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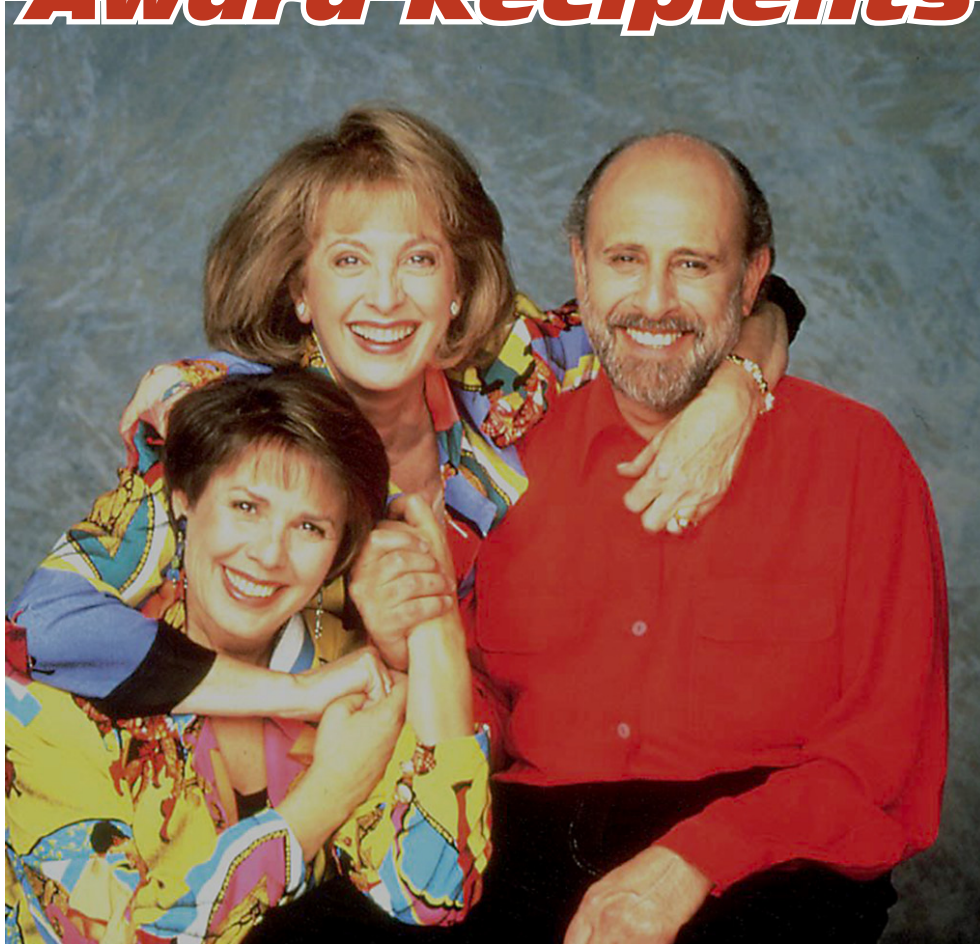
The Journal of the **Children's Music Network**<sup>®</sup>

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ISSUE # 72

Fall 2012

## **2012 Magic Penny Award Recipients**



**Sharon, Lois and Bram  
One Elephant, Deux Éléphants**

### **Inside...**

- Creating from the Heart ■ Bahama Village Music Program ■
  - When to Teach Reading? ■ Writing on Assignment ■ Financial Self-Care
  - Songs that Support Curriculum ■ 25 Years Strong and Growing ■
-

# 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.

## The Board of Directors

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## **PASS IT ON!**

*is the journal of*

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# One Elephant, Deux Éléphants

## An Interview with Sharon, Lois and Bram

Conducted by Kathy Reid-Naiman

The Magic Penny Award, named after the song by Malvina Reynolds, is a Children's Music Network tribute to people in our community who have dedicated their lives to empowering children through music. In October 1999 the first award was given posthumously to Malvina herself, through her daughter, Nancy Schimmel. Each year the Magic Penny Award program is a highlight of the CMN Annual International Conference. The tribute program features songs written by or used by the recipient, informative appreciations of the recipient's work, and of course the presentation of the award itself.



Sharon, Lois and Bram were chosen as this year's award recipients in honor and recognition of their vast contribution to the world of children's music. It has been almost thirty-five years since they formed their trio and took the children's music world by storm. They produced countless CDs, videos, TV shows, and books. Through their top-rated recordings and television programs, generations of children were introduced to excellent arrangements of traditional folk music, Broadway music, and old jazz standards. Many of Sharon, Lois and Bram's "greatest hits" will be shared at the Magic Penny Award ceremony on Saturday afternoon, October 13, at the 2012 CMN International Conference in Zion, Illinois.

Sharon Hampson, Lois Lilienstein, and Bram Morrison began their singing careers as individuals. They performed solo in schools, libraries, and coffeehouses before joining forces to make their first recording, *One Elephant, Deux Éléphants*, originally released in 1978. Their rapid rise to fame came as a complete surprise to them and to the music industry as well, when their first recording became the fastest selling children's album in Canadian history.



#### PIO!: So how did it all begin?

**Lois:** It all began with Mariposa in the Schools, which grew out of the Mariposa Folk Festival. I had the idea that because the MITS performers all had so much experience performing in schools with a variety of repertoire, we might try to do a live concert, "MITS presents A Children's Concert for the Whole Family." What followed was the decision to make a recording of children's music using those same performers. However, the MITS Board of Directors thought it was too expensive and turned it down. So Bill Usher suggested that he and I make the recording, and I didn't think I could do it alone. He asked who I would make it with, and I thought about it and said Sharon

Hampson and Bram Morrison. So we had a meeting and we went from there.

**Sharon:** What we did was unusual: first of all, that three people who had never sung together made a record of three people singing together.

**Bram:** It was our first project.

**Sharon:** We chose the songs and we started working on arrangements. My husband, Joe Hampson, actually did the vocal arrangements for us in those days. We didn't say "Let's start a career"; we said "Let's make this record." And it was really the response to the record that launched the career. Totally unexpectedly!

*continued on next page ➡*



**Interview: Sharon, Lois and Bram**  
➡continued from previous page

**Bram:** It was like the artificial bands that managers put together—like the Monkees, but we did it ourselves.

**PIO!:** Did you have a record company?

**Sharon:** We created a record company.

**Bram:** It never occurred to us to put together a proposal for some suits at some big record company. We just thought we would borrow the money, \$20,000 that paid for the record and a lawyer and the first pressing, and we just did it on total spec. We chose a distributor, Almada in Montreal, based on who was the most eager to carry our product. We figured that anyone who was going to hound us as he did would do a good job for us selling our music.

**Sharon:** So we borrowed the money from family and friends and we released the record in September, and in December we paid them all back! The climate was just right; it was a matter of timing. It had to do with having a product that had value and with being lucky. We had the right thing at the right time. People weren't struggling with jobs and a terrible economy, so they were willing to take a chance on something they hadn't heard before. It didn't hurt that we got a review from Michele Landsberg (the social issues columnist with the *Toronto Star* newspaper) that we used for our entire career: "Simply the best musicians recording for children in Canada and possibly the world." When we did the *Elephant Show* TV series [that began in 1984 in Canada and 1988 in the United States], there were people in the live audience of all ages, all singing along. That doesn't happen much these days; it's such a different world now. I think that if parents had the opportunity to do those kinds of things today they would love it.

**PIO!:** I think that the kind of music you were presenting was so accessible. It was either already known or very easily learned. The parents didn't have any anxiety about whether they could do it.

**Bram:** Alan Mills used to say that a good song teaches itself. You lay out the chorus. The chorus is easy to learn and you are into it in thirty seconds. What a difference that makes. People don't necessarily understand that. Songwriters want you to sing along, but sometimes it is very hard to get into it.

**PIO!:** What did you do musically before you formed the trio?

**Bram:** I picked up the guitar during the mid '50s when the folk music revival was just beginning. I started playing the tenor guitar and I liked it, and I decided that I was going to learn to play the six-string too. I was listening to the Weavers and folks that were starting to be known then: the Kingston Trio and Pete Seeger and all of the others. [I was] learning the songs and I thought, "Hey I can do this! I can sing and play and I like the songs. The chords are easy." So I started singing little guest spots in the coffeehouses.

**PIO!:** Who was it you were backing up in the '60s?

**Bram:** Alan Mills. I toured extensively with him in Canada and the United States, on college campuses, in community concerts, folk festivals, and occasional children's concerts. He taught me my basic love of folk music, stage craft, how to relate to an audience, and how to get an audience to sing. However, I thought it might be good to earn a regular living, so I went back to school. I went to Toronto Teacher's College and got my teaching certificate and worked as a teacher for seven years—two years in grade six and five years doing itinerant music teaching in special education.

**Sharon:** I started playing guitar when I was fifteen or sixteen; and by the time I was seventeen, I was hanging around the University Set-

tlement House and the Bohemian Embassy Coffeehouse. I was incredibly shy! Estelle Klein introduced me at a hootenanny that summer at Bohemian Embassy, and I sang, but I didn't say a word. I didn't even introduce the song. But I loved singing it! When I got a little more comfortable, I got to the point where I could say "The next song is...."

When I went back to high school in the fall for grade thirteen, I was in the middle of a math class and I turned to my girlfriend and said, "Should I quit school?" She said, "You might as well. You haven't been doing your homework." So I went that day at lunchtime and quit school! I started singing in the coffeehouses when I was seventeen. That's where Bram and I met, in that context and that era. I was involved in the beginnings of Mariposa in the Schools. I was singing in the schools once it was up and running, and Bram and Lois were too.

I met Lois through a mutual friend, and her [Lois'] background was pop and classical music. Lois had a son in preschool, and the woman who ran the preschool asked Lois to play for the kids. Lois said that she only knew Brahms and Bach, but the woman said that whatever she could play would be better than what they had at the time. So Lois started learning the children's repertoire. She started working in the North York Library system doing a series called Music for Children. We had a mutual friend who knew our music individually and she thought that we should meet. So she arranged for us to have lunch and she introduced us. I introduced Lois to MITS and she got me involved working in the library system, and that is where it began.

**PIO!:** What are some of the highlights of your career?

**Sharon:** The first time we played at the Vancouver Children's Festival in May 1979—crossing the country to another far part of Canada and

getting there to discover that people knew us and knew our music—was stunning. And the quality of the talent that they had there from all over the world was absolutely first rate. We saw theatre troupes and dancers, other musicians and circus acts. We walked around with our mouths open, delighted that they thought that we belonged there!

**Bram:** In 1980, when we came out of the meeting confirming our first TV special [named after our first recording, *One Elephant, Deux Éléphants*] and realized it was really happening. We walked down the street jumping up and down!

**Sharon:** Singing “Comin’ Round the Mountain” in the early 1990s during our first concert with the Toronto Symphony Orchestra at Massey Hall, the place where I went to as a child to see memorable performances, was very special.

**Lois:** We played at the Palace Theatre in New York City in December of 1993. We took our holiday show, Candles, Snow, and Mistletoe. It was a self-produced show, and we brought all our families, we had champagne backstage, and we looked at the pictures of all the performers who had performed there and we pinched ourselves.

**Bram:** Receiving the Order of Canada, the highest honor given in Canada. Getting that in 2002 was such a thrill, and having it presented by Adrienne Clarkson, the Governor General of Canada, an artist, a writer, and a woman who had worked in our industry, was beyond thrilling.

**Sharon:** Playing at Carnegie Hall in 1989 as part of a showcase of A&M Records’ children’s artists: Raffi, Tom Chapin, Fred Penner, and Sharon, Lois and Bram.

**PIO!:** Do you have anything else that you would like to share with us?

**Sharon:** I have had a lot of health issues. I have dealt with breast cancer three times over the last many

years, and performing has been a healing part of that process for me. You know when I am up on that stage recuperating from surgery or treatment, having all that warmth and love and affection coming at us from the audience makes me better. I think when you get on the stage you leave the hardships or the stresses somewhere else at least for that time.


**Bram:** ...and also fatigue; you’re on the road and you’re tired...you hit the stage and the flood of energy from that audience lifts you.

**PIO!:** That is an important message. Many children’s performers are aging, and you wonder how long you can do this. What will keep me going when I’m tired? When is it time to quit?

**Sharon:** I suppose the time to quit would be when you’re not having fun any more. And we’re still having fun!

**PIO!:** Is there anything else that you would like to add?

**Lois:** Yes, there is. Sharon, Lois and Bram are all about family, and my grandchild, Tessa, is the light of my life. I was a good mother and I am good with kids, but having a grandchild gives my life a whole new dimension. After all is said and done, this is the pay off—having my Tessa singing “Skinnamarink” in my living room.

This is what all that hard work and all of that travelling was for: so that I could pass this on to my granddaughter and watch her delight in the things that I’ve always believed that children delight in, but I’m not a child, so I can’t tell for sure. I see now that little kids have music in their hearts, in their toes, in their fingers, and my own granddaughter is one of them, and that fills me with absolute joy. There could be no prize, no award, no medal, no money, no nothing that can compare with hearing my granddaughter say, “Lolo, I have a new song for you!” That’s what it’s all about. 



## 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!

# Skinamarink

Music and lyrics adapted and arranged by Sharon, Lois and Bram  
from the original song by Al Piantadosi and Felix F. Feist  
© 1985 Grand Trunk Music



Upon hearing this song, millions of people instantly think of Sharon, Lois and Bram. It's one of their most endearing pieces.

*Moderato*

G 3 G dim G 3 G dim G G dim

Skin-na - ma-rink - y dink - y dink, skin-na - ma-rink - y doo, I love

D7 Am7 3 D7 Am7 3 D7

you. Skin-na - ma-rink - y dink - y dink, skin-na - ma-rink - y doo,

Am7 D7 G D7 G G7 C

I love you. I love you in the morn - ing and in the af - ter-noon, I

A7 D D7 1. G 3 G dim

love you in the eve - ning un - der-neath the moon. Skin-na - ma-rink - y dink - y dink,

G 3 E7 A7 D7 G 2. G 3 G dim

skin-na - ma-rink - y doo, I love you. Skin-na - ma-rink - y dink - y dink,

G 3 E7 A7 D7 G D+7 G

skin-na - ma-rink - y doo, I love you, too. Boop-boop - ee - doo.

## Verse

Skinamarinky dinky dink,  
Skinamarinky doo,  
I love you.  
Skinamarinky dinky dink,  
Skinamarinky doo,  
I love you.  
I love you in the morning and in the afternoon,  
I love you in the evening underneath the moon.

## First ending

Skinamarinky dinky dink,  
Skinamarinky doo,  
I love you.

## Final ending

Skinamarinky dinky dink,  
Skinamarinky doo,  
I love you, too.  
Boop-boop-ee-doo.

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## Something You Learn Forever

### An interview with Katchen Duncan at the Bahama Village Music Program

Conducted by Anna Stange

The Bahama Village Music Program (BVMP) in Key West was started in 1999 by the multi-instrumentalist and music teacher Robin Kaplan to honor Ellen Sanchez, a beloved music teacher in Bahama Village, whose retirement left a void in the community. Mrs. Sanchez passed away in 2010 at the age of 105. At the time of this interview, the program was located in the Frederick Douglass Skills Center, one of the last remaining buildings of the old high school for blacks (built during segregation) at 727 Fort Street, right in the heart of Bahama Village.

Key West is home to a strong arts and music community, including many live music pubs: the Green Parrot, Hog's Breath Saloon, Sloppy Joe's, and Margaritaville among others. Tennessee Williams, Ernest Hemingway, and Jimmy Buffet all lived in Key West, and Harry S. Truman's Little White House has been turned into a museum. The historic Bahama Village neighborhood, located in Old Town Key West, with its streets named after some of the original Bahamian settlers, was a favorite haunt of Ernest Hemingway. Bahamian culture is still celebrated in art, food, cultural traditions, and festivals by Bahamian Conch families and newcomers alike.

