the chorus and barely mentioning her illness, except to those closest to her. Singing A-Z members hope to find a new director, but at present the chorus has suspended its programs. 

Music In Bloom

Ten Tips for a Great Party or Event for Young Children

By Dylan Glanzer

Ideas for working with younger children

I have been entertaining young children (ages one through six) for more than seventeen years. As a musician and teacher, I really believe that I have determined what works to make a great children's party. When I first began doing parties, I made a lot of mistakes. There were quite a few embarrassing situations where sound equipment failed, or I forgot to charge my iPod and was forced to do a party with no recorded music. I realized then I knew a lot more songs on my guitar than I thought!

There is something to be said for keeping a smile on your face and a positive attitude no matter what goes on at a party. It is important to remember that everyone there only wants to have fun. If you keep your focus on the children and not on their parents, you can create magic. I try to harness the children's energy by making it my goal to keep them smiling and having fun.

I use a headset wireless microphone to keep the focus on me no matter what the parents are "talking" about. I also have a Fender Passport 150 portable PA system to hook up my guitar, my microphone, iPod, and an extra microphone that the kids can sing on. To avoid equipment hassles, I also bring an extra MP3 player, extra batteries, and an extension cord. Here are ten tips to help you entertain at a party for children aged one through six.

1. When a party is planned around a meal time, the party should be called an hour before the entertainment start time. This will give guests half an hour to arrive and half an hour for the children to finish



Everybody has fun playing parachute popcorn.



Photos by Candid Shot Photo

Miss Dylan teaching in a quiet setting


eating. Hungry children do not have as much fun during entertainment. Also since young children tend to eat quickly, if at all, they will need some kind of guided entertainment right after they eat. If the party is not at a meal time, then I recommend hosts give people half an hour to get there before any scheduled entertainment.

2. Entertainment should typically last about forty-five minutes to an hour for children in this age group. Too much time will overwhelm or tire them, and they will not be able to maintain focus.
3. It is not a good idea to have a variety of activities going on at once. Younger children do not handle too many choices well. For example, if a host has an entertainer, they should not have a bouncy house or face painter at the same time.
4. Parties for young children do not need to involve prizes. When I do games like limbo and freeze dance, everyone plays for the fun of it. No one needs to get "out" or feel sad because they are unsuccessful. Prizes are not a great idea, even if everyone gets one, because the focus shifts to the color, the size, or the type of prize, rather than how much fun the game is. It is better to just make the game creative. For example, play animal limbo and have the children act like a tall animal when the stick is high and a small animal as it gets lower. Then, you can jump over the stick when it is too low and then raise it slightly for bigger jumps. For

freeze dance, have the children do different dances and freeze, make silly faces when they freeze, or jump into a hoop and freeze. Another way to play with hoops is to eliminate a hoop in each pause, and then the children have to jump in together.

5. If a party is in a playroom, push the toys to the wall before entertainment begins. Toys are obviously very distracting for young children. Again, the choices need to be limited so the children know what they should be focusing on. Make yourself “at home” and make the space compatible with your activities as best you can.
6. Use name tags. Children feel less shy of a new person when that person can use their name to encourage participation in activities.
7. Hands-on props are so much fun because young children like to be as active and hands-on as possible at a party. You can use things like puppets, rhythm instruments, and scarves along with music. Bubbles are also fantastic at parties.
8. A sing-along is great, but don’t expect children to sit too long; ten minutes at most is my recommendation. After that, it is good to get them up and moving with music or on to an activity that involves props.
9. Use familiar music so children can sing along right away. Also include familiar songs that involve lots of movement, like “Shake Your Sillies Out” and “Head, Shoulders, Knees and Toes.”
10. Keep all activities *short*! Pay attention to their attention, and change to the next activity as soon as you notice children getting distracted. Misbehavior is a sure sign of boredom. Also, do activities in a group and avoid ones that require children to wait their turn.

If you are having fun, they will have fun, so don’t sweat the small stuff. If you make mistakes or something doesn’t work, make a joke and move on. Parents only want to see the kids enjoy themselves. The secret to a successful party is to love what you do.

Dylan Glanzer is a children’s performer and preschool music teacher who loves learning and writing new music to teach the very young child about friendship, being a good person, and understanding their world. She can be reached at Dylan@Partiesbydylan.com. 



Pro Song

Melody

By Dave Kinnoin
© 2010 Dave Kinnoin



The nitty-gritty of professional songwriting

When I look at a lyric, I immerse myself in the story until a melodic phrase perfectly fits a few syllables or more. If I’m confident I’ve hit the bull’s-eye, I build from there. If not, I start over. My road to success is lined with musical ideas I’ve abandoned. This abandonment can be painful and has been called “murdering your babies.” Don’t fret about letting them go if they’re not winners. Don’t worry sixteen hours later when you haven’t gotten anything better and your deadline looms. Do not under any circumstances settle for less than what you know is right. I’ve been known to stick my head out a window into freezing rain until I scream or to do other rash things to jar me. I’ve slept on it. I’ve stood on my head. I refuse to add to the heap of mediocrity.

I remember writing and producing a typical pop rock excursion for a lyric called “Drink of Water” for a Disney-funded TV show called *Sesame English*. The song was due the next day. I went to bed confident the director would approve my work. Funny thing happened: I woke up the next morning singing the lyric to a tango. I knew this version was better, so I quickly demoed it and barely got it turned in on time. The director raved about it. The lesson here is to keep making a song better until time runs out and you have to live forever with the version you land on. (Note: In my haste to make the new demo, and in my ignorance of the tango, I used some instruments not true to the groove. I failed to educate myself before I made the master recording, and our beloved CMN member and Argentina native Suni Paz gave me some grief over this. In particular I remember the castanets. I apologized to her. I’m wiser now. Of course I meant no disrespect.)

There’s nothing like the feeling of being on the right track, pursuing the musical delivery of that lyrical story, knowing your muse is in high gear, and bursting with enthusiasm and joy. Sometimes rules apply, like “if the lyrics are busy, keep the melody simple,” but we can all think of great songs that violate this. Composing is a feel thing.

I write my melodies in my head before going to an instrument because I don’t want to be limited by my musicianship and the roads it leads me down. I remember well twenty years or so ago working on a Muppet Sing-Along video called *Billy Bunny’s Animal Songs*. I was alone in a room with music paper, pencil, and tape recorder. A porcupine was admonishing

continued on next page ➡

Pro Song

➡continued from previous page

her friend “please don’t bump into me.” There were a hundred ways to approach the music. If I’d had a guitar or piano in front of me, I could have banged out an acceptable melody in an hour. But that’s not what I wanted. I wanted a surprising, stellar concept and melody and arrangement. I pictured this porcupine in a sultry dress in a cheap bar and wrote a jazz piece. I did not know what the chords were, but I could hear them. I sang it a cappella and wrote out a bass line and some arrangement hooks (I keep a tuning fork in my pocket, and I’ve developed “relative pitch.” That means I can listen to a 440-A, know where the other notes are in relation to that A, and write out the lead sheet and other parts in whatever key I happen to be in.) The next day my musician friends helped me discover the chords—sharp five and flat nine and augmented and diminished and all. They sounded exactly like they had in my head in that lonely room the day before! I thanked myself for eschewing an instrument while writing.

I don’t waste my time on anything that doesn’t thrill me. I need to feel the rush. I need to experiment with melodic intervals, rhythms, time signatures, key changes, and everything else that helps me deliver the story I want to tell. I sometimes use some “techniques,” like having the bridge start on the melody note the previous chorus or verse ended on, yet put a chord outside the key under it. For example, let’s say your chorus leading into the bridge ended on a G note and a G chord. You could start the bridge on that same note, but put an E \flat chord under it, and you would find yourself in a new place. Never do this just to be tricky. I have at times worked out complicated, impressive musical passages only to discover I was just trying to show off and that the song was best served with a chord progression a five-year-old could come up with. Knowing all the chords is kinda cool, but the temptation to use them just because they’re there can lead to disaster.

I always remember that my lyric writer is 50 percent responsible for the success of my melody and I am 50 percent responsible for the success of her lyric. I remember writing a country song called “Give It A Spin” with Terri Becherer. I had never known her to write a melody. Yet, after my first two melodic phrases, which she loved, she sang out a three-note phrase that I hadn’t thought of. I was in the key of F, and her phrase demanded I play a Cm chord, not the C major I was hearing in my head and that fit my melody, and I was startled. I tried her phrase and loved it! I am so glad she blurted it out. She was not reluctant to share this idea just because I was “the composer.” Writing a song together means putting both your butts on the line to create a masterpiece. This requires courage, confidence, and candor.

