
PASS IT ON![®]

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

ISSUE #76/#77

Winter/Spring 2014

Magical Musical Moments



In Memory of Pete Seeger (1919-2014)

Inside...

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About The Children's Music Network

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

Who We Are

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

Our membership, diverse in age and ethnicity, includes

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

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

What We Do

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

Our Principles

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

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Liz Benjamin, Liz Buchanan,
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PASS IT ON!

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PIO! EDITOR

Hassaun Ali Jones-Bey

P.O. Box 1002

Alameda, CA 94501

510/931-7646

music@boundlessgratitude.com

PRODUCTION EDITOR

Caroline Presnell

crp3010@att.net

THE PIO! VOLUNTEER STAFF:

SONGS EDITOR

Dale Boland

dabblle@yahoo.com

NEW SOUNDS EDITOR

Barbara Rice

berice@bitstream.net

PRO SONG

Dave Kinnoin

DaveKinnoin@SongWizard.com

THOUGHTS TO CHEW

Peter Alsop

peter@peteralsop.com

MUSIC IN BLOOM

Guest Contributor:

Maureen Conlin

happynotes@aol.com

MUSIC WITH OLDER KIDS

Hassaun Ali Jones-Bey

(this issue only)

music@boundlessgratitude.com

ADVISOR

Pete Seeger

LAYOUT & DESIGN:

Jan Graves/In Print

jan@inprintdesignservice.com

Cover
photo by
Jenny
Heitler-
Klevans



Pete Seeger at
the 2000 CMN
Conference

Photo by Janice
Buckner

Page references, URLs, MP3 links, and e-mail addresses throughout this online journal are active links. Click "Winter/Spring 2014" at the bottom of any page to return to this page.

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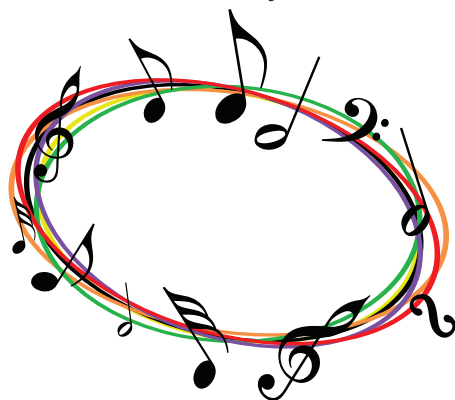
Jane Arsham
Administrative Coordinator
The Children's Music Network
10 Court Street, P.O. Box 22
Arlington, MA 02476 U.S.A.
Phone: 339/707-0277
office@cmnonline.org
www.cmnonline.org

Let the Circle be Unbroken

by Hassaun Ali Jones-Bey, Editor

On the morning of Tuesday, January 28, as this issue was going to press, a *Washington Post* news alert reported that "Pete Seeger, a twentieth-century troubadour who inspired and led a renaissance of folk music in the United States with his trademark five-string banjo and songs of love, peace, brotherhood, work, and protest, had died Monday night after being hospitalized in New York for six days. He was 94." Pete, who died a little over six months after Toshi, the spouse and life partner who in many ways made his life work possible, was also an early member and enthusiastic supporter of the Children's Music Network. In the Winter-Spring 2010 *Pass It On!* cover interview, Pete said that singing with young people on college campuses was probably his "most important work. I could have kicked the bucket in 1960 and all these very talented young people would have kept on."

Two articles in this issue, both a column and a feature, discuss singing with kids about death and dying. At the 2013 CMN Conference, the keynote presentation and several workshops either touched upon or totally focused on this topic. The Magic Penny Award was given posthumously, and a memorial service was also held at the conference for a beloved CMNer who had passed away the previous summer. There are also articles about birth and rebirth in this issue, on topics such as songs for springtime and a new beginning for CMN. We even have a photo story about the birth and rebirth of the CMN quilt. In fact, all of the articles in this issue and in every issue of *Pass it On!*, including the ones that deal with death and dying, are about birth and rebirth because they are all about "keep[ing] it going," as Tom Hunter, the posthumous 2013 Magic Penny Award recipient, might have said, from generation to generation. And indeed the "Magical Musical Moments" in the conference report are about the cross-generational musical connections and transmissions that are the life blood, if you will, of CMN.