However, when compared to the city of Key West as a whole, Bahama Village residents' median income is about 20 percent lower. There are twice as many people living below the poverty level, nearly three times the population density, and nearly 40 percent of the residents have not completed high school. The intent of the BVMP was to provide free music education to the children of Bahama Village residents. In addition to developing children's music skills and self-esteem, the program aims to promote a strong cultural and community identity.

Originally open only to children who lived in Bahama Village, the program now serves children aged six through sixteen throughout Monroe County. The program's website (<http://www.bvmpkw.org>) says that participants "are encouraged to explore many aspects of music, from learning notes, rhythm, counting, tempo, and style to perfecting their performance skills in piano, guitar, violin, percussion, steel pan, woodwinds, choir, dance, and juggling. Professional music educators, adult volunteers, and high school students teach private and group lessons throughout the school year. Students in the Bahama Village Music Program perform in free concerts and recitals for their families and residents of Key West throughout the year. These

young performers sustain our program's belief that music can remove barriers, unite diverse cultures, and uplift the spirits of our community."

On the February 2012 day *PIO!* visited the Bahama Village Music Program, the air conditioning was not working and the building was too hot to hold lessons. Program Director Katchen Duncan took time to talk between calls to students, parents, and teachers to let them know lessons were cancelled. Meanwhile, a steady stream of student teachers (high school students) came through the office to help out and chat with Katchen. She keeps a treat jar (gum, candy, small toys) on her desk. The high schoolers each picked something from the jar as they came in. Gum seemed to be the popular choice.



**Katchen:** Mostly we have clarinet, saxophone, and ukulele lessons on Wednesday and those are mostly band students from Horace O'Bryant (HOB) Middle School or kids in fifth grade going into band. These kids that I'm calling come from other schools, other areas. Mostly we try to make it for the kids in this neighborhood, but we have expanded to include all of Monroe County [includes all of the Florida Keys].

**PIO!** Mm-hm, I saw that. So before we get into the history, how does a family or a child qualify for the program?

**Katchen:** They fill out an enrollment form. That's it. We don't ever want to turn a kid away based on what their parents make, just because. I mean, I had a kid who really loved to play the piano, and her mother was a real estate agent, but it didn't matter. She just wants to come here and be a part of it. I try not to discriminate against kids just based on their parentage. [laughter]

**PIO!** I suppose you try to get those parents to make donations.

**Katchen:** Yes, absolutely.

**PIO!** So you're the program director, or were, of the guitar and piano, and now you're the director?

**Katchen:** Yes, just because there was no one else to do it.

**PIO!** Wow!

**Katchen:** It's kind of a ragtag group of misfits.

**PIO!** Okay, so why don't you start with the history and how you came to the program, and then we can get into the other questions.

**Katchen:** Okay. The music program was founded in 1999 by Robin Kaplan, who was my piano teacher, and that's how I started and got involved. She formed the program in honor of Ellen Sanchez, the prominent

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**Interview: Katchen Duncan**  
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piano teacher in the Bahama Village area, who passed away in 2010 at 105 years old. She taught Coffee Butler [Lofton “Coffee” Butler, a Key West piano legend]. She taught all kinds of famous Key West musicians how to play the piano, and when she retired from teaching, there was a huge void left. So Robin formed the program. It started in what we now call a hallway in the gym. It’s actually a pass-through between the health center and the gym kitchen. They had two pianos in there and two teachers at a time, and it was great. They had kids just from this neighborhood. In about 2001, they expanded and moved over here—might have been earlier than that. But we got this band room, which is one of the last buildings from the Frederick Douglass High School. When Key West was segregated, the apartments that are between our building and the gym were the meat of the high school: the classroom buildings and things like that. The Frederick Douglass gym and the band room still exist, and we’re making music here.



Photos courtesy of the  
Bahamas Village Music Program

I started in 2002. I went away to college and studied hotel and restaurant management, and quickly realized that ninety-hour work weeks were not what I had envisioned my life would be. I came home and went to work for my family. My family owns the Sugar Loaf Lodge, so I was working there, and one night I was waiting on tables and Robin came in to eat and saw me there. So she was, “You’re still here?” I said,

“Well, I’m back; I’m not going back to school.” She said, “Well, you need to work for me then.” So I started teaching two days a week. The following year, I did three days a week. Robin left BVMP, but the program continued. So, we had an interim director during that time. I was doing everything anyway, but to me, the most important part was that the kids kept getting music lessons. I was running all the recitals, helping schedule, doing all the administrative stuff. So they promoted me to director in 2005.

**PIO!:** Wow!

**Katchen:** Yup! Ragtag group of misfits for sure. Okay, I’m teaching; I’m learning how to teach, and now I’m the director, running a nonprofit. It’s kind of a trial by fire, but it’s working.

**PIO!:** You seem to enjoy it. Our readers can’t see you, but you are

just bursting with energy and enthusiasm.

**Katchen:** I love my job. There’s nothing I don’t love about it. Well, the nonprofit side is not as much fun as the teaching side. The emotional rewards of this job are immense. One of the great stories...we actually just filmed the documentary, like two weeks ago [with] this lady who works for a company called Not For Profit Pictures. (The documentary can be seen at <http://www.youtube.com/watch?v=8ilkU-WCQME>). The great story behind the Bahama Village Music Program is the students become the teachers. So right now, we have four student teachers on staff that started learning here.

**PIO!:** And how old are they?

**Katchen:** Vanessa is sixteen. Elizabeth is sixteen. Evan is nineteen. Katey is twenty. All of our student teachers are between the ages of fifteen and twenty-one. Right now we have two student teachers who graduated from high school but are still living in Key West and begged me to continue teaching here because they love it so much. I have a guitar teacher who, if you looked at him, would be like, “What? We don’t trust this kid.” With long hair, eyebrow piercing, the whole nine, but you see him with a nine-year-old, and you see him teaching the guitar, and it’s just magic.

**PIO!:** You can’t judge a book by its cover.

**Katchen:** Yeah, right, exactly. Actually there are three of our student teachers who just graduated. Keenan just came back from school after going away for a semester, and he’s here, so he said, “I wanna volunteer. I haven’t taught anybody anything in a long time.” Usually, I get them for four years. Usually, they start their freshman year, then they end when they graduate from high school. So my staff is never the same year to year. It’s always changing. This year, I’m going to lose three seniors, which I’m kind of sad about.

**PIO!:** So, many of your teachers are student teachers, and you mentioned when I came in that your drum teacher is a volunteer. So you get other teachers from the community and the surrounding area?

**Katchen:** Yeah, mm-hm, Wayne Keller, the general manager of Finegan’s Wake Irish Pub, and he’s an amateur drummer, and he donated his drum kit, so he could teach kids on his drum set. It’s awesome. Nora Revelin is our one professional teacher that we pay as a contractor. Wayne is an adult volunteer teacher, and then me. We’re the only grown-ups.

**PIO!:** That’s really impressive. So how many students do you have in the program currently?

**Katchen:** Currently enrolled...170 students.

**PIO!:** Three adults, and all the rest...

**Katchen:** All the rest are student teachers.



**PIO!:** That's fabulous.

**Katchen:** I think it's kind of awesome. Everybody's kind of, "How do you work with teenagers?" It's so much easier to work with teenagers than grown-ups. [laughter] Teenagers just do what you tell them to do.



**PIO!:** I'm jumping ahead a little, but that probably ties into a part of your mission—mentoring the relationships between the local teenagers and their students and developing self-esteem. It just seems like that aspect of your program, that I was really not aware of, is so amazing because it gives those teens a purpose and a very real and important job.

**Katchen:** Yeah. And I'm constantly explaining to them that "this half hour a week is going to be in your student's brain forever. You remember every lesson you had; you remember everything your piano teacher, or your saxophone teacher, or your guitar teacher ever said to you. So remember, you're building this child's life. You're building their base of knowledge. You will be remembered forever. I run into my piano teacher, and I give her a big hug 'cause I'm so happy to see her. That's what you're going to be to these kids."

And it's great. You see them; they have that responsibility, and they step up to it, and they don't shy away from it at all. Like Kenzie texted me back: "Do you need me to help you [with calls cancelling lessons today]?" It's like, "I have a free afternoon that I didn't expect, so I want to come and help." We have lots of volunteers too. Most of the kids [who] volunteer in order to get Bright Future scholarships have to get a certain number of service hours, so they come down here and wash windows.

**PIO!:** These are kids who are not in the program?

**Katchen:** Yes. We've become almost like a teen center for the kids who live in this neighborhood.

**PIO!:** Before we go further, Bright Futures is the college program in the state of Florida, right?

**Katchen:** It's the Florida lottery scholarship. You get 75 percent if you get a 3.0 GPA; and a certain score on your SAT or ACT; or 100 percent if you get a 4.0 or a 3.75, I think. There is community service attached to it. It's fifty hours for the 75 percent and seventy-five hours for the 100 percent scholarship over your four year high school career. (This year the requirements for community service hours are fifty per year, 200 for the entire four years of high school—and that is mandatory to graduate now.)

**PIO!:** So I interrupted you when you were about to say that this [BVMP] has become sort of a teen center, a place to get their service hours.

**Katchen:** Yeah. Music is not for everyone. We had several students that tried trumpet lessons, for example, for a year or two, but didn't really pursue music in school, so they lost it. They were playing basketball or whatever. There are so many activities, and we want to make sure that every kid finds what's good for them. This is meant to be fun: if this is what you want to do, we're here for you. Helmut and Penoski were both in the choir, and both did instrument lessons, but they never really took to it. But they're here at least once a week, just hanging out, helping me: "Can I input something into the computer for you?" "You need me to sweep the floor?" They're here just out of the goodness of their heart just to help out. So it's pretty awesome. I love it.

**PIO!:** In the beginning, with how many students did the school start out?

**Katchen:** The first year I worked here, we had seventy students. So we've expanded in the last seven years over 100 percent. We've more than doubled our student base. And that's because we have a choir now, and a steel pan band. We couldn't really fit more instrument lessons into our week. So we have group lessons that make our numbers bigger. But still, I know every one of those kids by name.

**PIO!:** And those students in the choir and steel pan programs, do they also learn to read music and get the theory instruction?

**Katchen:** In choir, we're learning to sight sing and learning all the parts of songs. We haven't gotten into really "reading" music yet. We try to make it fun and not so "learn-y", because it is after school. In the lessons themselves, they're definitely learning every part of music theory.

**PIO!:** I notice the program is set up for ages six through sixteen.

**Katchen:** I changed that actually. It was set up for kids six through twelve, and then the student teachers would start working at fifteen. Well, there's a three year gap there; where are they going to go? They're not all of a sudden going to have money for piano lessons at age twelve. So we changed it to sixteen, so we can accommodate any kid, literally. And really, if a seventeen-year-old kid wants to come in and learn drums, they're in. Now we do start at six, because in kindergarten they're still learning the alphabet, and we're going to take it and mix it all up? That's really confusing. We've tried: there have been siblings of other students and the parents have pleaded, and it's really obvious how different it is. I would take a five-year-old in a private lesson, but to have a student teacher do that is frustrating.

**PIO!:** Good! So the students have lessons once a week, except for the holidays and that kind of stuff.

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**Interview: Katchen Duncan**  
—continued from previous page

**Katchen:** We follow the school calendar.

**PIO!:** What does it cost per child to run this program and how do you get your funding?

**Katchen:** We don't have it broken down per child. Our annual budget is \$80,000 [less than \$500/year per student]. We have between \$50,000 and \$80,000 in fundraising, depending on how much we make over the year.

**PIO!:** I noticed you have a couple fundraisers.

**Katchen:** Yes, we have fundraisers going on all the time. Our Albertson's [local grocery store] community fundraiser goes on constantly. We also have our T-shirts for sale, stickers, and kazooos for sale all the time. And our cookbooks are a great fundraiser. Margaritaville [Jimmy Buffet's restaurant] store sells them, and almost every month they put in a good sized order, so we always have money coming in from that. We had our third annual Day Filled with Music this year, and we're going to keep doing that one.

**PIO!:** Tell me about that one.

**Katchen:** The Day Filled with Music is where we get all local musicians to donate their time for a free all-day concert. We sell food, ask for donations, and sell beer and wine.

**PIO!:** Oh! When is that? 'Cause I'll make sure I'm here!

**Katchen:** Yeah! It's always the first weekend in November. We try to piggyback on the Meeting of the Minds, which is the Jimmy Buffet weekend. They have Friday-Saturday events, and it ends at 11:00 a.m. on Sunday, so we start at 11:00 a.m. on Sunday. We had a great lineup last year. Some Berklee City Music\* alums were there to play.

**PIO!:** Were they alums from Key West who have jumped into the Berklee City Music summer program?

**Katchen:** No, the people who played are actually Berklee College graduates. Pretty cool music.

**PIO!:** From Key West?

**Katchen:** Well, they live here now.

**PIO!:** As long as we've mentioned the Berklee City Music Program, tell me about...

**Katchen:** Before I go on to that, a lot of the grants we used to receive are gone now. In 2008, they cut tons of funding for nonprofits through the federal and local governments, and all kinds of other grants also dried

up. So we're primarily funded through private donations and our fundraisers. We have some angels among us who make nice donations every year. We just did a letter writing campaign to get donations in, and we got about \$14,000 from that effort. So that was pretty good. So we go on to the next fundraiser; we have a meeting next week. All of our fundraisers are board sponsored. The board of directors does all of the fundraising for the program and [my position]. We've written some grants, but not very many are funded. The funding has all kind of gone away. Our building is provided to us by the city for a dollar a year rent, which is great. The city of Key West is really generous to local nonprofits.

**PIO!:** Tell me how you got involved in the Berklee City Music Program.



**Katchen:** I got a phone call from Clint Valledares; he's one of the recruiters for the Berklee City Music Network. I suppose he found our website. I don't really know how he found out about us. He called and said, "We really like you. We like what you do. We'd like to come down and do a site visit and see if you're really doing what you say you're doing. And then we'd like you to join our network." We were the thirty-first nonprofit in the Berklee City Music Network. It doesn't give us any money.

**PIO!:** But it gives you resources. And what are those resources doing for your school and the students in your program?

**Katchen:** Yes, it gives us resources. Well, if we had fancier computers, it would do so much more for us.

**PIO!:** I saw that you're on a computer fundraising drive.

**Katchen:** [laughter] Completely! The Berklee City Music Web portal is called PULSE. [The Berklee PULSE music method is a collection of lessons and materials delivered online that support classroom instruction. PULSE focuses on musical styles that originate in American popular culture and emphasizes the study of instrumental technique, theoretical understanding, and an awareness of historical context.] It's fabulous, it's wonderful, and we would be better served to use it more. In a half hour lesson...by the time we cover what we have to in the lesson, our computers are too slow to spend any time on PULSE. We're hoping to get better technology, so we can better use that resource to its full capacity. If they had an iPhone app...! It's all flash driven, and the instructors have iPhones or smart phones. Even some of the kids have iPad touches. I

\*See <http://www.berklee.edu/community/citymusic.html>.

have an iPad; if we could get on PULSE with it, we'd be down. It's flash driven, and they update before I even think about updating, so it's hard to get it all synced.

What we're planning on doing for next year is having something like a PULSE Hour, where kids can come and learn how to use it, because they can use it at home too. It's completely Web-based, so they can use it anywhere. But because we're not promoting it as much as we could, because we're not using it as much as we could, they're not using it. We do use all kinds of resources from them, and I get ideas from their website about what to use in class. Even if I'm not directly putting a kid on the computer, we're using resources from the PULSE to do it. And we just got our certification.