Be careful about who’s in the room when you are writing and what they might be thinking. This could be a bass player on the session who throws out an idea for improving the bridge. In the absence of an up-front agreement, if you collaborate by virtue of using another’s substantive idea, that other person becomes a cowriter. Do you want to bust your butt for a day or more getting everything just right and thinking about how you might spend your paycheck only to lose 50 percent of your copyright over a small change, albeit a good one, to your song? Be careful. I am reminded of a song I wrote the melody for, “We’re On Our Way to Paradise.” It was in a heavy metal rock and roll movie called *Black Roses*. I was not invited to the session, where the pre-chorus melody was bumped up a third by the famous singer. Later the music producer advised me to share my percentage with that singer. Those head-bangers can really sing high! I liked his change, and I did not begrudge the 10 percent, but it reminded me that even after a song is signed, sealed, and delivered, changes in the authorship of the song can occur, and you might not like it.

When I needed a melody for “Greater Than Our Fears,” it felt like a gentle ballad. I knew that at that speed the door was wide open to big melodic intervals, possibly with a neoclassical flavor, so I let myself go there. (Ask me if you want to hear an MP3.)

One last note: Please let trusted friends and at least a few pros listen to your melody before calling it a done deal to make sure you didn’t rip off “Frosty The Snowman” or something else. Sometimes your “little professor,” that part of you that checks for truth and originality, takes a nap when you need him or her the most. Borrowing is okay. Your advisors will help you know when you’ve borrowed too much. Don’t suffer the pain and possible lawsuit of manufacturing 5,000 copies of a CD with a problem song on it.



Dave Kinnoin has written hundreds of songs for the Muppets, Disney, Sesame Workshop and many other children’s entertainment and educational companies. He’s an award-winning recording artist for kids on his independent label, Song Wizard Records. He’s also a volunteer songwriter and talent recruiter for the Songs of Love Foundation, a nonprofit that provides personalized songs for sick children. He

lives in South Pasadena, California. Dave can be reached at davekinnoin@songwizard.com.





Eight Hugs a Day

Words and music by Stuart Stotts and Tom Pease
© 2004 Stuart Stotts and Tom Pease (BMI)

Stuart Stotts and Tom Pease wrote this rousing, gospel-like song for their work in a Wisconsin kindergarten center residency. Kids supplied the verses. Stuart and Tom often start concerts with it, as it gets everybody involved right away. The health benefits of hugging are well known, as are the health benefits of singing. Put them together and you get "Eight Hugs a Day."

chorus G

1. Eight hugs a day. ——— Eight hugs a day.

G C7 D7 G

— Re - mem - ber what the doc - tors say, Eight hugs a day.

verse G

1. You need ten hours of sleep, ——— three good meals a day. ———

D7 D7 to chorus

Ex - er - cise and take ——— a nap, and don't for - get some time ——— to play.

Chorus

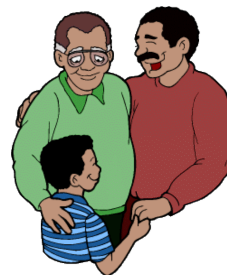
Eight hugs a day, eight hugs a day.
Remember what the doctors say,
Eight hugs a day. (*Repeat chorus*)

1. You need ten hours of sleep,
Three good meals a day.
Exercise and take a nap,
And don't forget some time to play.

Chorus



2. We're quiet when we hug.
It's what we love to do.
But I'll be sure you're ready,
Before I give a hug to you.



Chorus

(One, two, three, four, five, six, seven)
(*Repeat chorus*)

3. You give them to your family.
You give them to your friends.
Give them to your teachers,
And one group hug before day's end.

Chorus 2x

Thoughts To Chew

Possibilities

By Peter Alsop



We know that music is a great way to pass on cultural norms to children. Our ethnic songs tell rich stories and carry the sounds and rhythms that cling like soil to our family's roots. They enrich our lives by reminding us that we have come together from other countries, religions, and races with rituals and customs often very different from the predominant culture in which we live. New songs also grow out of our current culture to pass on the unspoken biases and echo the morality of the norms that guide our daily lives. When we "swim" in a predominant culture, like fish who do not notice that they swim in water, we may not be aware of the powerful messages that we pass on in our songs.

Here's an example. Remember that old Mother Goose nursery rhyme about little girls made of "sugar and spice and everything nice" and little boys made of "snakes and snails and puppy dog tails"? The musical lilt of the poem doesn't hide the fact that two hundred years ago we trained children to abide by the strict limitations of the gender roles that were so entrenched at that time. Now we accept and delight in knowing that some little boys are sweet as sugar and spice, and some little girls are full of snails and puppy dog tails (whatever that means). When our possibilities are limited, our lives are diminished, and none of us want a diminished life.

As "singer-songwriter-storytellers" we have the ability to lift others who feel diminished. We can expand possibilities and avoid limitations that our culture imbues within us about our gender, our values, honesty, self-worth, playfulness, and treatment of one another. It's both an opportunity and a responsibility, but in order to do this, we must first be aware of what needs to change. It requires a clarity about the cultural messages carried in our songs and stories. Do our messages, like Mother Goose, limit today's children? When we discover a "hidden message" in a song, do we throw it away or change it? Perhaps we explain to our audience why we changed it, so listeners can raise their awareness as well. As we gain clarity about our cultural biases, all of us move closer to being a more reasonable, sustainable and caring species on this planet.

Let's take a look at a few of our commonly accepted cultural messages.

Adults Know Best

Imagine you are invited to have your own television show. Every Saturday morning you could sing new songs and bring new possibilities into the living rooms

of millions of homes. Your television producers, however, aren't comfortable with you as a "real person," so they've developed a Daisy the Dinosaur suit they'd like you to wear. Mattel will manufacture little plastic Daisys and toy sales will help fund your show. So you sign on the dotted line, and the next morning they want you to sing a song called "Grown-ups Know Best!" And you suddenly remember the Little Golden Book about Tootle, the little engine that didn't want to stay on the tracks. He would run with his buddy the horse out in the meadow, and come back to the station happy and covered with mud. Well, Engineer Bill and all the townspeople knew what was best. Tootle's behavior had to be stopped, so they hid behind bushes in the field and waved red flags at him whenever he got off the tracks, and Tootle learned that he had to "stay on the tracks, no matter what!"

You loved that book as a child, but you now think, "That's not a message I want to give to kids! Kids need to take chances and explore new possibilities, to think for themselves and pay attention to their feelings, not just believe everything adults tell them." So you refuse to sing the song, and the producers say, "See? This is why we didn't want a 'real person'! Pick up your pay check on the way out. Hey Charlie! You want to be in the Dinosaur suit today?" And we see that going against predominant cultural views can be financially costly for us, which brings up another hidden message.

Everything Has A Price

Instead of firing you, the producers might offer you more money to do their song, because our current culture taught them that everything (and everybody) has a price. I loved talking to my old friend Utah Phillips about how everything we touch gets passed through "the cash nexus." "They think that if something costs more, it's better!" Utah would grumble, "but how about 'time' and 'space'? Parents who spend time with their kids instead of money have happier kids. I gave my son Brendan some space in the empty bottom drawer of my bureau as a gift one Christmas. He thought I was cheap, but I told him he could put anything in it that he wanted. It didn't cost me anything, but it was worth a lot to him. And I had to remember that it was his space, and not tell him how to use it or organize it. Good lesson!"

If we honestly investigate why we place value on certain things around us, we can pass that clarity on in our songs. I wanted to give my kids an allowance, and my wife questioned me, saying that our kids could get funds from us if they really needed something. I held on to the allowance concept until I realized that my hidden reason for giving them an allowance was so I could cut them off if they didn't do what I wanted. I caught myself limiting their possibilities, but I got a great song out of it.

A feminist economist told me that our values go off the tracks (like Tootle the train) when economics thinks of itself as a pure science. In reality, our culture consists of the rules of economics as they operate within social and environmental contexts, and these contexts need to be considered before we take action. Of course we want Daisy the Dinosaur to make a profit, but what's the point of doing the show if Daisy doesn't encourage kids and families to find other caring ways to interact socially or to care about the physical environment of the community in which we all live? We want Daisy to help kids learn "how to think, not just *what* to think." (This is the same struggle teachers face, working in schools that focus on test scores instead of on the development of a whole child.)

Money is not the only bottom line. Social and environmental contexts have bottom lines too. As singers and songwriters we can use our songs to model other diverse ways to value things in our lives, instead of passing everything through the cash nexus. Families need our help to do this, because what we have now is not sustainable. Can we play with that hidden message?

This Is Serious; It's No Time to Play


"If you play around, you never accomplish anything!" When little kids play, accomplishment is not their goal. "Playing around" means you are trying out possibilities. Football "players," on the other hand, "play" football, but it's more about winning than playing. Earth ball is about playing, not winning. It consists of a huge canvas ball in the middle of a field. Players form two teams. Each team tries to roll the ball over other team's goal line, but you can change teams anytime you want, so as long as people want to keep playing, the game goes on. Life is a game like that. Most of us want to keep playing (sustainable), but there are others who believe they can only play to win, and like most games, when someone wins, the game ends.