So the title of this brief comment purposefully diverges from the title of the well known song. Tom Hunter did not ask, "Will we keep it going?" He said, "Keep it going." As those of us in the cohort of humanity known as Baby Boomers pass the boom (or perhaps the booming) on to our babies and our babies' babies, rather than ask philosophical questions about the circle of life, let us pass on absolutely clear and empowering direction for maintaining it. Dave Kinnoin begins

this issue's Pro Song column on the nitty gritty of song writing with, "I often pause and ask myself, 'Who am I?' It's not that I don't know who I am, but asking myself that question helps keep me on track." I don't believe I would be at all out of sync with the remainder of Dave's excellent column by responding in this opening comment that "I am the circle. All of us are."

So let the circle be unbroken. 

Quilting History and Community

by Sally Rogers

A long time ago, back in 1997 around CMN's tenth anniversary as a formal organization, Sally Rogers and a number of other CMNers came up with the idea of creating a CMN quilt with the purpose of raising some funds for the organization while also creating a banner for our gatherings/conferences. People could create a square of a given size for the quilt, and then, with a \$25 contribution to the project, the square would be added to the final quilt. Individuals could pay \$1 each to sign their names (or the name of someone else who had brought music into their life) on a small piece of muslin that was added to the "keyboard" border of the quilt, in the style of traditional signature friendship quilts. Throughout that gathering weekend in Tennessee, pieces were being created amidst the other activities. Then in 1999, the remainder of the thirty-six squares and dozens of name ribbons were sewn together and the quilt tacked at the conference in Petaluma, California, by, among others, Sally Rogers,



Mara Sapon-Shevin and Sally Rogers show off the finished 25th anniversary quilt.


photo by Hassaun Ali Jones-Bey

Louise Pease, and Mara Sapon-Shevin. The project raised just under \$1,000 for the organization and gave us our lovely backdrop for all annual gatherings—and a number of regionals—since.

In 2012, our twenty-fifth year, Sally and Mara thought that perhaps it was time once again to create a new quilt. Just because. Shouldn't we make something lovely to celebrate our silver anniversary? So we did. At the 2012 annual gathering in Zion, Illinois, participants came in

and out of the quilting room during and between workshops and created twenty lovely squares to commemorate a quarter century of CMN. The quilt, finished up afterward, was unveiled at the 2013 conference in Los Gatos, California.

There has been much discussion about these two quilts and their fate. Some feel at least one should be raffled off to benefit the organization. Some feel that they should both be kept for posterity. What do you think? Would an online raffle bring in a substantial sum to help keep us afloat? Or should we hold on to the quilts? Or should we make a third quilt whose sole purpose would be to raise money for CMN? It is a quandary, and a lovely problem to have and to solve: what shall we do with our lovely quilts? Please weigh in with your thoughts by dropping an e-mail directly to board president Anna Stange (annastange@yahoo.com), who will collect the suggestions for board discussion. Your advice is awaited.

Sally Rogers has been working with young people for around thirty years as a teacher, performer, parent, and teaching artist. She also creates quilts and jewelry. 



1999 conference goers admire the completed quilt that was started in 1997.

photo by Scott Kepnes

The Making of the First CMN Quilt 1997-99

photos by Scott Kepnes and Allen Zak



Laila and Catherine Ashkazari at work on their square



Malana Rogers-Bursen making her contribution



The weekend's progress displayed for the 1997 gathering closing



Part of the community of sewers



Sally Rogers tacking the first quilt at the 1999 gathering



Joel Permison joins the young people



Sally: The quilt is finished! In foreground: P.J. Swift and Ted Warmbrand.

The quilt started in 1997 gets its first use as a backdrop at the 1999 gathering, with many to follow. At the mic: Ingrid Noyes.



Singing with Kids about Death and Dying

by Ingrid Noyes

At the October 2013 CMN conference in Los Gatos, California, I led a workshop on the topic of death and dying. Why, you may ask, should we sing about this morbid subject? Well, I'll tell you: because I don't think we can really understand life if we don't try to understand death as well. It's like trying to explain what daytime is without mentioning nighttime; they are two sides of the same coin. And I believe that in our culture we've got some major denial going on around this subject, as well as an unnecessarily negative attitude about death in general. One way to help remedy that, available to song leaders and performers, is to sing about it.