**PIO!:** Your PULSE certification?

**Katchen:** Yes. It's so funny, because I'm all about "doing." The busy work of it—I don't care if I have an enrollment form on a kid—just put him on a piano; we'll figure out that part of it later. And they're very pragmatic about that part of it. I sent Katey, who's one of our prodigal tales. She was seven when she started here, and she's now going to be twenty-one in June. She took lessons here from seven through fourteen, and she has been teaching here since she was fifteen. Now she's writing her own music, and she's my assistant. She's going to FKCC [Florida Keys Community College]. She went to the Berklee College of Music in Boston to do the PULSE training over the summer. It was really great for her. She was the youngest one there. Every other nonprofit in the network had more than one grown-up [on staff].

**PIO!:** That's really interesting to me, because the Children's Music Network originally, when we first had a board as an organization, had children as board members. That isn't the case anymore, but we, the members of CMN—teachers, musicians, everyone—are using music to empower children to effect change in their community. And that's exactly what you're doing right here on the ground.

**Katchen:** Yes, Yes! That's it! We're not trying to be bigger. We're trying to be here for "that kid." It doesn't matter to me that we have 170 kids. It matters that "this one" is in front of me right now. And most of the time, that twenty minutes is all I'll see of them, and I'll make sure they get as much as they can in that twenty to thirty minutes. There are so many bigger things than piano lessons that we're working on here too—like children who come in wearing ill-fitting clothes, smelling to high heaven—it's like you have so many bigger problems but right now, we're going to focus on this, making sure you get this. Because I cannot thank my mother enough for the gift of piano lessons, and I can't imagine a childhood without it, I want to make sure every child gets that chance. Even if it's not "for" them, they should get a chance to find out if it's for them.

We started our choir in August-September, and I've

never been a choir director before. But I was always in choirs as a kid, and I knew how much fun it was, and I knew how cool it was to be able hear all the different harmonies and understand how songs work, and that mystery is not there anymore. I was totally downtrodden for three weeks thinking that this is not going to work—that this kid cannot carry a tune in a bucket, and there's no way she's ever going to. Now she's singing harmony parts all on her own, and they're coming out, and they're coming out right, and I don't even know how it happened, but it happened. That's the magic of music, the gift. What I'm giving them can never be taken from them by anyone. That's so amazing, that in thirty years, they're going to look back and think of me and what we've talked about, and it's just so wonderful. [laughter] I just can't say enough good things about music!

**PIO!:** It sounds like an esteem builder for adults too.

**Katchen:** Totally!

**PIO!:** So what kind of music do you teach here? Is it folk, jazz, classical, rock?

**Katchen:** It's everything. It's "screamo." Have you ever heard of screamo?

**PIO!:** No.

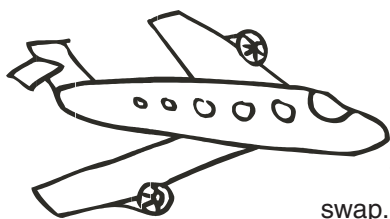
**Katchen:** That was a new one for me.

**PIO!:** Is it like emo at high volume?

**Katchen:** It's like emo at high volume and angry. But we're teaching it on the ukulele. We're teaching rap songs on the piano. We're teaching whatever we can just to get them interested. I have this kid, his name is Rodney. He is an amazing drummer—unbelievable percussionist. Adult bands that come rehearse here have been like, "You need to come here and play with us, because you're way better than the guy that's thirty-five we've got." He wanted to take piano and guitar lessons, but he didn't know what he wanted to play. So he started with the ones he already kind of knew, like "Stand By Me" and "In the Still of the Night" and "Forget You" by Cee Lo [Green], and he learned them right away. He's not really into reading sheet music, but he's playing the piano, and we want to encourage that. I said, "We got these, let's do something else. What do you want to do?" He said, "Have you ever heard the song, 'Colt 45' by Afroman?" Now this song came out when I was in high school, but it's all about smoking weed—the entire album—so I don't know this song at all. I've never heard it. I've heard other things off the album, but I've never heard this song. So he plays it for me on YouTube. And I'm like, "Oh god," but I can hear the bass line. I can hear that there's definitely the

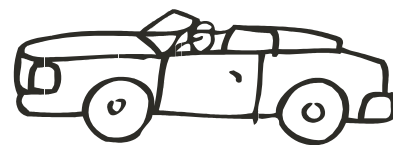
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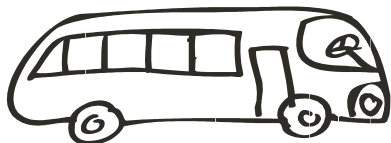


# Going Places

Words and music by Jean Young  
© 2007 Jean Young



This song was a runaway hit at the 2011 CMN annual conference's early childhood song swap. Jean writes, "I wrote this song to use with children ages three to five in my nursery school music classes in New York City and Rye, N.Y. It's a playful effort to encourage more walking, and more rhyming, too. I like to walk, and I find it's a great way to stimulate creativity. Many of my own songs, in fact, are created during my walk from Grand Central Terminal to temple Emanu-El in NYC.



"During class I tell the children, 'Sing this song and then take a walk around the room as you play your pretend recorder. Don't forget to slap your shoes, even if you don't have laces.' I stop for a minute to let everyone come up with the rhyming words, then take another walk."



**With a bounce**

*chorus* F

C7

F



Go - ing plac - es, doot - doo-doot - doo-doot. Seeing new fa - ces, doot - doo-doot - doo-doot.

C7

F



Check your la - ces, doot-doo-doot-doo-doot. 'Cause if I have my way, I'd like to walk! (clap, clap)

*Pretend Recorders*

C7

F



Doot-doot - doot - doot, doot - doo-doot - doo doot. Doot-doot - doot - doot, doot - doo-doot - doo-doot.

C7

F

*verse*



Doot-doot-doot-doot, doot-doo-doot-doo-doot. 'Cause if I have my way, I'd like to walk! (clap, clap) But

*C7 slowly*



if it's real-ly far, per - haps we'll take a (car); And if it starts to rain, per - haps we'll take a (train); And

*a tempo*

F



if we miss the train, per-haps we'll take a (plane); But If I have my way, I'd like to walk! (clap, clap)

## Going Places

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### Chorus

Going places, doot-doo-doot-doo-doot.  
Seeing new faces, doot-doo-doot-doo-doot.  
Check your laces, doot-doo-doot-doo-doot.  
'Cause if I have my way, I'd like to walk! (clap, clap)

### Pretend recorders chorus

Doot-doot-doot-doot, doot-doo-doot-doo-doot.  
Doot-doot-doot-doot, doot-doo-doot-doo-doot.  
Doot-doot-doot-doot, doot-doo-doot-doo-doot.  
'Cause if I have my way, I'd like to walk. (clap, clap)

1. But if it's really far, perhaps we'll take a (car);  
And if it starts to rain, perhaps we'll take a (train);  
And if we miss the train, perhaps we'll take a (plane);  
But if I have my way, I'd like to walk! (clap, clap)

### Chorus

2. But if we make a fuss, perhaps we'll take a (bus);  
And if we're really stuck, perhaps we'll take a (truck);  
And if we need to float, perhaps we'll take a (boat);  
But if I have my way, I'd like to walk!

### Chorus

3. If we have lots to carry, perhaps we'll take a (ferry);  
And if we're in a hurry, perhaps we'll take a (surrey);  
And if it's hot and muggy, we'll take a horse and (buggy);  
But if I have my way, I'd like to walk!



## Interview: Katchen Duncan

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structure of a song in there, so he's learning that, but we forget what the words are. [laughter]

**PIO!:** I was going to ask how you handle that.

**Katchen:** We just ignore...1&2, 3&4...We focus on that. We're not worried about "Colt 45 and two zig zags...." [laughter] It's fun, because we're still trying to get the fundamentals in there. We're getting the sheet music reading and the chord structure and the progressions and all that stuff in there, but we're kind of sneaking it in under the radar. 'Cause they're not going to come and play silly little Alfred [piano method] songs every week. We have to have something... We have to figure out a Nicki Minaj song or a T-Pain song or the Cee Lo song, which is easy and fun. I even have kids playing it at a crazy slow tempo: largo Cee Lo. It's so fun. [sings] "I see you driving 'round town." But they're doing it. What turns out is I let them kind of go on their own.

"What do you want to play? And we'll figure it out for your skill level." And what ends up happening is they're playing things way beyond their skill level because they want to play it. Whereas if I kept them at level one forever, they won't practice as much as they should, so they're not advancing as fast as they should. But if they're playing a level three song, they'll keep going and trying it. So it's working out to where they're learning faster than they otherwise would, and that's a good thing. Jump up a skill level; it may be a little hard for you, but if you put the work behind it...and to see them finally click, and understand it's not magic. You need to work at it. That's also a good thing. Every other aspect of their life, they're told exactly what to do. To get an "A" you have to fill out this worksheet and that test, and then you're going to get that grade. But this is all about what you put into it. It's all about the hard work, and it's a good lesson and a good skill to have, to learn how to practice.

**PIO!:** So how do you acquire your instruments? And do the kids get to take home the instruments? Do they get to keep them?



**Katchen:** Yup. They get to keep them as long as they are attending lessons. I've had to track down some keyboards and go to the houses and pick them up when they're done. Most of our instruments are donated. We get so many donations from this fabulous commu-

nity. Every week I'm getting a call: Hey, I have a flute. I have a keyboard. I have a piano. Lots of pianos get donated. We ordered our drums from Tropical Hammer [made in Sanford, Florida]. When the man who runs that business found out what we were ordering the pans for, he donated extra sets of steel pans like the triple cellos and the basses. And he gives us a good deal on tuning, because he knows what we do and how we operate.

When I first started working here, our instrument budget was like \$10,000 a year. I'm not sure how they spent that money, but once we got our foundation of instruments, we didn't really need to spend money on more. We can have them returned and get donations. Now, our instrument budget is \$500, and that's for tuning. I don't spend any other money on instruments; everything else is donated. Just from pounding the pavement. The Salvation Army [thrift store] gives me a call when they get instruments in if people don't know about us already. We're signed

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**Interview: Katchen Duncan**  
➡ *continued from previous page*

up for this great website called Keys Reuse. Their motto is, "Don't throw it away; give it away." We have a list of what we need, what we want on that website. People can go to that and get our number and call us. We get phone calls all the time. I just got a beautiful Fender bass and Peavey amp with a black widow speaker in it. It was donated because the guy is moving to L.A. and he doesn't want to move it. And that kind of stuff happens all the time. We got a silver Yamaha flute from Second Hand Sam's [thrift store that benefits a women's shelter]. It's great, because the universe provides it. I'm not super religious or anything, but when I need something, it comes back to me. It's like you do good work, and somebody hears you to make sure you are not wanting for much. It's quite wonderful in that way. We started a ukulele program; Second Hand Sam's called me and said, "We have a tiny little guitar." I was like, "I'll come pick [it] up. Great. Thank you." And I get there and it's a ukulele. It just kind of happens. It's this community, really. We have a Baldwin baby grand. Someone called and said, "If you get it out of my house, you can have it." That's a \$5,000 instrument, easy.

We try to give back, too. We actually had two baby grand pianos. There's no need for us to have two baby grand pianos. It's excessive; we wouldn't use it, because if there's a lesson going on on one grand piano, and the other one's next to it, you can't have a lesson there. It's not functional in that way. So Sigsbee Charter School is a new charter school in the area. Their new music teacher has one of our drum sets (which we are loaning to him, because we are always needing drum sets). They came and got the piano the other day that we are donating to them. So they now have a piano in their café-torium. There's no way they could have afforded to get a grand piano any other way.

We're very much involved in the community. And we make sure we're not hoarding what we have. We're spreading it around making sure...I'm even going to get them a little plaque made that says, "Donated by Bahama Village Music Program." It's important, especially as a nonprofit, to have a good face in the community, to have a good relationship with the others—with the music stores, other schools. You have to be the good face.

**PIO!:** Tell me the story again about the steel drums.

**Katchen:** [We have] steel pan band on Friday. We have trouble getting the kids to come. It's weird, but it's Friday. They're done. I understand. I was the worst music student, so that makes me totally good at my job. I know all the tricks. I can totally tell if you didn't practice. But we're thinking about moving our steel pan into the middle school, because right now there's a

steel pan program at the high school; there's a steel pan program at Gerald Adams [elementary school], which Nora Revelin runs. She's our steel pan instructor as well. She's constantly late, because it takes her forever to get here from Stock Island. Then there are just two little girls who are in the Montessori sixth grade who are here every week and who are really good. And then we bring in the other kids who don't really care: they're kind of ambivalent about it, they don't really need to. It's like a big old modge podge there. So we're thinking of moving the pans to HOB [Horace O'Bryant School]. Middle schoolers don't even get out until 3:30, and our class starts at 3:45. They can't get here in time: they usually roll in about 4:00. But if they can stay at the school, they'll be a captive audience. They'll be more enthusiastic about it because they'll be volunteering instead of me pulling them over here, and they won't miss. Nora can identify fifth graders who are still interested in doing it and move them right into her program. And there won't be that twelve- to fifteen-year-old gap; that gap will be filled. So we'll have a greater number of kids going into the steel pan program at the high school.

**PIO!:** What is the plan or future vision, besides moving to your new building?

**Katchen:** Our future is just to keep doing what we're doing—to keep supplying these children with the gift of music, to make sure they will never go without music in their life, no matter how old. And there are so many kids that are coming up and so many more. There are always more kids.

**PIO!:** I wanted to ask you about parent involvement. It's one of your cornerstones. Tell me how the program encourages parent participation and how the parents feel about the program and in what ways they participate.

**Katchen:** Two of our parents are on the board of directors, and all of our parents are required to volunteer a minimum number of hours to the music program or make donations in lieu of tuition. Most parents volunteer at the fundraisers or the GFS fundraiser (similar to a school project where they sell cookies and things like that). My issue is: the parents who need to get involved are the ones I never get to meet. They're the ones I send an enrollment form home with the kids, and it comes back signed, but I've never laid eyes on their mother and father. Those are the ones that I am working really hard to get involved. It's not hard to get the parents who've come in to sign up their kids. They know the value of what we're providing for their children, and they're ready and willing to help in any way they can. I have a list out front of things we need all the time: candy, paper, things like that. That's great. And there are parents who know they're getting a good value, so they make donations. I have one parent who told me, "There is no other drum teacher in Key West." We offer the only drum teacher in Key West! I didn't



know that until about three months ago. No wonder our drum program is so popular. I have a huge wait list for drums. So, the drum student's mom makes a twenty-dollar donation every time she brings her in. We have lots of donations from parents and lots of involvement, they're always helping.

Like the Goombay Festival booth—they'll volunteer the entire time. Silent auction items: I never have to call anybody. I just put it up that we need silent auction items, and they come in en masse. They're always ready to help, even parents of former students. One board member whose child is no longer in the program gets us donations all the time. It's really wonderful.

**PIO!:** I notice that the students go out and do public performances sometimes. Can you talk about what you do at these events? Most of our members would not be familiar with the Goombay Festival for example.

**Katchen:** Goombay is an annual celebration of the Junkanoo heritage [a celebratory parade with African roots] and the Bahamian heritage, so it's basically a street fair. This year [2011] was the thirty-second year of Goombay in Key West.

**PIO!:** ...which is important to this program because you are the Bahama Village Music Program. This was the community where you started the program.

**Katchen:** And the Junkanoos, they do their parade down the street, and then they end at the main stage. Then we usually kick off Goombay with our steel pan band at 5:00 on Friday. We usually perform our seven or eight songs, and the kids all get up there and dance and sing. This year, our Joyful Voices choir made their debut performance at Goombay singing "Stand By Me" and "Lean On Me." They were really cute and nervous. Our praise dance team also performed at Goombay this year. The main stage is huge, and there are tons of different bands up there, so it's a huge honor to be up there with them. It's great for the kids to see that they're on the same stage as this band they brought in from Miami that they've actually heard of. It's great.