A interviewer asked one of the young women protesters at Occupy Wall Street about the lack of clear demands from the protesters. She answered eloquently. "First, making a demand would mean we don't have the ability to make changes happen ourselves, when we actually have great power to make changes, so we don't need to ask others to make changes for us. Second, a demand might temporarily be responded to, but as long as the same system stays in place, things eventually return to what we have now. And third, we are here learning and educating each other. Us younger folks need to create a world with more possibilities and hope for us and everyone else, including the police, the bankers and the 1 percent."

Fortunately, chewing is a process, not a result, so we don't need all the answers, maybe just some song revisions. We are the bearers of the stories and songs

of childhood culture. As we build our own awareness about how best to shepherd in new visions and possibilities for the adults of the future, we help create a world with more hope.



Peter Alsop has a PhD in educational psychology and has worked as a New York City school teacher and as the director of a residential treatment center for emotionally disturbed adolescents. He has also produced songbooks and twenty award-winning albums. He is a father and grandfather. He can be reached at peter@peteralsop.com. 

Calling All Engravers!

Do you enjoy making computer-engraved lead sheets? Can you help get our great CMN songs out into the world? Both *Pass It On!* and our ever-expanding website need volunteers to engrave songs. If you'd like to be part of the engraving team, please contact Brigid Finucane, the *Pass It On!* Songs Editor.



In Memoriam

Betty Buchanan
Maryland
October 2011

Dolores Dace
California
May 2011



Every Third Bite

Words by Nancy Schimmel; © 1996
Music by Judy Fjell; © 2004

Bees, pollination, and the food we eat are celebrated in this upbeat song by Nancy Schimmel. Nancy writes, "I was inspired to write several songs by reading *The Forgotten Pollinators* by Stephen L. Buchmann and Gary Paul Nabhan (Island Press, 1995). I sent this one to Judy and she wrote back that she heard a different tune and chorus. I said, 'Go for it.' We like to collaborate, and perhaps that's particularly appropriate for bee songs."

1. For ev - ery third bite you eat, thank the bees, _____ For the

pep - pers on your piz - za and the cheese. _____ You know that bees make hon - ey, but the

nec - tar's just the tease. For ev - ery third bite you eat, thank the bees. _____

chorus

Hum a lit - tle hum! (Hm) Buzz a lit - tle buzz! (Bzz) For ev - ery third bite you eat, thank the

bees. _____ Hum a lit - tle hum! (Hm) Buzz a lit - tle buzz! (Bzz) For

ev - ery third bite you eat, thank the bees. _____

Every Third Bite

➔continued from previous page

1. For every third bite you eat, thank the bees,
For the peppers on your pizza and the cheese.
You know that bees make honey,
But the nectar's just the tease.
For every third bite you eat, thank the bees.

Chorus

Hum a little hum! (Hm)
Buzz a little buzz! (Bzz)
For every third bite you eat, thank the bees. (*Repeat chorus*)

2. Some plants send their pollen on the breeze.
Pollen makes some people wheeze and sneeze.
Well, the bees are so much neater,
Toting pollen on their knees.
For every third bite you eat, thank the bees.

Chorus 2x

3. Flowers cannot go out on a date.
They just have to sit around and wait.
Until they get the pollen,
They cannot set the seeds.
For every third bite you eat, thank the bees.

Chorus 2x

4. For bees and moths and hummingbirds and bats,
The flowers all put out their welcome mats.
The colors and the nectar
And the smells are sure to please
The bats and moths and hummingbirds and bees.

Chorus 2x

5. It isn't every bee knows how to sting.
Some are only sweetness on the wing.
Like the orange blossom special,
They sound among the trees.
For every third bite you eat, thank the bees.

Chorus 2x



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



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

- ◆ Help to think up topics for *PIO!* and suggest good people to write feature articles about these themes?
- ◆ Solicit children's art to go with an article or topic?
- ◆ Transcribe the audio-recording of an interview into a text file?
- ◆ 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!

The 2011 International Conference

“Very useful songs and activities beautifully presented”

By Sally Rogers

At the September 2011 annual CMN conference in Hyannis, Massachusetts, you could walk fifteen minutes to the shore of the Atlantic Ocean, which was strewn with slipper shells, cockles, and horseshoe crab hulks. The seagulls sang their own ditties as workshops full of songs validating the lives and experiences of children were being held little more than a stone's throw away. Several of us made the beach our first priority on Saturday morning, knowing we would get caught up in the hustle and bustle and song of the conference. I found a whole horseshoe crab on the beach, and we laughed at a chorus of seagulls begging us for food. After getting the requisite amount of sand in our shoes, we headed back to the magic of the conference.

At the core of the conference were workshops, song swaps, a keynote presentation, and the Magic Penny ceremony. There were three workshop strands: Early Childhood Education, Elementary Education, and a third strand created by the fact that CMN also combines workshops for educators with workshops for performers and songwriters. All presenters are CMN members and donate their time to share their expertise (master classes) or facilitate a workshop or song swap.

Some conference goers were frustrated with the lack of free time in the schedule. But one learns after years of attending these gatherings that it is up to the participants to pace themselves according to their own needs. This usually means not only deciding which workshops to attend, but also—*Eeeeeek!*—which workshops can you afford to miss? For most of us, this is the constant dilemma.

Dilemmas and frustration aside, the conference overall seems to have been a big hit. This year, thanks to our CMN administrator, Jane Arsham, we were able to tally results of the final surveys online via the Zoomerang survey service. Over half of the conference goers filled out the survey and of those, 92 percent felt the conference was excellent or very good, overall. Not bad, eh? Of course, we have the organizers to thank, including Sammie Haynes, Fran Friedman, Mara Beckerman, David and Jenny Heitler-Klevans, and many more volunteers. The conference was well attended compared to several recent conferences, and for 20 percent of the attendees it was their first CMN gathering/conference. Ninety-four percent of attendees were members, a number having joined upon registering.

Many participants expressed excitement at having a whole strand of workshops for early childhood education. I attended Kathy Reid-Naiman's workshop. She showed us many fun ways to share small percussion instruments with preschoolers while still maintaining control. Susan Salidor's "Come Make a Circle" workshop was enjoyed by many. One survey respondent commented, "Even though it was a master class, she allowed inputs from attendees. She found the balance. I left totally empowered."

About Ellen Allard's workshop, one commentator said: "I've been to many of [Ellen's] workshops, and always come away with more new info on the benefits of music and movement as they relate to learning. Bravo!" Of Carole Stephens's Early Childhood Song Swap, it was said, "Carole was very energetic and encouraging to everyone as they shared songs and activities.

She led well without putting herself forward."

In the Elementary Education strand, Sarah Pirtle's Anti-Bullying workshop lead one participant to say, "A sensitive and versatile presentation" and "Sarah gets to the heart of it!" To help us unfold from a lot of sitting throughout the morning, Amy Conley led a workshop in much-needed movement activities, where we all got to learn, laugh, share, and sing. The songwriting workshop presented by Lydia Adams Davis and Kathy Byers amazed some participants who had never attempted to cooperatively write a song with others and who felt that this new technique was well-suited to their classrooms: "They presented the material in a very fun, engaging way; and allowed for plenty of hands-on practice with the whole group." Sally Rogers demonstrated how she ties material together using simple stories. She then had small groups try it themselves, which prompted one CMNer to say, "I loved the 'breakout format' and brainstorming aspect, rather than an 'I speak, you listen' format."

In the Performer/Songwriter strand, Jackson Gillman led a master class in "Songs as Story." The comment was made that "Jackson got his points across while listening to and addressing our questions and concerns." Judy Pancoast led a participatory forum on showcases and booking. One person said, "We had lively discussions about the topic and came up with some good ideas about booking." Peter Apel and Copper Tom (Tom Fivenson) covered the overwhelming topic of "How to Use the Internet." One participant commented, "[T]hey did the best they could covering a *huge* topic in very little time, and the contributions from the participants were great!"

At the heart of CMN is the song swap. In addition to the evening round-robin programs and infor-



Co-chairs Sammie Haynes and Fran Friedman give a musical welcome at the conference opening.

mal sharing sessions, one workshop track was also dedicated to swapping songs people could take home to share with their students and audiences. Ingrid Noyes, Sol Weber, and Nancy Silber led swaps of songs and rounds related to educational curricula. Ingrid's lively swap brought out some "keepers," and her ability to include all participants was much appreciated: "Ingrid is the quintessential CMN workshop leader! She knows how to both focus the group and allow for group input in a wonderful balance." Although Steve Blunt couldn't be there to lead his "Songs of the Sea" workshop, Dave Orleans filled in at the last minute and "ran a fun, productive workshop." Mara Sapon-Shevin, Nancy Schimmel, and David and Jenny Heitler-Klevans led a sharing of songs that confront bullying and build community.

Nancy and Sol's rounds workshop created a new convert who said, "I fell in *love* with rounds this weekend, and can't wait to learn more and share them in my community, and incorporate them into my programs: Wonderful, wonderful stuff!" One of the last workshops of the weekend was a song swap on building community, the tried and true theme of CMN. And in the CMN tradition, at least one member came

away with a new treasure: "It was nice to be at a sharing workshop. Tom Neilson shared an amazing song, but he hasn't recorded it. I want a copy!"