I once read a novel about a society in which, when someone died, their friends and relatives gathered as we do, but what happened next was different. Instead of saying "How sad," and grieving, they said, "How lucky for that one," and celebrated with some envy the deceased who had been called to "go home." Sometimes I wake from a dream of a nameless place, different yet so familiar, and I'm a little sorry to wake up, feeling that in my dream I was in the "real" world—a place more loved, more familiar, and more dear to me. Through these and other life experiences and stories, I have come to believe that dying truly is a transition more than an ending, and rather than fearing it or trying not to think about it, I now find myself actually looking forward to it.

This is a far cry from the terror I experienced when I was a child: I was so terrified of the whole idea I couldn't stand to even think about it. When I was very young, I asked my mother what it was like to be dead, and she replied, "You don't know you're there." I don't know what she should have said, but for me that clearly was not the right

answer. I searched in vain for some more comforting explanation than that endless future of not knowing I was there. I wished we were more religious so I could believe in heaven. Mostly I tried not to think about it.

I want to spare the kids I work with that same terror. So many things in life we fear turn out to be nothing to be afraid of once we finally get past our anxiety and experience them. I suspect it's about the same with dying. I imagine many people's last thoughts are "Oh, *this* is what I was so afraid of? Silly me! Why, this is beautiful!"

Even if you don't see it this way, it's still a subject that needs to be addressed. Some of you may remember the CMN conference several years ago that featured Bess Lomax Hawes as the keynote speaker. In her speech, she told how her young son had dealt with the death of Quartzzy, the family puppy, by going around for several days singing "dead songs"—folk songs he'd learned from hearing his mom sing them around the house. For the name in each song, he substituted the name of the deceased puppy ("Deep blue sea, baby, deep blue sea, It was Quartzzy what God drowned in that deep blue sea," etc). I found this to be an excellent example of why we sing these songs. To leave out all the songs that mention someone or something dying is to leave out a huge part of the life story, and deprive children of a way to approach the subject.

So, what do we sing? Just about any song in which a person or animal or anything dies, and you probably know quite a few such songs, if you think about it. Even "Ring around the Rosy," one of the first songs many preschool-

ers learn, was originally a "dead song," composed during a smallpox epidemic. What folksinger doesn't know "Go Tell Aunt Rhody?" How about all those old spirituals like "Swing Low, Sweet Chariot?" Or even murder ballads, like "Banks of the Ohio"? All of these are songs I sang with gusto when I first learned to play guitar at age ten or so. I didn't think about why I liked those songs, I just sang them. I think it was the beginning of my learning to tackle the whole idea, though it was certainly not a conscious decision at the time. More recently, I've heard fellow teachers remark about how much their students love these same songs. The teachers are often surprised, but think about it: finally it's OK to mention the subject, even if it's just in a song, about some anonymous long-ago guy who killed his girlfriend.

It's not just the songs that are valuable in the experience, but also the discussions they may spark. One year just before Halloween (my favorite holiday!), I prepared a program of Halloween songs to sing with my students, and then at the last minute I was informed that there were Jehovah's Witnesses in the class, and if I sang any songs about Halloween, those children would have to be excluded from the class. Well, I didn't like that idea, so I scrapped those songs, but I still wanted to sing something pertinent to the season. The first song I thought of was "Bringing Mary Home," one I had never sung with kids before, which tells the story of a little girl ghost. It's spooky, but not specifically about Halloween, so I thought I'd try it. I sang it for my first class, a group of second graders, and they listened with rapt attention, hanging on every word. When I finished the song, there was a long moment of silence, and then one child spoke up and said, "Could you sing that again?" So I did, and after that we talked about the song, and one by one they came out with their own ghost stories.


We spent the entire class period just sharing stories, and I never did have to think of another song. This same scenario repeated itself with all my other classes that day. The kids seemed so hungry to explore this subject that they couldn't stop talking about it.

I have often heard singers, especially those who work with young children, "whitewash" songs, removing any references to any of the song's characters dying. I think this is a big mistake. It sends an unspoken message that we don't talk about this; it's a subject to be avoided.