Our booth this year at Goombay was successful. Well, we always try to sell something besides our T-shirts and stuff. We try to sell a food item or something like that, because nobody's stopping for a T-shirt, but they might stop for a cookie, and then buy a T-shirt. Last year was quite ridiculous. It was the first year we did a Goombay booth, and we didn't have enough merchandise to sell. So one of our board members got all kinds of miscellaneous merchandise to sell, but it was really hard work. So this year, we got several different businesses and bakeries to donate baked goods—huge cookies, ice cream, a bushel of bananas from my cousin's tree. We dipped bananas in chocolate before the fest and sold frozen chocolate-covered bananas. We made over \$1,000 over the weekend. It was pretty


lucrative. We sold out of bananas. They were delicious. On a local food reviewer's blog, she said we were the only people on the entire street selling local food. Everything else was from Miami or wherever. Next year, I think we'll do stone crab claws [a local catch]—local fishermen go right through my backyard. There isn't local food because the local vendors don't do festivals every weekend; they're not on the festival food booth circuit. There were other local booths, but they weren't selling food. It's a great venue for us to get our name out there. So many people saw us, and we had kids playing steel pan at the booth. We just try to make it as exciting and fun as possible so that people stop in and know about us.

I try to go on the radio a lot, a local program called BizBaz (Bizarre Bazaar). I like to go on BizBaz about once a week and say, "If you have anything in your closet that's just gathering dust..." It's such a funny program. We have a PSA running right now asking for donations.

**PIO!:** Okay, just one quick question. What rate do you see of kids who leave the program and then pursue an actual career in music? Or doesn't it matter?

**Katchen:** I've never put it down in numbers. I don't know if it matters. If you had asked me as a teenager if I was going to be a musician in my adult life and make money by teaching music, I would have told you that you were nuts! [laughter] And working with kids every day? "No way! That is not what I am doing!" But I know for sure that two of our current student teachers are pursuing degrees in music education; that's their plan. I've been the reference for four student teachers who graduated. So I know for sure that the student teachers are using what they learn here in their adult lives. As far as students go, I'm not really sure. But I know and see how many started here, and go on and [participate] in competitions. Two of my former students were just in the paper; they were sponsored by the Key West Pops Orchestra to be the student musicians in their concert. I'm so proud. And when I go to the band concerts, I see kids I haven't seen in four years, but the reason I haven't seen them is because they're doing that. And that's okay. I'm so happy about that.

**PIO!:** I didn't mean to imply that the measure of the program is... Because music is something for self-fulfillment.

**Katchen:** And something you learn forever. That's what I keep telling these kids. I had a student whose father was really trepidatious about telling me about calling another piano teacher in town. But my view is, I had three piano teachers, and I learned completely different things from all three of them. If you can get music education in your life in any way possible, do it, because it's so much better to have these different views. I think these kids should get it wherever they can. 

# Be a Buddy

Words and music by Elaine Philhower and Naomi Philhower  
© 2008 Elaine Philhower and Naomi Philhower

The round robin at the 2011 CMN annual conference yielded a song that touched members deeply. Elaine writes, "My daughter Naomi and I wrote "Be A Buddy" to reinforce the principles and language of the Olweus Bullying Prevention program, which the Nyack, New York, public schools had just adopted for our district.

I taught the song to all of the children at Liberty Elementary School, and continue to teach the song every year. 'Stand up for me and I'll stand up for you' is a very powerful statement about getting involved rather than being a bystander, and the ideas that 'bullies look for power, they repeat the things they do' are very important facts for adults and children to be aware of. My fifth graders are heard singing on the recording."

**D chorus**



Be a bud - dy. Don't be a bul - ly. Be a bud - dy.

**A7 verse**



Just be a friend. 1. Ev - ery - bo - dy's dif - ferent; no two peo - ple are the same. With some  
2. Bul - lies look for pow - er. They re - peat the things they do. If we

**A7**



kind - ness and com - pas - sion we won't cause each oth - er pain. Be a bud - dy.  
stand up for each oth - er, They won't both - er me and you.

**D chorus**



Don't be a bul - ly. Be a bud - dy. Just be a friend.

**G bridge**



Stand up for me, and I'll stand up for you! We'll cre - ate peace here and

**D**



now in our school. Stand up for me, and I'll stand up for you!

**A7**



We will be strong, we'll be cool, when we all choose to. Be a bud - dy.

**D final chorus**



Don't be a bul - ly. Be a bud - dy. Just be a friend.

## Be a Buddy

➡continued from previous page



### Chorus

Be a buddy.  
Don't be a bully.  
Be a buddy.  
Just be a friend.

1. Everybody's different;  
No two people are the same.  
With some kindness and  
compassion  
We won't cause each other pain.

### Chorus

2. Bullies look for power.  
They repeat the things they do.  
If we stand up for each other,  
They won't bother me and you.

### Chorus

### Bridge

Stand up for me, and I'll stand up  
for you!  
We'll create peace here and now in  
our school.  
Stand up for me, and I'll stand up  
for you!  
We will be strong, we'll be cool,  
when we all choose to.

### Chorus

# You Really Have to Create from the Heart

## An Interview with Barry Louis Polisar

Conducted by Hassaun Ali Jones-Bey

By any standards, Barry Louis Polisar, the keynoter at the 2011 CMN International Conference, tells an inspirational story about his career as a children's musician who writes books and poetry as well as the songs that he shares in elementary schools and libraries throughout the United States and Europe, and also in young author programs for middle school, high school, and college students. To pull just a few highlights from the biography on his website: Barry has performed at the White House, the Smithsonian, and the Kennedy Center for the Performing Arts. He was given a Special Library Recognition Award by the Maryland Library Association for his "ability to communicate with and excite children to read." A five-time Parents' Choice Award winner, Barry has also written songs for *Sesame Street* and the *Weekly Reader* and has been a regular musical performer on the Learning Channel as well as the star of an Emmy Award-winning television show for children. In this interview conducted after the conference, Barry shared some of the energy and some of the story that went into his keynote presentation.



**PIO!:** What was the primary message of your keynote presentation and why is that message important for children's musicians today?

**BLP:** What I do in all my presentations is simply to share my story. It's usually done through song, laughter, poetry, and stories and I see such a validity in the stories we can tell each other. It's really what binds us all together and we all have a story to tell.

**PIO!:** Could you tell us the story of how you got started making music?

**BLP:** I never expected to have a career in music, let alone writing, performing, and singing for kids for thirty-eight years. I planned on becoming a teacher. I had just learned how to play the guitar and I carried it with me everywhere I went. A teacher I had met saw me and asked if I would come to her school to sing to the students. I had a few weeks to prepare for the visit, and looked around at what songs were available. There were many songs for really young kids—pre-schoolers and toddlers—and lots of rock and roll and pop songs, but very few songs geared to elementary-aged children, so I wrote a few.

When I visited the school, the response to my songs overwhelmed me. Kids and teachers were laughing and clapping and singing along—and then something happened that really set me on my path. As soon as the program ended, a teacher who was not in the audience came to collect her students; put off by the excitement in the room, she began yelling at her kids. She said things like, "Wipe those smiles off your face. You're acting just like children," and "No one gave you permission to laugh and talk."

I realized that not only was this great material, but these kids needed a voice. I went home and wrote my song "I've Got a Teacher, She's So Mean" that night, and it became my most requested song for many years. Teachers began calling me and asking if I could come to their schools to sing it. Smart teachers really got the point. Some people thought my early songs were disrespectful because I often challenged adults—teachers and parents—but if you actually pay attention to my

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**Interview: Barry Louis Polisar**

➤continued from previous page

lyrics, many of my songs were really about respect; respect for everyone—especially the kids.

**PIO!:** Could you briefly describe your approach to entertaining children?

**BLP:** I actually don't try to write for kids. I get ideas and write what feels natural. My style was unusual at the time. The Children's Television Network called me and had me come up to NYC to discuss writing songs for *Big Bird*. They had this idea that *Sesame Street* would do an album celebrating kids' liberation and freedom. I wrote a few songs which I ended up recording on my own album after they decided my songs were too quirky for them. *Big Bird* and *Sesame Street* did end up recording my songs, but not the ones they wanted me to write. *Big Bird* was the first children's "artist" other than myself to actually record my songs.

**PIO!:** What have been the high points of your musical career?

**BLP:** I've been extremely fortunate in my career. I've had songs I've written and recorded on albums that won Grammy awards and I've won numerous awards myself. I have had my songs featured in commercials throughout the world and used in films. Most people know about my song "All I Want is You" that was used in the movie *Juno*, but there have been many other lesser known films and many other uses.

The thing that really touches my heart is how my songs have resonated with people. Two years ago, a fan who had my albums growing up produced a two-CD tribute album of my songs that were performed and recorded by musicians from all over the world. Many of these artists had my albums growing up, just like the producer, Aaron Cohen, did.

Last winter, another fan wrote, pro-



*Barry in concert*

duced, and directed a musical play built around my songs and there are a few thousand YouTube videos of college kids in their dorm rooms playing my songs...so never underestimate the value of writing a song with only three guitar chords!

When the *Juno* soundtrack received the Grammy award, I was reminded of the line Billy Crystal used when he got the Mark Twain humor prize: "Hang around the store long enough and eventually they give you something."

**PIO!:** How have you seen children's music change over the years?

**BLP:** Children's music is much more democratic now: anyone can write, record, and produce a song and post it online and launch it into the world. When I released my first album in 1975—on my own label—it wasn't something that people often did. It's good to see the creative process taken back from producers and music business executives, but there is a down side: there are so many people performing for kids, I wonder how hard it must be for so many who are just starting out. I have always tried to offer help and guidance as I settle into my new role as an "elder statesman."

I haven't written many songs in the last few years because I haven't come up with an idea that seems fresh and original and totally different than anything else that is out there. I know some songwriters lock themselves in a room until they emerge with a song and some set goals to write a song a day or a week, or even record an album every year. I don't do that and never did.

**PIO!:** What advice would you give to a young person just starting in music, or even to an established musician who wants to entertain children with the type of success you have achieved?

**BLP:** As Robert Frost said, in order to write for "heaven and the future's sake," you really have to create from the heart. Your work has to be your love. I didn't begin my career to make money and I never expected my creative work would grow into what it has become. Even now, I can't seem to shake the sixties mind-set, and I have posted all my songs (and my books, too) on my website for anyone—anywhere in the world—to listen to for free. I post my videos, my song lyrics, and even the sheet music to many of my songs. I do the same thing with my books. People can read every one of them on my website for free.

I took a lot of flak for my songs in the early years. People thought they were not politically correct, and I was banned in many schools and libraries and left off countless "approved" lists of artists working for kids. My work was thought of as edgy and irreverent, and this may also be the very thing that made me survive. I never considered my work to be that way. I just wrote from my heart and used my sense of humor to mirror the world I saw growing up. My world is very different now; I'm no longer writing about my own experiences growing up, or even writing about my own kids, now that they are adults. I can't put myself in the place of a rebellious child anymore; writing

from that voice does not seem honest and real.

**PIO!: What are your plans going forward?**

**BLP:** I'm still writing. I have actually written and published as many books for children as I've written songs and musical albums. I've always thought of myself more as a writer and storyteller, and my songs, books, and poems all have a narrative component. I have a new collection of poems about fish and creatures that live in the water coming out soon and have one more book that is mostly complete and ready to be published. I plan to go into the studio and record all my song lyrics as poetry—no monetary gain there—but this will be a great resource for kids to hear and reciting the song lyrics and poems that way gives my songs a whole other life.


In addition to my story books for kids, I've written and adapted a Passover Haggadah for adults, a chapter book for older kids on the Amistad slave rebellion, and lots of poetry books for kids. My last album was a double album of songs called *Old Enough to Know Better: The Worst of Barry Louis Polisar*. As my daughter went off to college, she challenged me to take my worst songs and turn them into new pieces; so even though the titles and some lyrics were original, I basically edited and rewrote forty new songs. I joked that this was a double album because I had written so many bad songs.

The album was largely ignored in the press. It's harder to get albums reviewed now. Newspapers have cut back their staffs and the blogging world is always looking for the next new thing. Many children's artists hire press agents and PR people—and I have never had an agent. I'm not even sure I could get one, because my style is hard to box and define.

**PIO!: Is there anything else that you'd like to add or emphasize?**

**BLP:** I've always been an outsider. It's hard to be a satirist and not ruffle feathers, and I've frankly been amazed that I've sustained a healthy career all these years. The folk community didn't think of me as a folk artist, even though that was the tradition I was writing, singing, and recording in, and the children's music movement often found me too irreverent. My songs often have an ironic side to them and they are meant to be funny; the children's music movement has been very earnest at times and there is a trend in children's music to be overly careful. A lot of artists want to make sure that the songs they sing carry a message. It used to be songs that teach children how to behave; now people often write songs to teach children to respect the environment, or teach children about peace and justice. That has always seemed more like writing pamphlets, not poetry and I prefer to be more subtle in the way I address things in song. There are lessons everywhere: I'd rather let people connect their own dots, and I use humor and irony in my approach—a style closer to writers like Hilaire Belloc, Jim Copp, and Shel Silverstein.

Every musician hopes to create songs that resonate with people. I have been getting many e-mails and letters from adults expressing how my songs touched their lives in such a profound way when they were younger. Of course *Juno*—and now the recent TV ads—have brought my songs in front of so many more people. I've sold about 350,000 albums and books as an independent artist. The *Juno* soundtrack sold 600,000 copies in four months and sold over a million copies a few months later. I could never do that as an independent artist.

I'm still singing in the schools and libraries. I seem to be better known to teachers and librarians who appreciate the literary traditions my work is rooted in. 

## 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.

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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.

# The Attitude Adjustment Box

Words and music by Diane Durston  
© 2004 Diane Durston

Diane Durston shared this charming song in the early childhood song swap at the 2011 CMN annual conference. She writes, "At the CCHAT (Children's Choice for Hearing and Talking) Center where I teach deaf children to listen and talk with the help of hearing aids and cochlear implants, we start each day with all of the families in 'Morning Music.' Some of the families travel for over an hour to come to our program, so the children and even the grown-ups can be a bit out of sorts when they arrive at the door. The idea for 'The Attitude Adjustment Box' developed one day when a rather disgruntled father appeared. I suggested he jump into an 'attitude adjustment box' or have a cup of coffee. The next day we got a huge box, and when the father returned, he agreed to climb in and play along. Of course the children witnessed the transformation, and every child wanted to feign grumpiness and then be transformed by getting in the box. It has become a household question now when anyone is having a bad day: Do you need to jump in the attitude adjustment box?"