Comments such as, "Very useful songs and activities beautifully presented," "Very exciting offerings. A terrific job organizing diverse options and excellent presenters," and "It met or exceeded my expectations" were shared. Thanks to all the presenters and especially to Mara Beckerman, who scheduled the workshops and made sure all ran smoothly at the conference, despite sound bleed and a couple of cancellations. If you are a member and would like to present at next year's conference, please contact Jane Arsham in the CMN office for more information.


As always, the evening round-robins were long, but rich with great material offered by the many participants. It was also a treat to see young people curled up in the front on their blankets, singing or snoozing away depending on their energy level at the end of a busy day. Along with participants who have sung at CMN events for decades, many children and newcomer adults braved the stage and shared from their hearts, including five-year-old Wil-low, who sang fervently about fire

trucks. Performers are supported by the people who keep the sound system working all weekend, and who this year included Debbie and Wiley Rankin and Scott Kepnes.

This year's Magic Penny Award was given to Joanne Hammil, who has dedicated her rich life of songwriting, choral directing, and performing to children and to making this world a better place. As part of that, she provided leadership on the CMN Board from its earliest times, including a stint as president. She was joined for the tribute ceremony by friends and family members. See the full Magic Penny report on page 26.

Another year and another CMN Gathering/Conference. Standing in our closing circle that ends with a Quaker-like sharing of weekend reminiscences and appreciations brought the usual tears of parting. Several newcomers to CMN said, "But, this is not like any conference I have ever attended," and "It feels so different, so warm and welcoming and purposeful." Sol Weber led us in a snail-shaped dance that allowed everyone to see each other up close as we sang our goodbyes.

Sadly, some attendees always have to leave early to travel back to where they came from, and they miss this magical conference closing. I would recommend to everyone to plan for it next year in Zion, Illinois. If you are flying, schedule a later flight. If you are driving, just leave later. Or take the train. For CMN's twenty-fifth anniversary, a number of us easterners may be travelling by train out to the Midwest. If there is enough interest, we might even be able to reserve an entire car from Albany to Chicago. If you are interested in possibly joining the train-goers, contact Kim Wallach at kimwallach@monad.net.

Sally Rogers has been working with young people for nearly thirty years as a teacher, performer, parent, and teaching artist. She can be reached at sally@sallyrogers.com. 

2011 National Conference

September 16-18, 2011

Hyannis, Massachusetts





Photos by Diane Lansing





I'm Gonna Get It (From a Book)

Words and music by Purly Gates
© 2008 Purly Gates

A book can change your life—but only if you read it. Purly Gates writes, “I wrote this song for a summer reading program. The melody is adapted from the old song ‘Sugartime.’ When I sing the song with a group of children, I use hand motions for each phrase. For example, in the chorus, I point to myself, point to another, make a big horizontal circle overhead, hold open hands together palms up (for book), tap side of head. Often I ask a few older students on stage to lead the hand motions. With upper elementary grades, I sometimes ask for synonyms for ‘smarter,’ and we sing the last line of the chorus over several times, plugging in the suggested words.”

Elicit synonyms for “smarter” from the audience, such as: brighter, keener, better, quicker, sharper, shrewder, wiser, more brilliant, more clever, brainier, hipper, quicker, sassier, whizier.

chorus



I'm gon-na get it, you're gon-na get it, we're gon-na get it from a book.

verse



We're gon - na get a lit - tle smart - er, ev - ery time we take a look. 1. Oh,

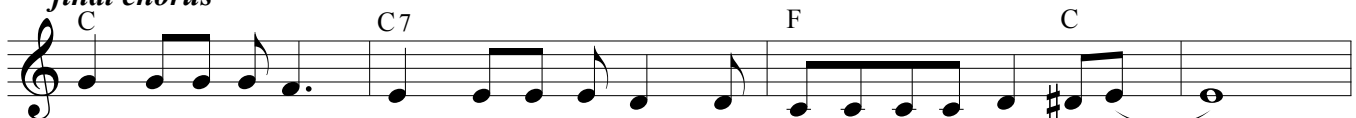


you can read a pic - ture book, no mat - ter what your age. Just



think a - bout what the pic - tures mean, as you turn from page to page.

final chorus



I'm gon-na get it, you're gon-na get it, we're gon-na get it from a book.



We're gon - na get a lit - tle smart - er, ev - ery time we take a look. Oh,



we're gon - na get a lit - tle smart - er, ev - ery time we take a look.



I'm Gonna Get It (From a Book)

→ continued from
previous page

Chorus

I'm gonna get it, you're gonna get it,
We're gonna get it from a book.
We're gonna get a little smarter,
Every time we take a look.

1. Oh, you can read a picture book,
No matter what your age.
Just think about what the pictures
mean,
As you turn from page to page.

Chorus

2. So many books to explore,
Stories to discover;
Don't you wonder what you're
gonna find
As you read 'em cover to cover?
3. You can read out loud with your
Mom or Dad,
Or you can read all by yourself.
But a book won't do you any good
'Till you take it off the shelf.

Chorus

(Repeat last line
two times)



Minutes of 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 website.

Moses

Words by Sol Weber; © 2008 Sol Weber
Music: "Bingo," traditional children's song

"Moses" was Sol's spirited round-robin entry at the 2011 CMN Conference in Hyannis. Sol writes, "I'm not religious, but I appreciate the side benefits, starting, of course, with music—gospel, Sacred Harp, oratorios, cantatas, carols, etc.—[and the] beautiful houses of worship, places to rest your weary bones when out for a walk, maybe listening to an organist at practice. [Religion is] a source of comfort to many, the excuse for endless bloodshed through the centuries, and of course, reflecting a main interest of mine, offering inexpensive spaces for dance events. Annual seders at a friend's home are always pleasant. The traditional Passover songs are fun, sometimes touching; but variety is welcome, so the following is something I wrote for one seder. Enjoy!"

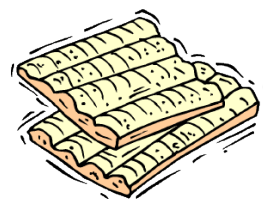
There was a man who freed the Jews,
And Moses was his name-oh.
M-O-S-E-S,
M-O-S-E-S,
M-O-S-E-S,
And Moses was his name-oh.

They were in bondage in that land,
And Egypt was its name-oh.
E-G-Y-P-T,
E-G-Y-P-T,
E-G-Y-P-T,
And Egypt was its name-oh.



They said, "Good riddance!" to that king
And Pharo was his name-oh.
P-H-A-R-O,
P-H-A-R-O,
P-H-A-R-O,
And Pharo was his name-oh.

Each day they ate unleavened bread,
And matzo was its name-oh.
M-A-T-Z-O,
M-A-T-Z-O,
M-A-T-Z-O,
And matzo was its name-oh.



They gathered then in celebration,
Seder was its name-oh.
S-E-D-E-R,
S-E-D-E-R,
S-E-D-E-R,
And Seder was its name-oh.

Optional verse when sung at a Seder:
We gather now in celebration,
Seder is its name-oh.
S-E-D-E-R,
S-E-D-E-R,
S-E-D-E-R,
And Seder is its name-oh.





The 2011 Magic Penny Award: Joanne Hammil

By Sandy Byer

On an Indian summer morning on Cape Cod in Massachusetts, friends, family, and fellow CMN members gathered to honor a beloved performer, musician, composer, choral director, and past president of CMN with the 2011 Magic Penny Award. So many words come to mind when I think of our honoree, Joanne Hammil. She is warm, generous, fun-loving, honorable, respectful, thoughtful, talented, inspiring, caring, and socially conscious. She has dedicated her working life to helping children and adults find their voices and create harmony with those around them.

So it was a fitting introduction to the celebration that Nancy Schimmel offered a new verse she had written for her mother Malvina Reynolds' "Magic Penny" song for which the award is named. Nancy led the singing with Bonnie Lockhart's accompaniment and remarked that the new version replaces the second verse, which begins "Money's dandy and we like to use it...." She said, "My mother wrote that [earlier] verse at the request of a movie company that was using the song in a beach movie, so it was not part of her original conception." The new verse is:

Money doesn't have magic in it;
Things we buy might break in a minute.
Love's a circle, so let's begin it
And bring it to every door.

Sally Rogers spoke about the Magic Penny Award, which is given for an individual's lifetime contributions to the general field of children's music and contributions to the development of children's music as a distinct professional field.

Bonnie Lockhart started off the description of Joanne's work and approach for which she was being honored.

She began, "I know many of the rest of you in this room are also smiling hugely just thinking about Joanne, her wonderful music, and the passion and vision she brings to it. In addition to the pleasure of sharing this with those of you who already know Joanne and her music, I'm especially thrilled that this Magic Penny will carry her music to those of us here who may be hearing and singing along to these brilliant songs for the first time. You'll get to experience the heart of Joanne's genius: that all this astonishing creativity is designed to include everyone; we're all full participants."