Once I was teaching a guitar class to some teachers, and I chose the song "Tom Dooley," partly because it has only two chords and is relatively easy to play. One of the teachers, who taught sixth grade, said she was uncomfortable with the song because of the line "I met her on the mountain and I stabbed her with my knife." She said she didn't want to condone or encourage violence. But I knew that kids like this song, and I encouraged her to use it as a springboard for discussion rather than avoid it. Violent things happen in the world—should we just not mention violence? Or would it be wiser to talk about it and try to understand why? Or maybe even explore and express some of your own violent feelings through singing the song? I personally feel that, rather than encouraging violence and tragic death, singing songs like this might instead serve to prevent them by providing a safe outlet for expression and discussion.

At the Los Gatos conference, I started the song swap with one of my favorite songs, which I learned from Ella Jenkins: "Did You Feed My Cow?" A cow eats some hay, gets milked, then gets sick and dies (and then the buzzards come). I've sung this song with many a preschool class; they always love it. A friend of mine sings this same song with her young charges, but she changes it so the cow doesn't die, but runs away, to go and play—thus, in my opinion, ruining the whole song. Because—guess what—cows die sometimes, and so do dogs and cats and goldfish and grandparents and other people. And when that happens, how is a child supposed to deal with it if the whole topic has been off limits and swept under the rug? Better to have some way to process it like, for example, to sing about it. If you want to address the subject even more directly, try Iris Dement's "Let the Mystery Be"—a perfect song for exploring the whole topic.

So, I encourage you to dust off those "dead songs" and sing them with your young students and audiences, with gusto!

Ingrid Noyes lives in Marshall, California. 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 reached at ingrid10@sonic.net. 



BE A PIO! VOLUNTEER

Our wonderful little journal 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!



A Beautiful Thing

words and music by Judith Pancoast
© 2013 Judith Pancoast



B \flat A \flat /B \flat Gm/B \flat Fm/B \flat B \flat A \flat /B Bm/B \flat Fm/B \flat
Verse

1. When my lit-tle girl was three, one

A \flat Dm

day she said to me, "Mom-my, I need an-oth - er boy doll. I've

E \flat F B \flat

got three girls and Ken can't mar-ry them all." Now we'd been tryin' to raise our

A \flat Dm

daugh-ter with-out hate, and this just seemed like the per-fect chance, there could be no

E \flat F B \flat *Chorus*

bet - ter cir - cum - stance, to say: Bar-bie can mar - ry Bar - bie, and

Dm7 Gm Dm

Ken can mar-ry Ken. It does-n't al - ways hap - pen that way, but

Cm E \flat F B \flat

when it does, well, that's o - kay be-cause God gave us hearts to love with. We

A Beautiful Thing

continued from previous page

The musical score is written in G minor (three flats) and 4/4 time. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff has chords Dm7, Gm, and Dm. The second staff has Cm, Eb, F, Bb, Ab/Bb, Bb, and Fm/Bb. The third staff is labeled 'Bridge' and has chords Bb, Ab/Bb, Gm/Bb, Fm/Bb, Bb, Ab/Bb, Gm/Bb, and Fm/Bb. The fourth staff has chords Bb, Ab/Bb, Gm/Bb, Fm/Bb, G7, Eb, and F. The fifth staff has chords Gm/Bb, Fm/Bb, Bb, Ab/Bb, Gm/Bb, Fm/Bb, and Bb. The score includes a 'To Coda' section and a 'D.S. al Coda' section. The lyrics are: 'don't know who or when that spe-cial one will come a - long and make your heart burst in - to a song, and that's a beau-ti - ful thing. And some-day when she finds the one who fills her life with love, she'll know that we'll have o - pen arms no mat-ter what, no mat-ter what, 'cause a beau-ti - ful thing.'

1. When my little girl was three, one day she said to me,
 "Mommy, I need another boy doll. I've got three girls and
 Ken can't marry them all."
 Now, we'd been tryin' to raise our daughter without hate,
 And this just seemed like the perfect chance,
 There could be no better circumstance, to say:

Chorus

"Barbie can marry Barbie, and Ken can marry Ken.
 It doesn't always happen that way,
 But when it does, well, that's okay
 Because God gave us hearts to love with.
 We don't know who or when
 That special one will come along
 And make your heart burst into a song,
 And that's a beautiful thing."