Upbeat tempo ♩ = 140    Swing! ♩ = ♩<sup>3</sup>♩

The musical score is written for a single melodic line in 4/4 time, key of B-flat major. It includes various musical notations such as treble clef, key signature (two flats), time signature, and dynamic markings (Bb, F, Eb, Dm). The lyrics are presented in three lines per staff, with some lines having multiple verses. The score includes triplet markings (3) and fermatas. The lyrics are as follows:

1. If you feel like Hump - ty Dump - ty, all in  
 2. If you look in - side your clos - et and you  
 3. If you're feel - ing sad and lone - ly and your

piec - es when he took his big fall, And you  
 just can't find a thing that you'd wear, And you  
 friends don't seem to care that you're blue, Take a

wake up in the morn - ing think - in' noth - ing's gon - na work out at  
 look \_\_\_ in the mir - ror and you don't know what to do with your  
 care - ful look a - round you at the folks who aren't as well off as

all, If you don't want an - y break - fast and you  
 hair, If you're search - ing for your shoes and socks and  
 you. If you want to feel \_\_\_ bet - ter, try and

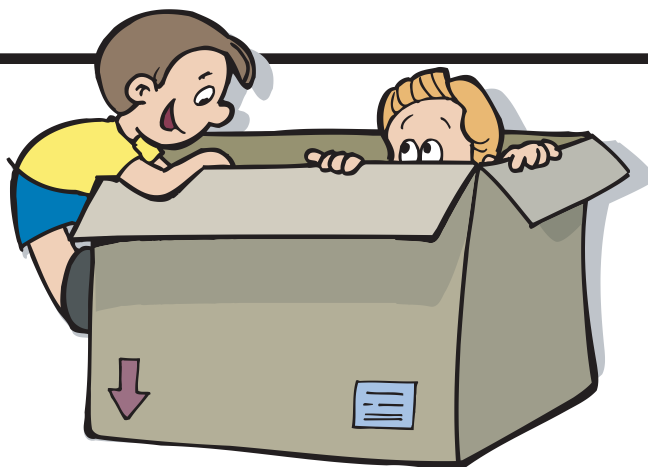
simp - ly want to stay in your bed, When your  
 can't find them \_\_\_ un - der the bed, And you  
 lend a help - ing hand to a friend. When you

moth - er says "good morn - ing," you don't an - swer, you just cov - er your head, \_\_\_ Just  
 tell your Dad, "No school. \_\_\_ I'll stay home and watch the T - V in - stead," \_\_\_ You  
 lend a hand to oth - ers, you'll feel bet - ter off your - self in the end. \_\_\_ It's



# The Attitude Adjustment Box

➡ continued from previous page



**chorus**

jump in... — ...the at - ti - tude ad - just-ment box! —  
 bet - ter jump in... — ...the at - ti - tude ad - just-ment box! —  
 like an... At - ti - tude ad - just-ment box! —

The at - ti - tude ad - just - ment box! — If you're  
 The at - ti - tude ad - just - ment box! — If you're  
 At - ti - tude ad - just - ment box! — If you

feel - ing grump - y and your words are rude, —  
 feel - ing an - gry and you wan - na feud, —  
 look at life — with some — grat - i - tude, —

**to tag after third chorus**

Just jump in — and it will change your mood.  
 Just jump in — and you can change your mood.  
 You'll be a - mazed how it will change your mood.

**tag** **E dim**

Help some - one. — You'll have fun, — And

**slower** **F7** **Bb**

when you're done, You'll have a new at - ti - tude.

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## The Attitude Adjustment Box

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1. If you feel like Humpty Dumpty,  
All in pieces when he took his big fall,  
And you wake up in the morning  
Thinkin' nothing's gonna work out at all,  
If you don't want any breakfast  
And you simply want to stay in your bed,  
When your mother says "good morning,"  
You don't answer, you just cover your head,  
Just jump in...

### Chorus 1

...the attitude adjustment box!  
The attitude adjustment box!  
If you're feeling grumpy and your words are rude,  
Just jump in and it will change your mood.

2. If you look inside your closet  
And you just can't find a thing that you'd wear,  
And you look in the mirror  
And you don't know what to do with your hair,  
If you're searching for your shoes and socks  
And can't find them under the bed,  
And you tell your Dad, "No school.  
I'll stay home and watch the TV instead,"  
You better jump in...

### Chorus 2

...the attitude adjustment box!  
The attitude adjustment box!  
If you're feeling angry and you wanna feud,  
Just jump in and you can change your mood.

3. If you're feeling sad and lonely  
And your friends don't seem to care that you're blue,  
Take a careful look around you  
At the folks who aren't as well off as you.  
If you want to feel better,  
Try and lend a helping hand to a friend.  
When you lend a hand to others,  
You'll feel better off yourself in the end.  
It's like an...

### Chorus 3

...attitude adjustment box!  
Attitude adjustment box!  
If you look at life with some gratitude,  
You'll be amazed how it'll change your mood.

### Tag

Help someone.  
You'll have fun,  
And when you're done,  
You'll have a new attitude.

## Music in Bloom

### Music Reading for Littles? A Nonscientific Opinion

by Liz Benjamin

I teach a music program for babies, preschool children, and the grown-ups who love them. We dance, sing, jump up and down, play many different rhythm instruments, and generally immerse ourselves, in the silliest way possible, in music: music in major and minor and other modes, music in three or four or five or seven beats, music about animals and food and mommies and daddies, train songs and lullabies. The oldest children are mostly four years old, with a few fives sometimes. We are making music for the joy of it, and the children and the adults gradually start to sing in tune and to keep a steady beat. Just like any learning, this is often two steps forward and then several back, which is fine.

Meanwhile, I started wondering about teaching little children to read music. Is there a good method to do this with preschool children? Are there techniques that are fun, that young children can follow, and that work? Is there a minimum age at which to try teaching this? I did a little nonscientific, informal research. I sent a question out to the Children's Music Network listserve. I googled a few well-known music teaching methods, including Orff, Kodaly, Suzuki, Dalcroze, and Music for Young Children. I also tried teaching a four-year-old friend of mine to play the piano and to read music.

Some respondents said that preschool children can learn to read notation, especially rhythmic notation. Start with the stems of the notes, to show the steady beat. Add the "feet" of the notes, teaching quarter notes and quarter rests. Make rhythm patterns with these and do lots of clapping, stomping, and dancing of the patterns. This seems to be the work of years, gradually adding complexity. Barbara Rice teaches kindergarten children that the high sounds are at the top of the page and the low sounds are at the bottom. She adds eighth notes and reading two specific pitches, sol and mi, in first grade. It helps to teach children to read music that they already know how to sing.

Putting the notes on a staff is a big step in difficulty, as the children have to learn letter names, not usually starting with A, and relating those to lines and spaces. Even using a huge staff, teachers have expressed the opinion that keeping the children moving to and singing music is more valuable at young ages than trying to focus their eyes and their attention on a staff and the notes.

Suzanne Schwind teaches violin to young children. She wrote, "I have students as young as five and a



half who can read notes and rhythms straight from a music book page without me prompting them in any way. It's a slow, gradual process, but it's working! It's easier with slightly older kids. They can read music faster and in different contexts."

Music for Young Children starts children as young as three with music reading. They introduce symbols with manipulatives and puppets, so the child can experiment and play with rhythm symbols within the context of a steady beat. In teaching the pitch names, they use characters such as Dinosaur D and Grumpy G.

Nancy Schimmel suggested the work of Judy Fjell and the Music EdVenture program. They move from singing to movement to reading notation in very creative and clever ways. Their material states that they begin with kindergarten children.

More respondents said that preschool children are too young for music reading. Maryann Harman wrote, "From the guidelines of the National Association for the Education of Young Children, children should not be given formal music lessons (which include reading notation) until after they are reading, fingers are longer and stronger, and muscles are better developed. There is much research that discusses how the brain is developing. This is the time for pre-frontal lobe development, which is more about emotion, attachment, and control. Once that is developed, the brain moves to the rear associative areas. That is when reading and the understanding of code symbols kicks in." Joanie Calem wrote, "As a result of my work with young children, when I first started teaching the piano, I chose to teach using the Suzuki method, which focuses on ear training rather than note reading...Children can play things that are far more complicated and musical than what they can read."

Amanda Plummer has some very good advice for parents who want their preschool children to take piano lessons. She says, "The rule of thumb I give parents is that the kids need to be fluent readers first. I ask them in the interim to sing and play with their children. Dance. Cut paper with scissors. Bake. Pour water from one container to another, switch hands and do it the other way. Throw and catch balls. Play games that rely on pattern memory. Go to concerts together. Listen to other people play the piano."

The Kodály philosophy is a system of musical education that has singing as the major instrument. The children hear the music first, then sing it, then understand it,

and finally learn to read and write it. Zoltán Kodály felt that children between ages three and seven are most sensitive to music, and therefore good musical instruction is crucial at this time, if the musical ear is to be fully developed. Kodály recommended that musical training begin no later than in kindergarten and the primary grades. However, he emphasized that children must learn to read music at the same time as they learn to read language.

The method of music instruction for young children developed by Carl Orff, a German composer and educator, stresses as its ultimate purpose the enrichment of life through the development of inherent musicality. The spontaneous rhythms children create in their rhymes, chants, and games provide a natural starting point for this development. The Orff program offers a sequence of classes for children from three and a half years old. A progressive development of musical skill, creativity, and aesthetic awareness is achieved through work with the elements of music contained in speech patterns, poetry, song, and movement. Orff said, "Experience first, then intellectualize." Only after playing instruments has been taught does the teaching of notation occur.

Whatever method of music instruction, the child should achieve basic music competence (the ability to sing in tune and move with accurate rhythm) before beginning any formal instruction, including music reading. Meanwhile, four-year-old Saul and I are enjoying his piano lessons, but the focus is on exploration of the keyboard, making long, short, quiet, and loud sounds, and, hopefully, helping his little fingers to move independently. We are nowhere near music reading.

*Liz Benjamin has been playing and singing with children all her life, most recently as a registered Music Together teacher and director. She hopes to direct a children's choir soon. She is an enthusiastic CMN board member, and she enjoys life in Ottawa, Ontario, Canada.*



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

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



# The Five Senses

Words and music by Rick Roessler  
© 2011 Rick Roessler

"The Five Senses" and its corresponding and delightful YouTube video (<http://www.youtube.com/watch?v=z7pi9kv1dj0>) was first mentioned on the CMN e-mail list. Rick taught the song to his second grade class, and writes, "I wanted to create a song that explored the uses of our senses in a memorable way and also stressed the importance of slowing down to absorb what we observed. The song was an engaging way to do it. Students felt personally involved in discovering their own abilities to identify and describe the things around them. The song serves as a reminder to both me and the students to enjoy our surroundings. It conveys the importance of slowing down to focus on your senses—or you might just run into something!"

*verse*      A      E      A



Take your time, take your time, take your time to use your sen-ses, to

E      A      *chorus*



touch, to smell, to taste, to hear, to see the world a - round us. — If you

A      G#      D7      Eb      D min7



go too fast, you miss too much. It's the lit - tle — things that make a whole

A      E      A      *bridge*



bunch! Take your time to use — your sen-ses. I can

A      D



touch what's rough or smooth. I can smell and taste the food. I can

A      *chorus*



hear things quiet or loud. I can see the sky and clouds. If you

G#      D7      Eb      D min7



go too fast, you miss too much. It's the lit - tle — things that make a whole

A      E      A



bunch! So take your time to use — your sen-ses. —

## The Five Senses

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### Verse

Take your time, take your time,  
Take your time to use your senses,  
To touch, to smell, to taste, to hear,  
To see the world around us.

### Chorus

If you go too fast, you miss too much.  
It's the little things that make a whole bunch!  
Take your time to use your senses.

### Bridge

I can touch what's rough or smooth.  
I can smell and taste the food.  
I can hear things quiet or loud.  
I can see the sky and clouds.

### Chorus



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Do you mention CMN at your gigs, workshops, teacher trainings, or other events? We have new brochures with separate inserts developed for teachers, performers, and librarians. To order a supply to distribute, contact Jane Arsham at [office@cmnonline.org](mailto:office@cmnonline.org) or 339/707-0277.

Also available are templates of marketing letters directed to teachers, performers, and librarians, as well as potential business sponsors. These are located on the CMN website, <http://cmnonline.org>, in the Member section, under Marketing/Membership/Publicity. You will need to log in.

And, we now have a vibrant interactive presence online. Join the conversation on our **CMN Blog**. Like us on **Facebook**, follow us on **Twitter**, join our **LinkedIn** group, share a video on our **YouTube** channel! Click on **This Link** to download a pdf telling how to use our social media to help you connect to others and enable people to learn more about you and CMN.



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## Pro Song

### Writing on Assignment

By Dave Kinnoin  
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#### *The nitty-gritty of professional songwriting*

**I**t's dandy to just get an idea for a song and write it with abandon, and I do that sometimes. But I mostly write and produce songs on assignment, and I will discuss that now.

Whether it's a paid gig or a freebie, it's important to have a clear up-front agreement with the client. Make sure it's crystal clear who owns the songs and sound recordings. If remuneration is involved, I strongly recommend getting one-third of the creative fee and production budget within one week of the signing of the contract, one-third upon delivery of approved demos, and one-third upon delivery of approved product (final product). I recommend you not do any work until the first check clears. You may hear lots of reasons why you should begin work without payment. Do you think they say that to the contractor remodeling their exercise room? If you're not sure how much to charge the client or how to go about getting a proper contract, get a music attorney. If you can't afford one, or if you want some off-the-cuff advice, you may e-mail or call me. If this is a "spec" (speculation) job—that is, if you are investing your time and maybe money in the hopes a project will get green-lighted and you will be retained as the music person—be extra careful about how the contract is worded, and do *not* get your hopes up. Most spec jobs do not result in money for you. It's possible to have the person or entity that offers you a spec job pay some or all of your production expenses. Beware: often clients covet your songs and sound recordings, so be extra careful with your contract to erase any doubt that you own them if you do! Once a major motion picture company wouldn't pay me the demo production budget until I signed a (surprising) second agreement that said they own the songs and sound recordings for the pitch, which was never the deal. They just loved my songs and wanted them for peanuts and figured they could push me around. I assure you they did not get them. Also know that there are often others working on spec for the same project, so don't be too flattered you were invited. Don't spend money you can't afford to lose on a spec job. Freebie or paid gig, consider the following:



1. Who will give you direction and approve the final product?
2. Will the songs develop the story or just set the emotional tone or what?
3. How long should each song be?
4. What is the comfortable vocal range of those singing the songs?
5. Is there anything in particular (a style, tempo, etc.) your client wants?
6. What is the demo delivery schedule?
7. What is the final product (sound recordings) due date?
8. What is the target age?
9. How elaborate a production does your client want or expect?
10. Always remember this is the client's project, not yours, that it's your client's vision that is paramount, and that your only job is to fulfill that vision to the best of your creative ability and drive success of the project.
11. Carefully manage expectations from day one to the end. Failure to manage expectations has led to the demise of many a business deal or friendship. It's not enough to know the legal meaning of the contract; you have to keep track of what all those involved seem to think the deal is.
12. Realize that even a crystal clear contract can be broken if the signer is not honorable and that bringing that signer to justice can be next to impossible.

Let's say your client is a playwright who asks you to write eight songs revolving around a boy named Peter who suddenly and unexpectedly goes to live on his grandfather's pumpkin farm. Let's say that Peter's grandfather, a gentle, kind man, gives Peter free range of the farm with one caveat: do not under any circumstances drink the root beer Grandfather waters the pumpkin patch with, and let's say Peter encounters five singing steins in one of the barns. Let's say you learn the playwright is a huge Broadway fan and wants you to use those sensibilities in the lyrics. Okay, Broadway sensibilities, develop the story...and be sure to put some spin on it. Maybe something like this first verse and chorus from the five steins' point of view:



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## Five Ways to Wet Your Whistle

Words and music by Dave Kinnoin  
Copyright secured by Dave Kinnoin

### Verse 1

Hey, kid, throat too dry?  
We have a solution you should try.  
The root beer's bubblin'  
A flavor fountain,  
So get your fingers out and let's start countin'...

### Chorus

Five ways to wet your whistle.  
Five chances for the sweetest delight.  
Five ways to wet your whistle.  
One single sip of this'll convince you we're right...

So the play is well-received but never makes it to Broadway, and the playwright tells his pal in Hong Kong about you, and she develops software for preschoolers and needs a theme song and has money. After getting direction from this client you realize all she knows is it should be between thirty seconds and one minute long and be memorable yet not annoying. You've been smart enough to write down some catchphrases you heard her use. Hmm...Gotta be up-tempo. Shoot a little above the target age musically because these kids probably have parents who think their kids are geniuses. Short intro and ending—gotta get right into it and out of it. No time for verse-chorus-verse-chorus-bridge-chorus, so write a short verse, follow it with a chorus that has, shall I say, an extended ending that kinda sounds like a bridge, then end with a truncated chorus. Forty-five seconds. Perfect. Client loves it and notices you used all her catchphrases. Bingo. Her check clears. You release the master to her. (She's heard only the MP3.)