The program that followed was designed to illustrate just how varied and important Joanne's contributions have been. Sally, Joanie Calem, and Martha Leader led everyone in Joanne's song "Shake A Hand," which is an



Photos by Diane Lansing

Jenny Heitler-Klevans presents the award to Joanne Hammil.

interactive community musical game to a rock 'n' roll beat, where we all got to sing, shake hands, and bump hips—among other things—in a natural and enjoyable way. It is truly an any-ages, getting-to-know-you game.

Jackson Gillman celebrated Joanne in verse, and Pam Donkin shared her own delight in finding a kindred soul as a singer-songwriter and choral director. "After being introduced to Joanne's music, I've included Joanne Hammil songs in just about every session of my chorus for the last twenty years. She is an expert at writing songs that work for children's choruses. The children love doing them and the parents love hearing and seeing their children excel in concentration as they tackle the tricky parts and succeed."

Pam introduced Joanne's brilliantly-conceived four-part African-style cyclical song "One Family," and, with several others, led the singing. This song illustrates the challenges of a world that needs to get along as a family does, with many different "voices." And the joy of singing this song is particularly heightened when everyone comes together on the phrase "one family" and then diverges back to their own part, which, when you think of it, is a musical enactment of how many families and countries interact. It is also an example of just how thoughtful and intricate Joanne's compositions are: form and content are seamlessly intertwined.

David Heitler-Klevans spoke about how having Joanne's daughter, Lisa, at early CMN gatherings gave him a model that was later translated into the way he and his wife Jenny were able to incorporate their sons into their musical performances. And Ruth Pelham spoke about how Joanne's way of being in daily life inspires one to be a better person because Joanne truly walks her talk. Ruth and Sue Ribauda then presented

Joanne's round "Rules," which is a good illustration of how Joanne writes songs from a child's point of view. "Rules" is in a baroque style, which in itself has its own rules.

The former national coordinator of CMN, Caroline Presnell, spoke of Joanne's administrative role in CMN. "By words and by modeling, Joanne taught me what CMN is...She was a motivator and a model of commitment. But there was still another level. Joanne held a long-range vision for CMN and had its mission and values clearly before her and in her: what CMN could be in the world and what its members could be to one another. She held the whole of the CMN organization in her care—all aspects, all of its people—and set a high standard of professionalism. She helped make CMN something we can all be proud to be part of."

Bonnie Lockhart led the cumulative a cappella call and response "Can You Do It?," where singers responded, "Nothin' to it," and then proceeded to twist and punch, groove and bop, and jump and bump. Since this was filled with fun and sophisticated movements, older kids enjoy this as much as smaller ones, which is another of Joanne's gifts.

Phil Hoose spoke about Joanne's talented songwriting and her contributions to CMN. Nancy Silber described Joanne's contributions to the world of music education and told how she and her students had benefited from Joanne's music. "Her songs are delightful: always filled with rhythm and life, cleverness...and some culminating surprise of humor or compassion that give the students an "ah" moment, resulting in laughter, or thought, and especially a sense of empowerment and self-worth." Nancy followed with Joanne's humorous song about conflict resolution between a mother and her daughter, "Jenny Get Dressed," presented as a quasi-Orff Schulwerk lesson, assisted by Jean Young on xylophone.

Then a small group performed Joanne's complex round "A Question of Tempo," which is a reflection on the pace of our lives. Again, the form illustrates the content, for as the tempo gets faster, adding more notes doesn't get more done. Sometimes breathing and relaxing allows one to accomplish more.

Wiley Rankin spoke about how Joanne's generosity of spirit helped him through a difficult time, and Sarah Pirtle remarked on Joanne's generous heart-centered approach to her work, which is always filled with integrity. Several of us joined them to sing the beautiful "Circle the Earth with Peace." This song allowed us all to sing the word "peace" in many languages in simple harmony and brought to all a sense of whole world consciousness and hope that we could help make it peaceful.

The next part of the program was enlightening for the many CMNers who have known Joanne mainly through her performance and songwriting. It was devoted to Joanne the choral director and music educator, which is actually the bulk of her daily working life. Martha Leader, who has been the accompanist for Joanne's two children's choruses and for her inter-generational chorus, spoke to the "heart" of Joanne's work. She described Joanne as taking a group of amateur, non-auditioned children, teens, and adults and then working musical, social, and spiritual magic. "She has tricks to help each individual blossom in confidence and skill as a singer...She has the gifts to bring out an unimaginable level of musicality."

Karen Sylva, a parent who met Joanne twenty-six years ago when she enrolled her son in Jo's chorus, beautifully expressed Joanne's multifaceted strengths and gifts. "Joanne is a perfectionist. She cares about pitch, and tone, quality, and harmony, and dynamics, and breath control, and accompaniment, and expressing the feeling of the lyrics....And yet, because she's also a dynamite teacher, she has flexibility, creativity, humor, and appreciation for each person's unique voice."



Joanne and friends during the Magic Penny tribute

We were then treated to a video presentation of Joanne's work spanning the years from the 1980s to the present (including a variety of hairdos and clothing!). It illustrated so much of what we were hearing about: in particular, how Joanne gets people involved; how she gets young children to sing with expression; how all ages can sing in three- or four-part harmony; how she gets children to sing in a round by using other children as visual leaders; how she adds choreography to her programs and songs with verses written by the children themselves; how she can build community as a visiting artist; and most beautifully, how children and adults are given the spotlight in solos that weave seamlessly

continued on next page ➤

Magic Penny

➡continued from previous page

from one to the other within the larger choral expression. If you weren't present for the video or want to see it again, it is available on YouTube. You have to view it in two parts, as it's a nineteen-minute video and YouTube has a ten-minute maximum:

<http://www.youtube.com/watch?v=OyLMY6TRM14&feature=related>

and

<http://www.youtube.com/watch?v=qN-mPqlazpE>.

After the video, Joanne came on stage with her now-adult children, Adam and Lisa Olshansky. They shared with us her three-part round "Left-Right." This song reflects physically and politically the silliness of each side. We could see that they were having a lot of fun as they sang, moved, and whacked each other about. After that, Adam remarked how important Joanne's influence has been on his own choice to become a professional musician [performing as Adam Ezra], and he joined his mother in the upbeat gospel song "So Soon in the Morning," to which he had been introduced in the womb and which he had heard frequently in his early years.


Jenny Heitler-Klevans presented Joanne with the Magic Penny Award. She quoted a message sent by Tom Pease: "Joanne is such a perfect Magic Penny person. The involvement of so many people in the ceremony, alone, reflects how much of a builder of community she has been for CMN." Jenny expressed her personal appreciation, saying in part, "I am a big fan of your work, and through this process of honoring you and delving deeper into your work, I am truly impressed. You have a way of capturing the essence of an idea and distilling it into a delicious musical morsel. Your sense of fun, the child's voice, your beliefs in justice, equality,



Joanne's daughter and son, Lisa and Adam Olshansky, join her on-stage to sing her "Left-Right" round.

and empowerment all shine through. When my kids were in elementary school their music teacher taught them one of your rounds. Later in the year when they had to write an essay about a hero, one of them picked Pete Seeger and one of them picked you. I thought that was great, because to me, and to many of us in CMN, you are a hero."

The award itself is a beautiful, multicolored quilt hanging created by Francine Ginocchio, who lives in Rochester, Wisconsin. (More photos are on page 22 and on the CMN website's Magic Penny page.) Francine wrote that her design was inspired by Joanne's song "Dreams of Harmony." The celebration ended by all of us joining with Joanne as she led us through that song. We took turns singing "goodnight" in nine languages and expressing our sweet dreams of harmony for all. It was a wonderful conclusion to our celebration of Joanne and her work.

As a Toronto-based performer and writer, Sandy Byer has been involved in children's music since 1977 through *Mariposa In The Schools*, the *Children's Music Network*, and her *Kidsbeat* column in *Sing Out!* magazine. 

It's CMN's 25th Anniversary: Let's Celebrate!

WHEN: October 12 through 14, 2012

WHO: Members and friends of THE CHILDREN'S MUSIC NETWORK

WHERE: Illinois Beach Resort & Conference Center in Zion, Illinois, on the sandy shores of Lake Michigan just an hour north of Chicago (because it was so beautiful and welcoming in 2008)

WHAT: Friendship, laughter, learning—and some of the best music for and by children—during CMN's ANNUAL INTERNATIONAL CONFERENCE

SAVE THE DATE

Help start the next quarter-century of CMN with a BANG!





Koko

Words and music by Leslie Zak
© 2010 Leslie Zak



The Gorilla Foundation is home to the forty-year-old Koko, who has become famous for her understanding of sign language (over 1,000 signs) and spoken English. Leslie writes, "Because she has upended our assumptions about animal intelligence and creativity, Koko has been a hero of mine for many years. I would give anything to be able to sing this song to her!"

verse G D D

In Cal - i - for - nia there's a fa - mous pri - mate. She loves av - o - ca - dos and the

G G G7 C G

warm sun - ny cli - mate. She knows our lan - guage but we can't speak hers. She's Ko - ko fine

D G G7 **chorus** C G

an - i - mal go - ril - la. _____ Her name is Ko - ko, she's a love - ly go - ril - la.