2. She said, "Can that happen for real?"
 I said, "It can and it's no big deal.
 Sometimes a girl falls in love with another girl,
 And boys with boys; it's just a part of the world."
 There was no need to say more. We went to play outdoors.
 And this just seemed like the perfect chance,
 There could be no better circumstance, to say:

Chorus

Bridge

And someday when she finds the one
 Who fills her life with love,
 She'll know that we'll have open arms
 No matter what, no matter what, cause...

Chorus



Editor's note: As this issue was going to press, we received the sad news of Pete Seeger's death. In his honor, we offer an interview that was originally published in Pass It On! #12, Fall 1992, and have added a few pictures from events over the years.

Pete was the keynoter at the 2000 CMN Conference in Warwick, New York. Part of that presentation was an on-stage interview by Phil Hoose (at right), a longtime CMN board member, who had conducted the 1992 interview for Pass It On! that is reprinted below.

photo by Janice Buckner



"Well, There was Pete."

An Interview with Pete Seeger

conducted by Phil Hoose

Last winter we asked Ella Jenkins whether there was such a thing as a children's musician when she started out in the 1950s. She paused for a long moment to search her memory. "Well," she said finally, "there was Pete."

Indeed there was. Pete Seeger has been involved with children's music for more than a half century. Born in New York City in 1919, Pete grew up in a musical family. His father, Charles, was a musicologist and his mother, Constance, a concert violinist. Pete picked up the ukelele and was singing the folk songs that he heard at home to his boarding school classmates by the time he was eight.

His first paid performance, fresh after having dropped out of Harvard as a sophomore, was to sing to a group of schoolchildren. Leading them through a few of the hundreds he had learned as a folklorist working at the Library of Congress with Alan Lomax, he earned five dollars that day. "It felt like stealing," he later wrote. After his discharge from the army in 1945, Pete and a group of friends including Lee Hayes began a newsletter called *People's Songs Bulletin*, which Pete viewed as a vehicle for creating a "people's singing labor movement." Each issue of the *Bulletin* contained a page with a flowered border and a song for children.

The *Bulletin* fell on hard times in 1949, but the following year saw the birth of *Sing Out!* magazine, a journal for topical songs which took its name from the refrain of a song written by Pete and Lee Hayes called "If I Had a Hammer." In the fall of 1954 Pete began his still-running column in *Sing Out!*, which he called Appleseeds, dedicating it to "the thousands of boys and girls who today are using their guitars and their songs to plant the seeds of a better tomorrow in the homes across our land."

In 1955 Pete, like many other artists, was subpoenaed by the House Un-American Activities Committee investigating "communist activities." After conferring with his family, Pete decided to take the committee head on. "I answered some questions, such as my name and address," he wrote in *The Incomplete Folksinger* in 1972, "but I refused to answer other questions such as who did I know, and where and when did I ever sing. I didn't use the Fifth Amendment...As my lawyer explained it to me, using the Fifth Amendment is in effect saying, "You have no right to ask me this question," but using the First Amendment means, in effect, "You have no right to ask any American such questions."

A year later Pete was cited for contempt of Congress and a year

later indicted. In 1961 he was tried, convicted and sentenced to a year of jail. He was granted bail pending appeal, which he later won.

During these years Pete found himself blacklisted, unable to get steady concert bookings or work with radio and TV stations. He kept his family together singing for children at camps and in schools, and on liberal college campuses.

In children's concerts he sang lullabies and folk songs, drew pictures and told stories such as his own "Abiyoyo" about a child who toppled a giant with his ukelele. His song repertoire included kid protest songs such as "Be Kind to Your Parents" (tho' they don't deserve it), and "A Declaration of Independence" (I will just do nothing at all, I will not eat my vegetables). The crop of Appleseeds was growing.

He popularized hundreds of songs and introduced the guitar and banjo to a whole generation of young people, including several who led "the folk scare" of the 1960s. In addition he wrote classic songs, including "Turn, Turn, Turn," "Where Have All the Flowers Gone?" and "Waist Deep in the Big Muddy." Among the many new seedlings from those years are several CMN members who remember Pete as their music teacher at the New School for Social Research.