Next day it's a song of love for <http://www.songslovely.org>. This is a financial bottom line watcher's nightmare: no pay and the client owns the song and sound recording forever. But you've arranged your life in such a way you can afford to do this; doing it hones your writing-on-assignment skill; and a kid or teen facing tough medical, physical, or emotional challenges gets a personalized song free of charge.

Next day it's a lyric for a rocker who wants to write the melody and produce it for his album about trains. So you chat on the phone with him for a while to see what songs he already has for the album and what he hopes to add to it. The notion of a train museum comes up. Aha, that's full of opportunity. You say, "I'll send you a lyric tomorrow." You don't say, "I'll give that some thought." There is no reason why it should take you longer than a day to write it if you work ten hours a day. Writing on assignment is not for sissies who need to wait for their muse to show up or who don't like to work hard.

## Old Train

Words and music by William Charles Grisack III and Dave Kinnoin

© 2012 Doctors Orders Music (BMI) and Song Wizard Music (ASCAP)

### Verse 1

With a puff of smoke, I could go for broke.  
Faster, faster still with an iron will.  
I'm glad to get this chance to chug back  
And sit here strong and proud on this track.  
I'm an...

### Chorus

Old train full of history,  
Big and bold train—take a seat on me.  
Make some new friends who lived in days gone by—  
A time when hopes and dreams would fly...  
On an old train.

### Verse 2

All the beats and bumps, all the thrills and thumps,  
All the dips and peaks, all the laughs and leaks—  
I've traveled far and wide to find you,  
So close your eyes and enjoy the view  
On this...

*(repeat chorus)*

### Bridge

Steam and steel seem so real  
On an...

*(repeat chorus)*

Next day it's a jingle for a shopping center in Corning, New York. Next day a song for a Disney CD for Wal-Mart, which will cover your mortgage for a few months. Next day some girl scouts come to your studio with a song idea that needs fleshing out. You can afford to do this freebie because you got the Disney gig. And besides, you haven't yet tried the omni-directional setting on your new Rode NT2A microphone, and this is a good time to figure it out. And on and on and on.

Writing on assignment affords the same level of freedom of expression within the boundaries set by the client or story as does other writing. The same skills are needed. The main difference is the necessity to realize the director's dream, not yours, and this sometimes requires extra resilience, fortitude, and restraint. You must fastidiously follow direction, treat triumph (they love my song!) and disaster (they hate my song!) the

*continued on next page ➡*

## Pro Song

➡continued from previous page

same, do rewrites (maybe whole makeovers) cheerfully and promptly, and meet all deadlines, even if it means missing your kid's soccer playoff game. It is not for the fainthearted. You have to train yourself to do your best work under the most pressure. When I'm flying an airplane VFR (visual flight reference), I know I might get stuck at an airport far from home and have to wait for the thunderstorms to dissipate before taking off again, so I plan accordingly. When I write songs on assignment, I know my thunderstorms might take the form of the client's asking for seemingly endless rewrites, then taking a long time to "approve final product" due to a script change or a director change or a myriad other reasons, and I might have to miss vacations and other things, so I plan accordingly. My wife and kids and friends and partners know what I do for a living, and they accept it. (I sometimes write into my contract that I have to have certain days off, but who knows exactly when that soccer playoff game will be?) The work can be grueling and frustrating. Sometimes the project gets canceled halfway through and all you get is your initial one-third up-front even though all the songs are written and everyone is thrilled with your contribution and your mortgage payment is due and you've made the mistake of telling the world how groovy you are to be the songwriter on the project and you've turned down other gigs to allow time for this one. And sometimes (most of the time) things go pretty well and you get a tremendous feeling of satisfaction, a good paycheck, and maybe some mailbox money (royalties). Keep in mind that whether you're getting a lot of money or a little money or no money at all, as an artist you must do your best at all times. Your name is on the songs forever and always, and you want to stand tall. This may require you to stay up for forty-eight hours in a row to fix three syllables in two songs that the client had already approved in their original condition but that you knew weren't perfect. Good luck.

*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](mailto:davekinnoin@songwizard.com).*



## Music with Older Kids

### So What Do We Sing with Them?

By Ingrid Noyes



I remember the first time I was hired to do a musical assembly program for junior high kids. I was nervous, to say the least. I'd been happily singing with younger kids for years, but I was afraid that the older ones would be "too cool" to sing or participate. Still I did my best to prepare a program of songs I liked that I hoped they would like too and went in to face the music (so to speak). Boy, was I surprised and relieved to find that these kids did too love to sing! Since then, I've lost my attitude about that age group and instead I go in confident that if I like the songs and communicate my own enthusiasm for them, the kids are likely to follow suit.

So, what do we sing with them? Well, happily I discovered that there is a lot of common ground, even between a middle-aged, out-of-style person like myself and today's youth. For example, I love rock 'n' roll. Guess what? They do, too. So, if you just want to have fun, you can pull out any good old rock 'n' roll song and off you go. If you want to focus on some particular topic, you can customize it to fit the occasion.

Take the song "Yakety Yak." A great song just as it is, with a popular theme of a teen's perspective of their nagging, uptight parents. But change the lyrics around a little, and instead of "Yakety Yak, Don't Talk Back," you have "Yakety Yak, Take It Back"—a pro-recycling song! The new lyrics are from the Take It Back Foundation, which in 1990 made a music video featuring nineteen famous singers in an effort to raise awareness about recycling. It's still needed today. You can see the video at <http://www.youtube.com/watch?v=xAYUvKUBa7Q>.

So many songs can be used to support curriculum in the classroom. "Follow the Drinking Gourd" relates to Black History, American History, Women's History, and even astronomy (the "drinking gourd" being the Big Dipper, found in the northern sky)—not to mention that it's a great song for teaching guitar chords. Jimmy Driftwood wrote "The Battle of New Orleans" to get his uninterested high school students interested in Civil War history. "Everybody Loves Saturday Night" has its roots in South African apartheid, but also is typically used to teach the chorus in various languages. Songs were such an important part of the civil rights movement that I can't imagine teaching about that era without including them: for example, "We Shall Overcome," "If You Miss Me from the Back of the Bus." Nor can I imagine teaching any foreign language without including songs. It's such a great way to learn.

One of my favorite teaching jobs was working with a teacher whose social studies program featured a "Country of the Month." My job was to bring in songs from that country, a fun assignment. I found that when the music was presented as part of their school work, the students responded naturally and enthusiastically to all different types of music, way beyond my expectations. We sang "El Coquí" from Puerto Rico; "Haru-ga Kita" from Japan; "Guantanamera" from Cuba; "Waltzing Matilda" (oddly enough this is not a waltz) from Australia; "That's Amore," maybe not from, but about, Italy; "Die Klokken" from Holland; "O Mama Hurry" from Brazil; "Anilae Anilae" from India; "Ushkadara" from Turkey; a rice harvesting song from Vietnam; and many, many songs from Mexico (lots of Mexican kids in California schools). The kids loved all these songs. This was a one-room schoolhouse, grades K-6. When presenting a song that seemed more appropriate for the younger students, I would say, "This is for our younger kids but let's all sing it together," and I noticed that the older kids enjoyed those songs just as much as the little ones. When we got to Antarctica, I was stumped—I could not find any songs from or about that southerly region. So we made one up: "Down in Antarctica," based on the song "Over in the Meadow" and featuring animals found in or near the southern seas.

During my years of teaching guitar to teachers through the Guitars in the Classroom program, I was continually impressed with how the teachers took off with the idea of using music as a teaching tool, once they got the idea. One teacher changed Johnny Cash's "Ring of Fire" to "The Pacific Ring of Fire" to teach plate tectonics to his sixth-graders (see the lyrics below). Another one changed Andy Morse's "Funky ABCs" song to "The Funky Elements" to teach the table of elements to his junior high science students (he said they learned in a few days what it used to take weeks to teach!). A high school math teacher wrote lyrics to the tune of "Jingle Bells" to teach the quadratic formula. A PE teacher changed "Da Do Run Run" to "We Do Run Run" to use in the school's jog-a-thon. And a librarian brought in a song called "Dewey, Dewey" to the tune of "Louie, Louie" that teaches the Dewey decimal system.

I've had teachers tell me they don't have time for music in their classroom. Even a kindergarten teacher said

that to me that once; it about broke my heart. But others come to see that if they use music to teach some of the material, they actually save time and enrich their students' school day simultaneously. I hope you will find these examples of music-based learning inspiring and will use them or create your own. Happy singing!

## Pacific Ring of Fire

*Sing to "Ring of Fire" tune by June Carter Cash; new lyrics by Perry Gray*

Used by permission

The crust is a movin' thing,  
Its plates form a fiery ring.  
Volcanoes, quakes, tsunamis dire,  
All spread out in a ring of fire.

### Chorus

I live in the Pacific Ring of Fire.  
One plate goes down, another builds higher,  
And it burns, burns, burns, that ring of fire,  
that ring of fire.  
The depths of the Earth are deep.  
Where crust and mantle meet,  
They throw tantrums like a child,  
Oh, the times get wild!

### Chorus

Crust floats like some bread on soup,  
And builds up mountains quick as poop.  
Mantle burns those hot spots through,  
Then islands rise and spew out goo!

### Chorus

*Ingrid Noyes lives in Marshall, California, and has been playing and teaching music for most of her life. Currently she is the director of two music camps for old-time and bluegrass musicians. She also teaches private lessons in piano and stringed instruments, and teaches music at a summer camp for children of incarcerated parents. And she plays banjo, accordion, and guitar in a band that leads contra dances around the Bay Area. Ingrid can be contacted at [ingridnoyes@gmail.com](mailto:ingridnoyes@gmail.com).*



## The 2013 Children's Music Network Annual International Conference

will again be held at the  
Presentation Center in Los Gatos, California,

**October 18-20.**

Come one come all!





## Hanging Out with Heroes at the Library

continued from previous page

times he finds he's stuck and does-n't know what to do.\_\_\_\_ That's when a pan-cake snack sets him

think-ing straight. Solve a mys-t'ry at the li-brar-y with (audience:) Nate the Great! It's a

li-brar-y!\_\_\_\_ I say now, if you're look-in' for me, let me tell you where I'll be:\_\_\_\_ I'll be

hang-ing out with he-roes at the li-brar-y.\_\_\_\_ I said, I got-ta shout a-bout it from the

top of ev-'ry tree: I love hang-ing out with he-roes at the li-brar-y!\_\_\_\_

### Chorus

Well, it's a foot stompin', rope-swingin', barrel of fun!  
There's something in a book for everyone  
To make your heart pound faster and your eyes pop out!  
It'll get you so riled up you just gotta shout.  
The hero of the story is the one you wanna be!  
I love hanging out with heroes at the library!

1. This diminutive detective always takes the case.  
He leaves a note for his mom, then he's off on the chase.  
His clever dog, Sludge, helps him search for clues.  
At times he finds he's stuck and doesn't know what to do.  
That's when a pancake snack sets him thinking straight.  
Solve a myst'ry at the library with Nate the Great.

### Chorus

2. He's a noble-hearted canine and an old cowhand.  
He gets no appreciation for protecting his land.  
As head of ranch security his life's on the line,  
Sneaking up and jumping on a porcupine.  
If something goes awry, there's a cowdog to thank.  
Making rounds at the library with good ol' Hank!

### Chorus

3. Criminals in Idaville are caught every time  
By a sneaker-wearing weapon in the war on crime.  
Put a quarter on his can, he'll be your private sleuth.  
He always sees the clues he needs to get to the truth.  
Can you pick up on the answers that have been laid down?  
Think about it with Encyclopedia Brown.

### Chorus

4. The most talented detective in River Heights,  
She loves to take the case whenever trouble ignites.  
Her very best girlfriends, George and Bess,  
Are always glad to help her score another success.  
She'll tackle any situation just to get a clue.  
Launch a new investigation with Nancy Drew.

### Chorus

### Coda

If you're lookin' for me, let me tell you where I'll be:  
I'll be hanging out with heroes at the library.  
I said, I gotta shout about it from the top of every tree:  
I love hanging out with heroes at the library!



# Thoughts to Chew

## Financial Self Care?

By Peter Alsop



Those of us who entertain people with songs and stories often use “old reliable favorites” to set the tone for our presentations. When I’m playing for parents or human service professionals, one of my staple pieces is to ask them what they think about sending a teacher who doesn’t speak Spanish into a room full of kids to teach them Spanish. They laugh, of course, because the idea is ludicrous. How can someone teach Spanish (or any other language) if they don’t have a working knowledge of it themselves? If we want to help others build a skill, we need to have that skill ourselves: otherwise, how can we “Pass It On!”? We hope our performances will help families build self-worth, resiliency, and an ability to survive these trying financial times, but most children’s artists face the same financial struggles as everyone else. So let’s take a look at our own financial self-care skills, and as we gain clarity about our own style, we’ll collect tools we can to pass on to others.

### Our Relationship with Money

Society talks about how important children are, but we notice that resources for children’s performers are really low or absent. The human perks can be wonderful of course, but when we choose to do this kind of work, many of us have to take other jobs to make ends meet. Why is our bottom line so low? Does it have anything to do with our own sense of self-worth? If we play music for kids and families, we have probably heard “That’s not a real job—look how much fun you’re having!” Low pay and those messages erode our belief that we deserve to be paid for our work. If this has happened to you, please hear this clearly: our work is critically important! Singing with children builds community; teaches healthy skills; hones creativity, cooperation, and brain functioning; and provides an experience of real connection with live humans that is so desperately needed these days to counteract the techno-virtual reality that passes for living a full life. When we know this in our bones, when we truly value ourselves and our work, we will be able pass on these values and insights to our family audiences.



Years ago, after I held up a couple of my vinyl record albums on stage and told my audience about the songs I’d written, a friend of mine remarked, “Aren’t you embarrassed about selling your albums like that? If

the music’s good, it sells itself. You never see famous people do that.”

“Well...who else is gonna sell it?” I gulped. “If I don’t tell people about my songs, they’re not gonna know. Besides, when I do this, I sell twice as many albums!”

My friend had touched a sore spot. I was embarrassed about selling my albums, and her question helped me look at that clearly. I like my songs. Kids and parents in my audience like them too, and I know they’re helping the world by being out there. So it might help to ask yourself: Do you let your audiences know about the songs on your albums? And if not, what’s holding you back? If we just give them some information, they can decide if they want to buy or not. If our music lifts families, if it helps them live a bit easier, why not tell them about it?

Early in my career I asked a friend who was a seasoned comedian to critique my set. “Great show Peter!” he said. “I can see you’ve spent a lot of time practicing from the first note of each song to the last note. The part of your show that needs attention, however, is from the last note of each song to the first note of the next song. Those segues deserve just as much attention and rehearsal as the songs.”

He was right of course, and his comment helped me with talking to my audience about my products. I began to record my sets so I could listen to them and work on my segues. My show got better, and I worked on my “album pitch” too. I made it part of the show. I’d mention my funniest song titles. I’d get a kid to come up and hold my albums like a display rack, then I’d invite them to pick out a free album for helping. I’d ask them why they picked the one they picked, so the audience could hear someone other than me say positive things about my songs. For one song, I became a character with a red hat, Honky Boy Pete, who sings my song “No Excuse T’Use Booze.” When the song is over, Honky Boy looks around for Peter Alsop, who is nowhere to be found. So Honky Boy says, “Wonder where Peter went? Well, long as he isn’t here...I’ll tell you about his albums. Sure writes some goooooood songs, eh?” Just because marketing is blatant, doesn’t mean it can’t be entertaining! There are hundreds of creative ways to tell folks about our products. Put the same commitment and energy into making an entertaining pitch as you do when you write and practice your songs, and it will be magnificent.