D

1. G G7 G 2.

Ko - ko fine an - i - mal go - ril - la. _____ ril - la. _____

1. In California there's a famous primate.
She loves avocados and the warm sunny climate.
She knows our language but we can't speak hers.
She's Koko fine animal gorilla.

Chorus 1

Her name is Koko; she's a lovely gorilla.
Koko fine animal gorilla. (repeat)

2. Koko's great hands have learned to sign
Thousands of words to speak her mind.
She makes up tall stories and her very own swear words.
(spoken:
Would you like to know her very favorite swear word?
It's "stinky dirty toilet.")
Koko fine animal gorilla.

Chorus 2

Her name is Koko, she's a funny gorilla.
Koko fine animal gorilla. (repeat)

3. Koko had a pet kitten, so soft and so small.
It had no tail, so she named it "All Ball."
Koko cried for weeks when her little friend died.
She's Koko fine animal gorilla.

Chorus 3

Her name is Koko, she's a loving gorilla.
Koko fine animal gorilla. (repeat)

4. The doctors said, "Koko, would you be so kind
To answer a question that's been on our mind?
Are you human or ape?"
Koko thought hard and signed...
"Koko fine animal gorilla."

Chorus 4

Her name is Koko, she's a mighty gorilla.
Koko fine animal gorilla. (repeat)



News and Notes from the CMN Board

By Liz Benjamin

The last CMN board meeting of 2011 took place—in person—in Hyannis, Massachusetts, September 15 and 16, immediately prior to the annual conference. We got a lot done. Here are some highlights:

- We thanked and bade farewell to departing board members Purly Gates (as of November) and Wiley Rankin (as of February), both leaving before the expiration of their terms. We thanked and welcomed incoming board member Nancy Hershatter, and gratefully welcomed Joanie Calem as a returning director. (During the conference, Amy Conley and Kim Wallach volunteered to fill Purly and Wiley's positions, and the board was pleased to appoint them to serve until the next board elections in the spring.)
- The recent focus on membership development has led to a nice increase in our numbers. We are excited about Liz Hannan's new member "welcome wagon" on the CMN e-list. Because of her phone calls to new members and written notes about them, we can start building on common interests and visions right away.
- In discussing the state of CMN's regions, we are very appreciative of the many contributions of the regional representatives. (They had a fruitful meeting at the conference.) We hope to give them ideas that will work in their areas and that are not too much work for them and their volunteers. We support smaller events, because they are intimate and friendly and full of sharing. We support larger events, because they are great for CMN's growth and development. We decided to establish a list of CMN members to serve as contact persons in regional areas that do not have a cluster of active members. This is an informal way to strengthen connections among us, and (who knows?) may lead to the development of new regions eventually.
- We are excited about the compilation songs CD, which is now on our website. It gives the world a taste of CMN's round-robin approach to sharing our music with each other. Many thanks to Purly Gates for leading this new venture.
- We are working on a staff assessment procedure to use with our Administrative Coordinator and with any contract workers we have. This was to be in place by January 1, 2012, which marks Jane Arsham's one-year anniversary of working with us.
- We are pleased with the new Member News column in the online *E-News and Notes* and look forward to hearing more about the varied and exciting accomplishments of our members.
- We have created flyers specifically to attract teachers, librarians, and performers to join CMN, and these will be on the website soon.
- We are very pleased to have a balanced budget now. We are very grateful to all the new members who have joined recently and to all those who have raised money for or donated money to CMN. We will establish a finance committee to work with our treasurer, Bill Heitner.
- We are happy with the online editions of *Pass It On!* They are full of excellent content and are taking advantage of the color and pizzazz of the Internet. (We still provide paper copies to members who need them.)


The Board is an amazing group of caring, thoughtful, funny, interesting, and creative people. I feel very privileged to be part of them. Please consider being a candidate for the board when we ask for nominations (of self or someone else) in the spring. 



Photo by Sammie Haynes

CMN board members sing a greeting at the 2011 conference opening.

2011 CMN Silent Auction Contributors

The silent auction fundraiser held at the September 2011 Annual Conference in Hyannis, Massachusetts, was a resounding success. We are grateful for the generous support given by these contributors.



Peter Apel (CDs)
 Banana Slug String Band (CDs)
 Sandy Byer (instruments, party dress, wall hanging)
 Will Cabell (handmade shakers, CD)
 Joanie Calem (stuffed animals, puppets)
 Judy Caplan Ginsburgh (scarves)
 Amy Conley (CDs)
 Germaine Cook/Peter Alsop (CDs, DVD)
 Pam Donkin (CDs)
 Lee Drescher (storytelling gig)
 Fran Friedman (CDs)
 Jackson Gillman (professional coaching)
 Dylan Glanzer (CD)
 Sophie Glasser (feng shui consultation)
 Joanne Hammil (quilted jackets)
 Sammie Haynes (Reading Rainbow CDs)
 Jenny and David Heitler-Klevans (CDs, recording equipment)
 Dr. Gail Herman (CD)
 Margaret Hooton (CD, limber pony)
 Diana Kane (Sound Shape Drum leg connectors)
 Adam Miller (CD)
 Tom Neilson (CDs, tee shirt)
 Judy Pancoast (CD)
 Susan Salidor (CDs)
 Mara Sapon-Shevin (socks, book)
 Nancy Schimmel (Green Songbook)
 Elizabeth K. Schwartz (book, CD)
 Cheryl Smith (puppets)
 Anna Stange (handmade hat)
 Gari Stein (books, CD, instruments)
 Carole Stephens (autumn tree flannel board)
 Tina Stone (tote bins)
 Deborah Stuart (handmade ceramic planter)
 Sol Weber (assorted treasures)
 Barbara Wright (cardboard dulcimer)
 Cheryl Wright (finger puppets)
 Betsy Zahniser (frogs on a log, notecards)



Annual Meeting of The Children's Music Network

By Liz Benjamin

The organization's annual meeting held during the September 2011 annual conference in Hyannis, Massachusetts, included songs, laughter, understandable financial information, and a "speed-dating" method of gathering ideas from everyone present about marketing, volunteerism, fundraising, growing our membership, and celebrating next year's twenty-fifth anniversary of CMN. Thank you to all the participants. Watch for the new ideas and initiatives that will come from this sharing. The Board is very happy to have "dated" you. 

Board members singing their report to the members



Photos by Diane Lansing



Speed dating in process

Photo by Sammie Haynes



Joy

Words and music by Jeanie B! (Jeanne Bonansinga)
© 2008 Jeanne Bonansinga

Jeanie wrote this song about her two sons whom she calls her “joy boys.” When she wakes them up in the morning and asks how they are, they always smile and say, “Great!” Jeanie says, “The song celebrates the joy that children have within them and bring to this world.” During performances, at the beginning of the song, everyone pretends they are asleep. Jeanie lies down on stage and plays her guitar prone. At the chorus, everyone jumps up at the and does the “dance of joy.” Jeanie capos the song to the third fret, so it’s performed in B \flat .

intro G C G C G G **verse** G C G

1. I wake up with a smile — on my face, ex -
2. Go to school. Have-n’t been since yes-ter-day. (But)

C G D G

claim I’m feel - ing great, how ’bout you? I wake up with a
I’ve got lots to say, how ’bout you? Af - ter lunch I’m with my

C G C G

song — in my heart, ’cause the day’s a - bout to start, and I can’t
friends, we’re ha - ving fun. I wish more of them would come. I’ve got a

C G D C G

wait to take my part, how ’bout you? I’ve got joy, joy, joy ev - ery
smile for ev - ’ry - one, how ’bout you?

D Em **chorus** C G D

morn - ing, noon, and night. I’ve got joy from my shoul - ders to my toes. I’ve got

C G D Em C D G

joy in my head, I’ve got joy in my heart, I’ve got joy, joy, joy in my soul. —

bridge G C G C G D **fine** C G

You get back what you give, that’s

Joy

continued from previous page

what I'm think-ing of. So joy is how I live, with grat - i - tude and love,

grat - i - tude and love. _____ 3. Late at night, I snug-gle with some-one I love, and I

thank the stars a-bove for an-oth-er day. Go to sleep with a smile on my face, 'cause I

love this hu - man race. I've got an - other - er day to face, how 'bout you? I've got

1. I wake up
With a smile on my face,
Exclaim I'm feeling great, how 'bout you?
I wake up
With a song in my heart,
'Cause the day's about to start,
And I can't wait to take my part, how 'bout you?

Chorus

I've got joy, joy, joy every morning, noon, and night.
I've got joy from my shoulders to my toes.
I've got joy in my head, I've got joy in my heart,
I've got joy, joy, joy in my soul.

2. Go to school.

Haven't been since yesterday.
But I've got lots to say, how 'bout you?
After lunch,
I'm with my friends, we're having fun.
I wish more of them would come.
I've got a smile for everyone, how 'bout you?