In this interview, Pete speaks of his involvement with children's music, recalls the children's songs of Woody Guthrie, considers "kid rock," and offers thoughts for per-

forming with children. He honors the great contribution to children's music of his stepmother, the late Ruth Crawford Seeger. Perhaps most importantly, he speaks of the role CMN can play in shaping a future for children's music.

Pete spoke to CMN's Phil Hoose by telephone from his home in Beacon, New York. During the interview he sang all or part of fourteen songs. Of course, we joined in.



PIO!: What music was sung to you as a kid?

PS: My mother tried to sing me a few French folk songs. I thought they were boring [*sings one*]. Very elegant and measured and not exciting. I was more excited by the rather third rate pop songs I heard. I was about six then, in the mid-1920s. My brother, being twelve, was latching on to the pop songs of the day. They were funny. [*sings:*] Bridgit O'Flynn, where have you been?/ This is a fine time for you to come in/ I only went to see the big parade/ The big parade me eye/ There's no parade would take that long in passing by.

PIO! [*laughing*]: That's a good one.

PS: Another was: Oh stay away from the dancin' hall/ There's nobody there that's good at all/ That's where your mother met your papa, darlin'.

PIO!: Did you hear any standard English language lullabies?

PS: No. The closest was my father telling me a story called "The Foolish Frog." It was set to the tune of another pop song sung by a well known comedienne. My father told me a lot of hilarious stories when I was very young.

Also we sang rounds, such as "Frere Jacques" and "Three Blind Mice" and one called "Joy and Temperance," which I put in *Rise Up Singing* [*sings it*]. It's a fine round, from the eighteenth century.



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

PIO!: Your first paying job was for school children, when you dropped out of college as a sophomore, right?

PS: Yes, and by this time I knew a whole raft of kinds of folk songs that I had heard from Alan Lomax. After two or three years I had a wide range of songs in my head. So when I went to sing for kids, I sang what was fun for me. I remember one of the teachers remonstrated that the song "Pretty Polly" was a kind of bloody and mature song for small children to listen to. I said, "Well, that's life."

PIO!: I have a Folkways recording of yours put out in 1960 called *Folk Songs for Young People*. Some of the songs are "Skip to My Lou," "Blow the Man Down" and "John Henry." Were those songs widely known then, or did you popularize those songs for young people?

PS: They were widely known in narrow circles. "John Henry" was known by railroad workers, whites picking it up from blacks. Broadway or Nashville hadn't promoted it. They had promoted "Casey Jones."

I learned "Blow the Man Down" when I was a kid. It was in a book of sea shanties which had been printed around 1920 in England as part of an attempt to introduce folk songs to schools. The songs were all printed with pianoforte accompaniment, with the questionable verses usually taken out.

I was one of the few kids that had a copy of that book. My parents had run across it somewhere. I took it to

school with me and my roommate and I put up posters and gave a concert for the forty kids in my boarding school. One of our classmates got a bottle and pretended to be a drunk while we sang "What Shall We Do with the Drunken Sailor."

PIO!: Is it likely that American children would have heard those songs had you not been singing them in those years?

PS: I guess I was one of the people introducing them. In 1938 Alan Lomax had a show called *The Columbia School of the Air* on CBS. Some of those songs got introduced then. For instance, Lomax had one character called Sailor Dan with a cracked old voice; a very colorful fella. He sang sea shanties. I used to work up the songs for him. Joanna Colcord, who was raised on a boat and lived in Maine, came down to help with the show. She had put out a fine book called *Songs of American Sailormen*. Alan would pick out a song from her book, like "The Greenland Whaler," and say, "Learn this, Pete," and I'd sit down and puzzle it out and strum the banjo and sing it. Then Sailor Dan could sing it on the show.

Lomax and his father, John, wanted to get Americans singing the best songs in America. I think they were right. Most folk-song collectors dug up dead bones from one graveyard and buried them in another—their libraries. But the Lomaxes wanted

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Interview: Pete Seeger

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to give America back its own music. Old Man Lomax printed a book of cowboy songs in 1908 and got President Teddy Roosevelt to write a forward for it. In the twenties he brought out a second book. When I came along in the late '30s they were bringing out another book called *Our Singing Country*. This was before the days of TV. Our country doesn't sing as much as it used to.