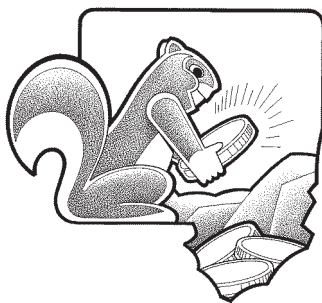
### Income Now

What else can we do to create more income?

1. If you have three or more items, offer a deal. People love deals. Make a sign saying “Save \$3 on every third item!” and you will sell more items.



2. Figure out the resistance to purchasing your music and answer the question before it's asked. Question: "Why should I buy this?" Answer: "Because you will need birthday presents for your kid's friends."
3. About T-shirts: You will end up carrying a lot of product—different sizes, colors and styles—and make less profit on your T-shirts than on your music. Why compete with yourself? If a fan can only buy a shirt or your music, your music has a much better chance of generating future sales for you than your shirt.
4. When you give receipts, don't just hand out a financial scrap of paper. Give them a postcard with your picture, website, and social media contact information on it.



### Income for the Future

So what about taking care of ourselves and our families in a longer time frame? Owning our own songs and making sure parents can purchase them as we move into the future creates a wonderful little income stream that can trickle into our hands as we

grow older. But do you have a pension? Are your children (who are probably going to grow up to be musicians) going to support you? Maybe you're hoping that Social Security will still be there when you arrive?

I decided to join Local 1000 of the American Federation of Musicians. I'm not a joiner, but when I heard about the benefits, it was a no-brainer for me. I've been getting a monthly pension for the last four years, and they offer health-care and instrument insurance. Like CMN, it's a community of supportive people who have banded together to help each other. As singles or duos performing in schools or libraries, we become little islands; small businesses surviving by ourselves without much help. Local 1000, founded by traveling folk musicians, is the only non-geographic local in the Musician's Union. If you play music for little folks, you are eligible to join.

Here's how it works. I perform a gig. I ask my employer (school, library, civic group, festival, birthday party) to sign a form (called an "LS1"). That form empowers me to act on their behalf to send in a portion of my payment to the AF of M pension fund. My employers don't have to do anything else. No extra payments, forms or agreements. Simple. I fill out the form and send it to the pension fund with some of the money they paid me.

There's a major difference between putting money in


an IRA and participating in the AF of M pension fund. The IRA, (Individual Retirement Account) is basically a savings account that allows you to decide where you want to invest it. If you are wise and a little lucky, it will grow. The difference between that and a pension fund is that the IRA is defined by how many dollars you actually have in it, put there by you and/or your employers. When those dollars are gone, perhaps due to unlucky investments, or because you have been taking it out, your retirement income is gone too. A pension is also defined by how many dollars your employers have put in, but it's also defined by how long you live.



With a pension, you will continue to receive money as long as you live. With an IRA, you continue to receive money as long as there's money. If you have \$100,000 dollars in an IRA, and you retire and you want to live on \$20,000 a year, you may be solvent for five or six years, but when the money's gone, that's it. When you become a pensioner at \$20,000 a year, you will continue to receive that amount every year of your life until you go to the Great Playground in the Sky. And at that time, (at least with the AF of M pension fund) your spouse is eligible to receive 50 percent of that amount for the rest of his or her life. Most personal investments can't come close to that kind of deal.

If you live a long time with a pension, you will eventually receive more money than you put in. The union pension fund supports you. If you and your spouse do not live a long time, you may not receive all the money you put in. The remainder stays in the pension fund to support others in your union. My point is simply that we are capable of checking out these figures for ourselves with a financial advisor. When we are informed, we can make decisions about the best way to care for ourselves and our families. I've made my choice. I want to see family artists thrive, not just survive. Check out <http://local1000.com>, and if you still have questions, you can write me at [peter@peteralsop.com](mailto:peter@peteralsop.com). Let's take the best financial care of selves we can.



*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.* 



# Winter Always Turns to Spring

Words and music by Anne-Marie Akin and Peter Lerner  
© 1998 Anne-Marie Akin and Peter Lerner

This hauntingly beautiful song was first mentioned on the CMN e-list. Anne-Marie writes, "This song began years ago as a children's song to celebrate the winter solstice. It has grown and changed over the years into a song about grief, struggle, and hope. I've sung it at many memorial services. Last year, in the aftermath of the earthquake and tsunami in Japan, I made a YouTube video (my first, at <http://www.youtube.com/watch?v=-jWnD9xDDpc&feature=plcp>) so the song can travel the world and be a musical ambassador for hope and courage. It is dedicated to the Japanese people."

Note: This song was originally written and sung in the key of B, and has been transposed to the key of C for *PIO!*

*Freely*

C G

We gath - er now \_\_\_\_\_ to send our prayers. \_\_\_\_\_ We thank you for

F G F G C

the life you shared, the life \_\_\_\_\_ you shared. And though we grieve \_\_\_\_\_

G F G

\_\_\_\_\_ that you have gone, \_\_\_\_\_ your life \_\_\_\_\_ goes on, bright as \_\_\_\_\_ the sun.

F G G

Your life \_\_\_\_\_ goes on, bright as \_\_\_\_\_ the sun. \_\_\_\_\_ Your life \_\_\_\_\_ goes on. \_\_\_\_\_

§ C *verse* F C Em7 Dm7 C

1. Win - ter al - ways turns \_\_\_\_\_ to spring, turns to sum - mer, turns to fall, \_\_\_\_\_  
2. Though the wind may howl \_\_\_\_\_ and moan, bit - ter cold the night may fall, \_\_\_\_\_

F C Em7 F G *chorus*

turns to win - ter 'round a - gain, and the Earth, she holds us all. \_\_\_\_\_ It's  
sink your roots in - to the soil to the Earth that holds us all. \_\_\_\_\_

A m Bb C F Gsus

al - ways dark - est be - fore the dawn. Life is a cir - cle go - ing on and \_\_\_\_\_ on. \_\_\_\_\_

# Winter Always Turns to Spring

continued from previous page



C E m7 after third verse to coda  $\oplus$  D m7

So lis-ten to the song I sing: Win-ter al - ways turns

C bridge B $\flat$  F C

to spring. Though your friends

B $\flat$  F C

might leave you, still you strug-gle on.

B $\flat$  F C B $\flat$  F

Though your heart may grieve you,

E $\flat$  half time feel C D m7

morn-ing brings the dawn. Morn-ing brings the dawn.

E m7 D m7 Gsus D.S. al Coda  $\oplus$  Coda D m7 E m7 D m7

Win-ter al - ways turns, win - ter al-ways turns,

E m7 D m7 C D m7 E $\flat$  F C

win-ter al-ways turns to spring.

continued on next page



## Winter Always Turns to Spring

—continued from previous page

We gather now to send our prayers.  
We thank you for the life you shared,  
The life you shared.  
And though we grieve that you have gone,  
Your life goes on, bright as the sun.  
Your life goes on, bright as the sun.  
Your life goes on.

1. Winter always turns to spring,  
Turns to summer, turns to fall,  
Turns to winter 'round again,  
And the Earth, she holds us all.

### Chorus

It's always darkest before the dawn.  
Life is a circle going on and on.  
So listen to the song I sing:  
Winter always turns to spring.

2. Though the wind may howl and moan,  
Bitter cold the night may fall,  
Sink your roots into the soil  
To the Earth that holds us all.

### Chorus

### Bridge

Though your friends might leave you,  
Still you struggle on.  
Though your heart may grieve you,  
Morning brings the dawn.  
Morning brings the dawn.

3. Time alone will tell the tale,  
Those who struggle do not fail.  
Hope will be the light you keep,  
As you blaze along your trail.

### Last chorus and coda

It's always darkest before the dawn,  
Life is a circle going on and on.  
So listen to the song I sing:  
Winter always turns,  
Winter always turns,  
Winter always turns to spring.



## The 2012 CMN Conference: 25 Years Strong, and Growing

By Lisa Heintz and Carole Stephens,  
Conference Co-chairs

Come gather with friends past, present, and future the weekend of October 12–14 for the highlight of the year—our annual conference and the celebration of our 25th anniversary as a formal organization. The location is Zion, Illinois, at the beautiful Illinois State Beach Conference Center on the shore of Lake Michigan. We will reflect on our growth, laugh, sing, dance, and make new memories during three action-packed days of learning, networking, and sharing.

### Magic Penny

What do you get when you cross three independent folk singers, nursery songs, nonsense lyrics, folk tunes, colorful personalities, and an elephant? The incredible Canadian trio of Sharon, Lois and Bram! These musical partners, whose work spans over three decades, are this year's recipients of CMN's Magic Penny Award given for their ongoing commitment to children and children's music.


### Songs, Swaps, Sales, and Sessions

With sixteen workshops and song swaps ranging in subject from Boomwhackers to choral music, from integrated movement to historical songs, you may have a difficult time choosing just four to attend. Of course, we will have our traditional round robin both nights to give all attendees who want a turn at the microphone an opportunity to sing and shine. There's nothing quite like the instant harmony of a hundred CMNers joining in to complete your song! Also, the glad rags, silent auction, and music products sales tables will help you fill your suitcase with goodies to use long after the conference ends.

### Silver Anniversary

Be part of our past *and* our future at our Silver Celebration on Sunday, October 14. Join CMN folks from across the years as we recall our foundations and celebrate our future.

### Register today!

More information and online registration forms are on the CMN website, <http://cmnonline.org>. Imagine what memories you will make and all the new songs you'll have in your pocket when you leave inspired and refreshed. 



# THE CHILDREN'S MUSIC NETWORK

1987

*Our Silver Celebration*

2012

## 2012 International Conference OCTOBER 12-14, 2012

Illinois Beach Resort & Conference Center, Zion, IL

**WORKSHOPS**

**NETWORKING**

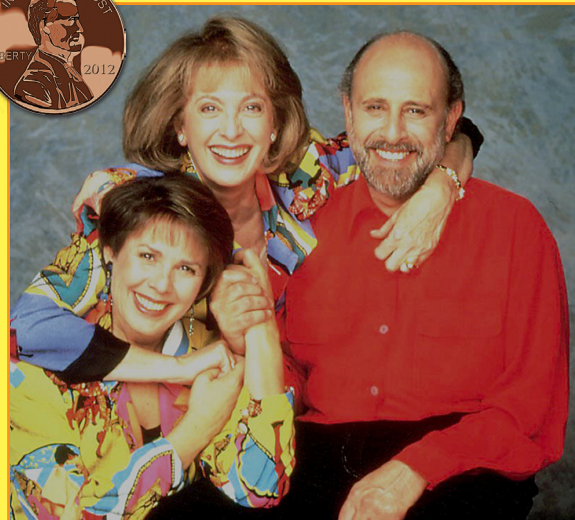
**SONG SWAPS**

**MUSIC JAMS**



**COME ONE, COME ALL,** for a weekend of celebration and music-making you'll long remember. Please join us for the 25th Anniversary of **The Children's Music Network** on the scenic shores of Lake Michigan. Immerse yourself in a weekend of empowering songs, beautiful melodies and spontaneous harmonies.

Rich opportunities abound for singing, networking, professional development and informal learning for all ages honoring the positive power of music in children's lives. Find out more at [www.cmnonline.org](http://www.cmnonline.org).



### 2012 MAGIC PENNY RECIPIENTS **Sharon, Lois & Bram**

Sharon, Lois & Bram will be present on Saturday to receive this **Lifetime Achievement Award** and share their music, artistry and time with CMN.

**SAVE BY  
BOOKING  
EARLY!**

**Registration and Information:**  
[www.cmnonline.org](http://www.cmnonline.org) • [office@cmnonline.org](mailto:office@cmnonline.org)  
10 Court Street, PO Box 22, Arlington, MA 02406  
(339) 707-0277





## News and Notes from the CMN Board

By Anna Stange

As we begin to celebrate our silver anniversary as an officially incorporated organization and our many successes over the past twenty-five years, the CMN Board of Directors has begun to focus our energies on the things that will ensure that CMN remains a vibrant and meaningful network for the *next* twenty-five—and that it will also continue to evolve and expand. So, in June, the board attended an entire weekend of strategic planning facilitated by long-term CMN member Jacki Breger. Much of the information gathered in preparation for that weekend was based on surveys completed by a significant percentage of our membership and collected in early January. Most of the board members attended, as well as a few individuals invited because they been advisors, members of previous boards, and avid supporters of CMN over the years. We thank all of our members for their input and contributions to this process, and board president Liz Buchanan and administrative coordinator Jane Arsham for planning and coordinating the weekend.


New board member Amy Conley has brought a fresh energy to our Online Services Committee. As online services coordinator, she is featuring a different CMN member on Facebook and the e-list every two or three weeks. Liz Buchanan moved ahead with the already popular CMN blog (<http://blog.cmnonline2.org/>), encouraging posts from members in the categories of music biz, elementary music, early childhood, and CMN Turns Twenty-five. Read all of these entries, and please continue to send in your posts and comments.

Speaking of our twenty-fifth anniversary celebration the weekend of October 12–14 in Zion, Illinois, at the Illinois Beach State Park Conference Center, conference

co-chairs Carole Stephens and Lisa Heintz have been working closely with the board on conference plans. It promises to be among the best conferences yet. The board is continuing to discuss and process what has changed in the past twenty-five years and what's stayed the same, and is brainstorming what we're looking forward to accomplishing in the next twenty-five years. Please post any and all comments, ideas, and suggestions to the CMN blog soon so that we can try to incorporate them into our dialogues. (For instance, Silver Anniversary Committee member Joanie Calem is looking for any and all "CMN" songs that have had a big impact on you and your work.)

At the board meeting in early spring, we discussed the importance of increasing our membership, which is essential to CMN's growth and maintenance. The Membership Committee, led by Katherine Dines, took up the challenge and created the May membership drive, which brought in eleven new members. Of course, we love accepting new members year round, too!

Susan Salidor is our volunteer coordinator. If you have resources, skills, or time to share with CMN, please contact Susan at [ssalidor@aol.com](mailto:ssalidor@aol.com). Watch for her volunteer requests in the monthly *E-News and Notes*.

Last but not least, we want to publicly thank Wiley Rankin and Purly Gates for their service to the CMN Board of Directors. Among Purly's many contributions to the board, she was the lead player in the recent CMN song compilation available on the CMN website, <http://www.cmnonline.org>. Wiley Rankin served as the chair of the Fundraising Committee for several years, and he stayed on the board beyond the end of his term to see through the completion of the fundraising action templates now available on our website. Thank you to Purly, Wiley, and all of our volunteer directors. 

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.





## 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.*



### LAURIE MCINTOSH

#### **Groovin' in the Garden**

*Groovin' in the Garden* is chock full of fun dance-around-the-kitchen tunes and tender songs that will make you smile, sweet and sly. Listeners will love Laurie's original tunes, as well as her take on some old classics that'll make you kick off your shoes and shake it. The recording features Laurie on vocals backed by a passel of wonderfully talented musicians, including her husband, Ira, who played ukelele on "Grandma Said." Also on the CD is "The Apple Tree and the Bee," that jazzy tune about sex—er, pollination. There are a few other originals and some traditional tunes and classics like Guy Clark's "Homegrown Tomatoes," all served up with a fun, kick-off-your-shoes-and-dance twist. (Oh, yes—including Lisa Atkinson's "Wonderful Worms" with a groovin' organ and baritone sax.)

You can get a flavor of the recording by listening to some of the tracks at <http://www.myspace.com/storylaurie>.