Chorus

Bridge

You get back what you give, that's what I'm thinking of.
So joy is how I live, with gratitude and love,

3. Late at night,
I snuggle with someone I love,
And I thank the stars above for another day.
Go to sleep
With a smile on my face,
'Cause I love this human race.
I've got another day to face, how 'bout you?

Chorus (repeat)



New Sounds

Compiled by Barbara Rice

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.



CHRISTY BURICH

Halloween Hoopla

This CD is a fun, spine-tickling compilation of some not-so-spooky, kid-friendly songs, stories, chants, and jokes that we have used over the years during our own Halloween classes. Some of the songs included are "Halloween is Fun" ("Short'nin' Bread"), "On Halloween" ("Down By the Bay"), "Going Trick or Treat" ("Three Blind Mice"), "When the Ghosts Come Out on Halloween" ("When Johnny Comes Marching Home"), "The Hookey Spookey" ("The Hokey Pokey"), "Jack-O-Lantern" ("My Clementine"), and songs featuring the voices of the Wee Heart Big Kids chorus.

CDs are available for \$20 through Christy's website, www.weeheartmusic.com, or contact her at Wee Heart Music, Inc., 630/927-3028.

MARYANN "MAR" HARMAN

Singing in a Different Key

Music with Mar has released *Singing in a Different Key* (for age or ability), dedicated to those who take just a little bit longer to process things. Songs were written along with the guidance of special ed teachers, OTs, and PE teachers. All genres are included, from oom pah pah to Celtic; from rap to island. Find your key, and join me.

Available at www.musicwithmar.com as a physical CD or downloads.

PAUL BEASTON

What Did Ya Get Me for Christmas?

"What Did Ya Get Me for Christmas?" is the first song written and recorded by Paul Beaton. Over twenty children were auditioned in Grand Junction, Colorado, with a total of eight kids ages seven to eleven chosen to do the recording at the Aspen Leaf Recording Studios with producer and engineer Ken Dravis. This is a fun-filled, sing-along song, with an easy, catchy melody that can be enjoyed by children and folks of all ages. It has a fun edge to the lyrics, with a great Christmas sound. The song, with its theme being what everyone wants to know that time of year, was inspired by Paul's wife, Susan, who has asked him that very question each

year at Christmas. Enjoy the song, year after year, and bring back that child inside of each of us.

For more information and where to purchase you can go to www.beatonmusic.com, or download it at iTunes or CD Baby, or contact Paul at 970/596-4745.

KATHY BYERS AND LYDIA ADAMS DAVIS

One Earth So Green and Round

Kathy and Lydia met through CMN at an Oscar Brand seminar in Huntington, Long Island, New York. They realized that their voices totally matched. They became very good friends, and went on to co-write their all-original *One Earth So Green and Round—Songs of Nature*. Produced by guitarist and composer John Guth, the background instrumental mix ranges from piano, guitar, and percussion to banjo and clarinet. The CD, which includes a lyrics booklet, was released on Earth Day 2011. It was inspired by the reptile company Snakes-N-Scales and Turtle Tales. Songs include "In Alaska," "I Am Snake," "We Study Frogs," "Think About the Ocean," "Why Do Turtles Cross the Road?" and "Chameleon." The work has become an inspiring tool to help Girl Scouts obtain a nature badge, music badge, or environmental badge.

Sound samples and lyrics are at www.oneearthsgreenandround.com. CDs are \$15 (ppd.) from www.oneearthsgreenandround.com; also at retailers (plus s&h): www.cdbaby.com, www.midwesttape.com, or www.itunes.com, and by phone at 800/BUY-MYCD (800/289-6923).

MARTIN SWINGER

MOON

Martin Swinger aims his expressive three-octave vocal range and talent for writing award-winning songs toward a new CD called *MOON*. Martin is known as a family entertainer, but this album is aimed squarely at the adult listening audience. The fifteen songs express themes of love and death, AIDS and autism, SAD, Betty Boop and Buddha, Coney Island, celebration and sorrow, home and outer space. Some songs are great to dance to, and some feel good to cry to, and others are fun to sing along to. But sometimes you discover songs that simply invite you to stop and listen. The music is lush and the lyrics poetry, proving Martin is a musician at the top of his game. *MOON* has risen and shines just for you!

A *MOON* teaser can be viewed at www.youtube.com/watch?v=Awn3GlvdvSg. Order copies of the CD from www.cdbaby.com or send a check for \$17 (inc. s&h) to Martin at 52 Green St., Augusta, ME 04330. Contact him at martinswinger@gmail.com or 207/626-0165.

LAURA DOHERTY

Shining Like A Star

With an ear for a catchy melody, Laura takes us on a whole new adventure in her second album that ex-

plores the ways that children and families have fun together. Laura teamed up again with producer Rich Rankin of Mosaic Music, and her signature breezy folk-pop sound fills the record with sweet harmonies and acoustic instruments. *Shining Like a Star* shines with Chicago talent collaborating with Laura. Songs like the title track celebrate the myriad ways that children express themselves and celebrate their uniqueness in the world. Often painting a story in her music, Laura sings about the wonders of nature in songs like "I'm a Tree" and "Vegetable Party." Together with fun dance tunes like "Hula Hoop" and "Rocket Ship," these songs are part of an uplifting and inspiring new album for children and parents to enjoy together.

For more information and to purchase (\$13.99 + s&h), go to www.cdbaby.com; visit Laura's website, www.lauradohertymusic.com; or contact her directly by phone: 773/220-3432.

STEVE PULLARA

All About Bullies...Big and Small

This album produced by Steve Pullara has an artist roster full of notable CMN members: Dave Kinnoin, Debbie and Friends, Barry Louis Polisar, Judy Pancoast, Peter Alsop, and Marla Lewis, to name only a few. *All About Bullies...Big and Small* is a creative 2011 children's recording for your consideration and enjoyment. It's a very different kind of family album with a unique focus on a serious subject that you won't forget once you hear it. All of the profits from this recording are being donated to PACER's National Bullying Prevention Center (www.pacerkidsagainstbullying.org).

Listen and purchase (\$15 +S&H) at the CD's sound station, www.allaboutbulliesbigandsmall.com

RICK ROESSLER

Sockhead Smith's Sock Drawer Sing-Along

Rick Roessler, an American primary-grades teacher and performer living in Frankfurt, Germany, has created a new educational music CD that covers a variety of school subjects at the elementary level. The CD is presented by the two fictional characters Sockhead Smith and Freddy Shohorn. Together through dialogue and music they cover material such as verbs, the five senses, and counting. It's composed with memorable melodies and interactive questions, so kids are not only learning through listening, but participating as well. As Sockhead Smith struggles to get his head around certain concepts, Freddy is there to help him and the listener learn in a fun and enjoyable way.

Purchase CD (\$12.99 + s&h) and listen to samples at www.sockheadsmith.com.

DENISE FORNEY

Criss Cross, Applesauce

Denise Forney, an early childhood recording artist from West Des Moines, Iowa, produced this children's CD with her three children, Rachel (ten), Kaitlyn (eight) and Jacob (five), based upon her teaching and parenting experiences. There are great eco-friendly songs on this CD, like "Let's Go Green," and songs that teach different languages, like "Hello Around the World." There are also "fun" songs like the title track and "Little Red Barn," where children sing along. The music is very catchy, and young children really enjoy singing and dancing to the songs. The story and "big dream" about Denise's songwriting adventure with her family is captured on their website, www.deniseforney.com.

Listen and/or purchase (\$15 + s&h) at the website or at CD Baby. To purchase offline, contact Denise at 4neyfam@mchsi.com or 515/440-2355.

JEANIE B!

Sugar Buzz

This is the fourth CD of original Children's Music by Jeanie B! and the Jelly Beans. It's a rockin' good time full of danceable, singable, laugh-out-loud songs. The title track is a grunge number that is all about having a huge sugar buzz and bouncing off the walls. The song "Please Don't Pick Your Nose" was written at the request of teachers in a classroom who had an epidemic going on. Jeanie loves to get people dancing, so wrote "Dance Party Every Night" to suggest that as a family practice, but also to bring the dance party to every show. This music appeals to a broad range of audiences.

Purchase from Jeanie B! at www.JeanieBmusic.com (\$12 + s&h) or call 312/961-0471.

Watch at www.youtube.com/jeaniebmusic.

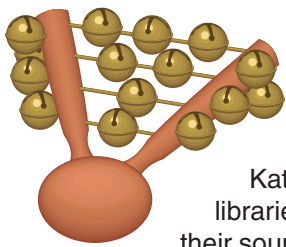
LINDA BOYLE

Chicago Country

Linda Boyle's new CD includes mainly original songs about her two homes: Chicago and the Black Hills of South Dakota. Included are a few songs of interest to children that also involve songs as history: "Taste of Chicago" (a parody of Tom Paxton's "Goin' to the Zoo," used with permission), "Elanoy," "Chicago Bound Blues" (about the Great Migration), and "Anna Mae Aquash," Jim Page's song about this important First People's leader. Linda also has a single out that will be on her upcoming *Brave Songs/Cantos Bravos: Voices for Justice* CD: "Corrido de Atenco: Mariposa, Mariposa." This song was written for Amnesty International and the women flower vendors of San Salvador Atenco, Mexico. It's a great Spanish call and response song for kids.

Listen at www.tunecore.com/widgets/show/67762.

To purchase Lin's CDs, contact her at lin@lindaboyle.com or 773/480-4637. 



I Love to Hear the Sounds

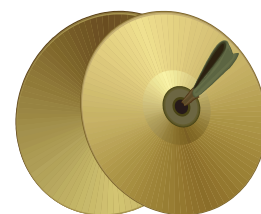
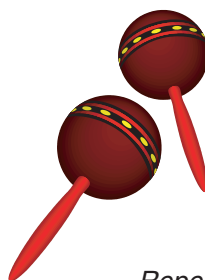
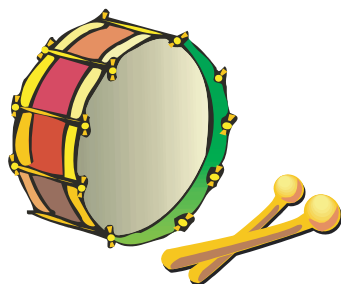
Words and music by Kathy Reid-Naiman
© 2010 Kathy Reid-Naiman

Kathy Reid-Naiman has spent the last twenty-five years working and playing with preschool children in libraries and schools in Ontario, Canada. In this sweet and engaging early childhood song, instruments and their sounds are the star of the show. Kathy writes, "It is good to learn to listen while others take their turns. On the first two lines encourage the players to sing along and keep their instruments quiet. When an instrument is added, the players who have it play while the others listen. They continue to play while other instruments are added or they can stop and listen. On the final line in each verse everyone plays together. The complexity of this song increases with the age of the children who are playing."

I love to hear the sounds when we're play-ing in the band. Let's
play them one by one, then we'll all play in the band. The
bells start ring-ing. (bells) *Repeat these measures as necessary
when adding each new instrument.* I
love to hear the sounds when we're play-ing in the band. (instrumental)

I love to hear the sounds when we're playing in the band.
Let's play them one by one, then we'll all play in the band.
The bells start ringing. (*bells play*)
I love to hear the sounds when we're playing in the band.

I love to hear the sounds when we're playing in the band.
Let's play them one by one, then we'll all play in the band.
The sticks start tapping, (*sticks play*)
The bells start ringing. (*bells join in*)
I love to hear the sounds when we're playing in the band.



Repeat as above, adding instruments:
The cymbals start crashing...
The shakers start shaking...
The bass drum starts booming...
The sand blocks start scraping...
The sticks start tapping...
The bells start ringing...

...I love to hear the sounds when we're
playing in the band.



Regional Reports

Compiled by Leslie Zak

Please refer to the sidebar on page 38 for contact information. In addition to the reports found here, you may find more recently updated information about regional activities on the CMN website (www.cmnonline.org).

NEW ENGLAND

New Englanders were very happy to host the CMN 2011 International Conference and extremely pleased to welcome so many new and longtime friends to our region. New regional co-reps, Diana Kane and Tina Stone, are joining ongoing rep Sammie Haynes in planning for our regional gathering in March/April 2012. We're all looking forward to some song swaps over the cooler months as there's nothing like singing together to help keep us warm. A song swap is something anyone can do: just contact one of the regional reps to help you get started. Last October, Oren Rosenthal hosted a great song swap at his house. Everybody had plenty of time to relax, get to know each other, trade info, and offer lots of songs. The reps would also be happy to help with any kind of CMN fundraiser region members would like to explore. The second annual CMN fundraiser children's concert in partnership with the Seacoast Mothers Association of New Hampshire took place in November 2011 in Portsmouth, New Hampshire, with Matt Loosigian, Steve Blunt, Diana Kane, Tina Stone, and Sammie Haynes performing. It raised \$500 (\$250 for each organization).

NORTHERN CALIFORNIA

A Northern California regional song swap was held in June at the home of Andrea Gaspari and Michael Chiaravelopti in Lafayette. People gathered and shared potluck foods. Visiting evolved into a circle of introductions which included some new and prospective members. A joyous sharing of songs was followed by the unveiling of Michael's musical creation. He took us out to the garage to explain and demonstrate his "one-man percussive

band in the round," the product of three years of craftsmanship. It includes conga drums and xylophones of various sizes and materials, a didgeridoo, and other marvelous parts, all made from scraps and recycled materials from his construction work. The grand world premier performance is some time in the future, and we are eager to support and celebrate this addition to children's music education.

MIDWEST

We are still glowing from the 2011 International Conference in Hyanis, in which talented and committed members from our region were among those who conducted workshops and song swaps, worked actively on the board of directors, and volunteered for the silent auction, glad rags, and cookie-selling fundraisers. Our active group whipped up the excitement for next year's conference in Zion, Illinois, being co-chaired by our own Carole Stephens along with Lisa Heintz from the Great Lakes Region. Chicago area members participated in a fabulous CMN fundraiser concert in October at the illustrious Old Town School of Folk Music. (See the feature article about the school on page 1 in this issue.)

GREAT LAKES

The Great Lakes Region hosted Dr. Craig Woodson's four-hour workshop "Roots of Rhythm" in November at the Westerville Public Library, Westerville, Ohio. Dr. Woodson is an educator, author, and ethnomusicologist from Chagrin Falls, Ohio, where he directs the "Roots of Rhythm" organization. Participants create their own drums, learn to play rhythms from around the world, and receive teaching materials for grades K through twelve.

MID-ATLANTIC

In December a workshop and song swap called "Kids Music Biz: Helpful Hints, Tips & How-To's" was held in the Philadelphia area at the home of David and Jenny Heitler-Klevans. With the help of other experienced children's musicians from the region, David and Jenny shared knowledge they've gained over more than twenty years of making music for children and families.



PACIFIC NORTHWEST

A good turnout at a Dave Orleans-hosted gathering in Portland, Oregon, in August (see photos) inspired another gathering in early October: a wonderful evening of song and camaraderie hosted by Anne-Louise Sterry in Canby, Oregon. Both longtime CMN members and prospective members were in attendance. We decided to do something slightly different for our next meeting in early 2012: a coffee/brunch discussion with a focus on business—bookings, social media, promotion, and more are all on the table



The photos, by Greta Pedersen, are from the August 2011 Pacific Northwest Region gathering in Portland, Oregon.

continued on next page ➡

Regional Reports

➤ continued from previous page

Regional Representatives* and Contacts

If you are from an area that does not have a contact listed, please feel free to contact the person who lives closest to you.

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* CMN regional representative .



Spread the Word About CMN

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

- Descriptive sheets
- Printed brochures
- Braille brochures

(If you have brochures with a blue background and/or membership form inserts for them, some of their information is obsolete, and they should not be used.)

To order a supply of any of these items, contact Jane Arsham at office@cmnonline.org.



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 be connected to the member e-mail group, the member section of the CMN website including access to *Pass It On!*, and will receive a welcome letter naming you as the giver.

Just send the recipient's name, postal address, and e-mail address with \$35 to CMN, 10 Court Street, P.O. Box 22, Arlington, MA 02476 U.S.A.

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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 2012 issue:
May 4, 2012**

**Deadline for Winter/Spring
2013 issue:
October 15, 2012**

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

Hassaun Ali Jones-Bey
P.O. Box 1002
Alameda, CA 94501
music@boundlessgratitude.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 seasonal song...
- ✓ a song representative of cultural diversity...
- ✓ a song written by people from various parts of the continent or the world...
- ✓ a song on a topic that is in some way representative of CMN's mission.

Songs should be submitted using Finale or in a lead sheet format. It is the responsibility of the submitter to provide a notated song. Please send an MP3 file or a recording; online issues now provide a direct link to each song.

Each submission should include

1. Title of song
2. All authors of words/music
3. Copyright date and name of copyright owner(s)

Copyright ownership remains with the author. Upon acceptance, a permission to print form must be signed by all authors.

Send songs to:

Brigid Finucane
Songs Editor
gardengoddess1@comcast.net
847/213-0713



CALL FOR NEW RELEASES!

**Send notification of items
released in the last year to:**

Barbara Rice
berice@bitstream.net

**Please include date of
release in description.**

CALL FOR LETTERS TO THE EDITOR!

**Letters to the Editor may be
sent to:**

Hassaun Ali Jones-Bey
P.O. Box 1002
Alameda, CA 94501
music@boundlessgratitude.com

**Submission via e-mail is
preferred.**

Not a member?

Visit the CMN website,
www.cmnonline.org, for
details or contact the CMN
office, office@cmnonline.org.





The Children's Music Network
P.O. Box 22
10 Court Street
Arlington, MA 02476
U.S.A.
339/707-0277
www.cmnonline.org

Thank You

**CORPORATE MEMBERS FOR
 YOUR GENEROUS SUPPORT!**