### AMANDA GRACE (aka Amanda Hardy)

#### **Trains, Cars & A Trip to Mars**

The album is dedicated to the memory of Amanda's nephew, Bryce Breuer, and an intention of raising awareness to the nonprofit Hands Of Hope, which gives monetary aid to families with children who have cancer or other life-altering illnesses. Bryce had a caring heart for his friends who were struggling at the Mayo Clinic with him, and he tried to keep a good attitude as he battled cancer. The song "Rainbow Skies" was written with Bryce in mind. Amanda wrote the piece called "I Love You" for her daughter and sang each night to her in her rocking chair.

The album's focus toward the end is on entertaining toddlers and calming down infants, hoping to help ease the burdens of traveling with young children. The last few pieces are lullabies to slow the momentum down. "I Dreamt About Trains," "Alphabet Map," "The Ants Made Me Do It," and "Candy Planet" were all inspired by events in Amanda's own children's lives. "Cloudy Day" and other songs in the middle of the CD have positive messages about enjoying the small things in everyday life to engage elementary-age children.

Amanda writes: "Trains, Cars & A Trip to Mars is also my personal expression of starting off being a stay-at-home-mother with a little boy. My mother wrote 'Little Girl At Our House' for my sister and me, so I asked her if I could record it for the first time."

Find this music at <http://www.musicbyamandagrace.com> or <https://www.facebook.com/Amandasakom>.

### TWO OF A KIND

#### **Sing Me Your Story**

Two of a Kind, aka David and Jenny Heitler-Klevans, released their eighth CD for children and families in January 2012. *Sing Me Your Story* celebrates the stories in everyone, from books, personal journeys, and children's imagination. Lots of CMN friends helped out on the CD, including Billy Jonas, Kim and Reggie Harris, The Cat's Pajamas, and of course their sons Ari and Jason (vocals, French horn, and trombone). The cover was designed by David C. Perry, and one of the songs is by Bill Harley. Many generous CMN members helped support the cost of the CD through Kickstarter (an idea we got from Monty Harper) and through direct donations. The CD has received many rave reviews, and has already won a Parents' Choice Award.

The CD is available for purchase at <http://www.twoofakind.com>, and for purchase or download (entire album as well as individual songs) at <http://songsforteaching.com>, <http://cdbaby.com>, and elsewhere on the Internet. Sheet music and instrumental tracks are available at the Songs for Teaching site.

### MISTER Q (aka Michael Quadro)

#### **Hi, My Name Is Mister Q**

Part music teacher and part rock star, Mister Q performs and teaches all over the San Francisco Bay Area. Bringing about smiles and laughter wherever he goes, Mister rocks the mic like no children's musician ever seen. Mister Q's 2011 debut album—*Hi, My Name Is Mister Q*—is a fun and energetic offering that boasts a wide range of songs that both kids and adults can enjoy.

The CD is available at <http://www.misterqlive.com> and <http://www.cdbaby.com/cd/misterq3>.

### KATE KUPER

#### **Songs for Dancing:**

#### **Creative Movement Activities for Children**

Get your little movers and shakers up and out of their seats with *Songs for Dancing* by Kate Kuper. This collection of original and traditional music features movement activities for ages two to eight (children ages pre-K through grade 2). The appealing arrangements, with new, well-chosen lyrics, guide young children through movement activities. Each lesson teaches curriculum targets for dance, music, and physical education while

*continued on next page ➡*



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## Dance and Play

Words and music by Angie Donkin and Jesse Branum  
© 2009 ASCAP



Dancing, playing, and singing come naturally to Angie. In fact, it's a family tradition: her proud mother is CMN's own Pam Donkin. Angie and Jesse met at a jam session with mutual friends in 2006. They started *The Music Boat*, the album on which this song appears, in 2009. Angie writes, "We love nature! We wrote this song while hiking. Being outside inspires our creativity and imagination. We remember freeze dance games being fun as children, so we wanted to write our own. We're going for a bluesy feel in the song, and like the tension of the G natural against the E Major chord. This is a great party song. We use it at birthday parties to get the kids up and moving." You can move the "Freeze!" command around in the song so that it occurs in different places, which increases the hilarity and anticipation.

E D E D E

Dance and play and dance and play! Dance and play and dance and play!

E D E D E

Dance and play and dance and play! Dance and play and dance and play!  
(and FREEZE!)

Dance and play and dance and play!  
Dance and play and dance and play!  
Dance and play and dance and play!  
Dance and play and dance and play!

Dance and play and dance and play!  
Dance and play and dance and play!  
Dance and play and dance and play!  
Dance and play and dance and FREEZE!

Online link to MP3: <http://cmnonline.org/members/PIO/songs/dance-and-play>

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### New Sounds

➡ continued from previous page

reinforcing literacy, sequence, and other early childhood concepts.

"Kate Says" suggestions include helpful hints and suggestions for adapting lessons to fit a variety of learners. The sixty-page book includes a mixed-media CD and DVD. Two sets of audio recordings—with lyrics and instrumentals—and printable visual aids are on the CD. The DVD features instructional tips, demonstrations of each activity, and modeling of opportunities

for children to make creative choices. CMN members looking to include movement in their teaching will appreciate this resource.

The materials are available at \$39.95 for the set from many sources, including these: Lorenz, [http://www.lorenz.com/product.aspx?id=30\\_2752H](http://www.lorenz.com/product.aspx?id=30_2752H), West Music, <http://www.westmusic.com/songs-for-dancing.htm>, and from the author, at <http://katekuper.com/songs.html>.





## Regional Reports

Compiled by Leslie Zak

*Please refer to the list on page 42 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](http://www.cmnonline.org)).*

### GREAT LAKES

CMN sponsored the Children's Stage at the Central Ohio Folk Festival (COFF) in Columbus in May. CMNers Joanie Calem, Sarah Goslee Reed, Deborah Van Kleef, and Leslie Zak all participated, along with a host of other local storytellers and children's musicians. The children's stage was open on both Saturday and Sunday, and children and families streamed through both days. In June, members led the Solar Stage at Columbus' Comfest.

### MID-ATLANTIC

On Friday evening, April 27, our region partnered with member Peter Moses's program The Music Experience for Young Children to hold a well-attended workshop/song swap at Peekaboo Alley in Jenkintown, Pennsylvania, just outside of Philly. Tammy Keorkunian, founder/director of Children's Music Express, led a teacher enrichment workshop focused on interactive music and movement. Many other attendees shared new songs, activities, and new twists on old favorites. Couldn't be there? Don't despair! We're planning to post some of this fun stuff online as soon as we can decide on a home for it.

The next day, some Philly-area folk rose early to motor down to Maryland to join other CMNers for an Earth Day-themed concert/song swap at Charm City Kids' Club in Lutherville, just outside of Baltimore. This CMN set was preceded by a performance by members of the popular kids' music band Milkshake, and was followed by a yummy restaurant lunch and then an informal get-together at the

home of local CMNer Valerie (Silly Goose and Val) Smalkin. When all was said and done, Val's former singing partner, Pam Minor, who now performs solo as the Kinder-singer, decided to joined CMN.

### MIDWEST

January brought serious snow to our region, but our hearty members braved the cold to participate in a cheery and warm-hearted song swap at the home of co-rep Brigid Finucane

in Skokie, Illinois. Homemade soups were served and songs were shared on topics ranging from snow, snowmen, Chinese New Year, to strategies for integrating a variety of instruments into favorite poems. We came together again in March at Jeannie Bonansinga's home in Evanston, Illinois, where we again shared great food, great songs, and fun.

The 2012 Midwest Regional Gathering was held in May, a mini-conference at the Old Town School of Folk Music on Chicago's north side. Although this year's event attracted a smaller than usual crowd, fabulous workshops were offered by CMNers Sue Nierman ("Drumming with the Young") and Carl Foote and Brigid Finucane ("Technology 101: Apps and iPads"). A yummy potluck lunch and a tour of OTSFM's resource center and new building followed. Plans are in the works for a pre-conference song swap in the fall to bring our region together before the big CMN International Conference.



Karen Banks-Lubicz, Allison Ashley, and Carole Stephens at Midwest Song Swap January 2012

### NEW ENGLAND

Our New England Region is pleased to report a successful video-taped song swap that took place in the Easton (Massachusetts) Community Access Station. Individual songs are being made available for uploading to websites and for CMN's Facebook page.

At NEFFA (the New England Folk Festival) in Mansfield, Massachusetts, in April, several CMNers presented a round-robin concert to an audience that included some families, teachers, and librarians.



Lenka Zbruz with Filip and Willow

And what a great gathering we had in March at the Rashi School in Newton, Massachusetts! It was wonderful to have over fifty CMNers there to network and share in our usual rich array of workshops, song swaps, and the round-robin song fest.



The March 2012 New England Regional Gathering

### PACIFIC NORTHWEST

On June 4 the Pacific Northwest Region found a good excuse to hold an informal song swap at Dave Orleans' house in Portland, Oregon, to meet and greet fellow CMNer Eric Ode from up north in Washington, who was passing through Portland on his way to a gig. We had a small gathering of members and nonmembers sharing great songs and conversation over nachos and salsa. Dave offered to host us again in August for a backyard barbecue and potluck and a song swap around the campfire, a perfect way to spend a Portland summer's evening. In December, the travel will be easier for the Washington

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# Wiggle 'Til the Cows Come Home

Words and music by Susan Salidor  
© 2011 Susan Salidor

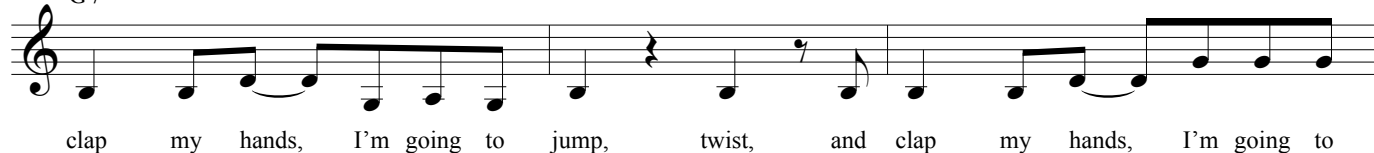
Susan Salidor sang this cumulative song at the 2011 CMN conference and agreed to share it in *PIO!* She writes, "I have been teaching more and more preschool music classes in the last few years as the performance market has slowed somewhat. I'm so grateful for the work, and really enjoy seeing the same children week in and week out from September through May. In concert I tend to use the similar set lists from venue to venue, but weekly music classes demand a much larger repertoire of all kinds of songs, especially songs with movement. 'Wiggle 'Til the Cows Come Home' is one of my more silly compositions, but my young students and their caregivers and teachers seem to enjoy it. I hope you do, too, and please feel free to zip in your own favorite movements."

Swing! ♩ = ♩<sup>3</sup>♩

verse



G7



C

chorus

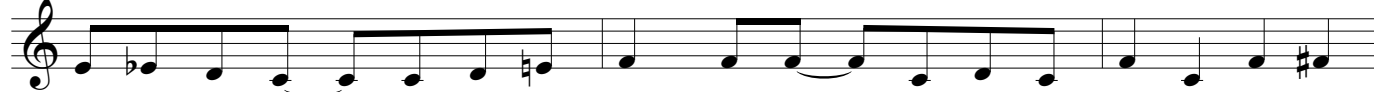
F



C



F



doo - dle - ee - doo. Oh, when the cows come home, We know it's time to cel - e -

G

1. G7

2. G7



brate! Moo! Moo moo moo moo moo. I'm going to moo moo moo moo. I'm going to

## Wiggle 'Til the Cows Come Home

continued from previous page



1. I'm going to jump, twist, and clap my hands,  
I'm going to jump, twist, and clap my hands,  
I'm going to jump, twist, and clap my hands,  
I'm going to wiggle 'til the cows come home.

3. I'm going to jump, twist, and turn around once,  
I'm going to jump, twist, and turn around once,  
I'm going to jump, twist, and turn around once,  
I'm going to wiggle 'til the cows come home.

### Chorus

'Cause when the cows come home,  
We sing, "Moo moo moo moo!"  
And when the cows come home,  
We do the doodle-ee-doo.  
Oh, when the cows come home,  
We know it's time to celebrate!  
Moo! Moo moo moo moo moo.

### Chorus

4. I'm going to jump, twist, and clap my hands,  
I'm going to jump, twist, and stomp my feet,  
I'm going to jump, twist, and turn around once,  
I'm going to wiggle 'til the cows come home.

2. I'm going to jump, twist, and stomp my feet,  
I'm going to jump, twist, and stomp my feet,  
I'm going to jump, twist, and stomp my feet,  
I'm going to wiggle 'til the cows come home.

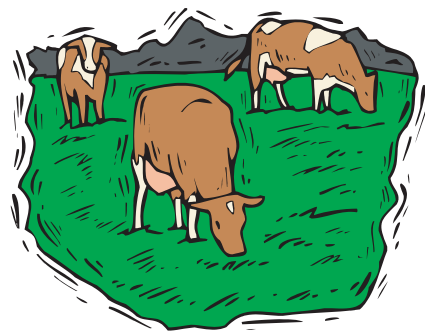
### Second Ending

I'm going to wiggle 'til the cows come home.  
I'm going to wiggle 'til the cows come on home.  
Moo, moo, moo!

### Chorus



Brigid Finucane is the songs editor for Pass It On! She solicits, edits, researches, and engraves the songs. David Heitler-Klevans and Nancy Silber assisted with the engraving for this issue.





## Regional Reports

—continued from page 39

contingent. Eric Ode has invited us to his home in Bonney Lake for another potluck and song swap. Two years ago we had a great time there, and were able to join with some Washington CMNers who normally don't travel the long distance to activities down in Oregon.

If you, like Eric, find yourself traveling through Portland, Oregon, and needing a place for the evening, let us know so we can roll out our Portland CMN hospitality to you. And lastly, if you would like to host a get-together for members in your neck of the woods, at your house or some other interesting venue, please let the reps know, and they'll rustle up some interest in a road trip to your place.

### NORTHERN CALIFORNIA

Seventeen region members gathered at the home of Nancy Cassidy in Palo Alto on January 15. We enjoyed a bountiful potluck lunch and conversation before creating our song-sharing circle in Nancy's adjoining studio. The songs covered a wide range of topics and occasions; for example, Martin Luther King's birthday, the Chinese New Year, and calming children to prepare them for academic work.

In April we had a potluck lunch at the Rockridge branch of the Oakland Public Library and invited families at the library to join in a round-robin song swap. We are planning a similar gathering September 30 at the Dublin Public Library, which is also in the East Bay region. We feel that this type of sharing provides opportunities for community outreach and education about the value of quality children's music. Members will have an opportunity to visit over lunch at the nearby Heritage Park, where the use of the barn will provide shelter and ambiance for a good time together.



## 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 . 

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

**Deadline for Fall 2013 issue:**  
**May 4, 2013**

**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](mailto: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](mailto:gardengoddess1@comcast.net)



## CALL FOR NEW RELEASES!

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

Barbara Rice  
[berice@bitstream.net](mailto: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](mailto:music@boundlessgratitude.com)

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

## Not a member?

Visit the CMN website, [www.cmnonline.org](http://www.cmnonline.org), for details or contact the CMN office, [office@cmnonline.org](mailto:office@cmnonline.org).



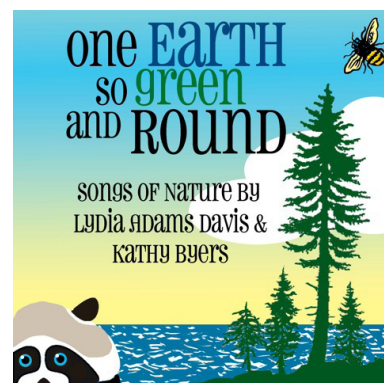




**The Children's Music Network**  
**P.O. Box 22**  
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**Arlington, MA 02476**  
**U.S.A.**  
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*making music...building lives*