PIO!: I understand that your stepmother, Ruth Crawford Seeger, put out anthologies of children's music that were very important.

PS: She started as an avant-garde composer, writing dissonant counterpoint. And her string quartet is still popular. It's weird to hear it. Then she raised a family and started working with the Lomaxes as a transcriber. She transcribed all the songs in *Our Singing Country*. She was working with thousands of good songs in the Library of Congress that had been collected by various people.

When my sister Peggy and her older brother Michael were going to nursery school, she helped pay for their school by teaching music there. She'd sit at a piano and plunk away, making up new arrangements of these songs for the kids. She'd take a gospel song originally sung in church by black people... [sings] Train is a-comin', oh yeah... meaning the gospel train. But by the time she'd finished, it would go, "Johnny is the engineer, oh yeah. Betty's the conductor, oh yeah."

She did that for a whole batch of songs. And it proved so successful that she put out three anthologies. One was called *American Folk Songs for Children* and another was called *Animal Folk Songs for Children*. The third was called *American Folk Songs for Christmas*.

She was very upset by the illustrations. When she saw the proofs, she

was shocked to see that there were no drawings of African-American kids, even though more than half the songs were originally sung by African-Americans.

The illustrator was Barbara Cooney, from Maine. She was a very good illustrator who has gone on to a long and very successful career illustrating children's books. Ruth said to her at the time, "Can't you draw some of these children as Negroes, because a lot of these songs were sung to us by Negroes." The illustrator said, "I'm sorry Mrs. Seeger, I don't know how to draw Negroes." And that was it. The illustrator was the illustrator and the publisher was the publisher and all Ruth could do was protest because she had already signed the contract. Well, when the books came out I think there were one or two drawings of African-American kids, which were as a result of Ruth's protest.

I'm trying to get a letter-writing campaign to the publisher, Doubleday, to put out a new edition and get them to redo the illustrations. In modern times it's a serious mistake to have all those drawings of white kids. No wonder most black people say, "Folk songs: that's something for white folks." I urge people to write.



photo by Allen Zak

Pete in an informal moment at the 1998 CMN Gathering in Manhattan. He had encouraged the CMN board in their plans to hold it in an urban setting.

PIO!: Have you always sung a lot to kids?

PS: I love to sing to kids. I sang a lot for summer camps. I still do occasionally. That's where I latched on to one of the world-beaters, "She'll Be Comin' Around the Mountain," with the "Yum-yum" and the "Whoa-back" and the "Hi, Babe!" [we sing].

PIO!: Have you written many songs for kids?

PS: No, I wrote about a half a dozen songs for my own kids. They're useable songs, but I don't usually sing em' when I go to camps [sings "Sweepy Sweep Sweepy"]. I should sing that with my grandchild. He needs to help me around here. I made up "One Grain of Sand" as a lullaby for a single child. But it works with groups, too. I've really put kids to sleep with that song.

I wrote another one with my older brother's wife, called "The Baby Burping Song": [sings] As long as I am singing, I will sing you one. One's for the baby that sucks his thumb. And one's for the bubble that's sure to come. As long as I am singing, I will sing you two. Two's for the love of me and you. One's for the baby that sucks its thumb. One's for the bubble that's sure to come....You keep patting on the kid's back and you keep singing till the bubble finally comes.

Singing to children is one of the most important human activities there can be. There's a good reason why people that sing can remember having music in their family. George Bernard Shaw was once asked by a woman, "When should I start my son's education?" He said, "Madame, how old is he?" She said, "He's five." "Well, we've lost the five most important years."

It's a great tragedy of modern life that kids aren't sung to in families right at the very beginning of life, I mean before they even learn to talk. There are attitudes toward love and laughter and work and play in songs. They can learn rhythms and sounds and rhymes and sounds and even scales before they can even walk.

PIO!: How about your children? Did you sing a lot for them?

PS: I'm afraid it's a case of the shoe-maker's children going barefoot. I was away on tour a lot. One year I was away nine months. It's only because I married an extraordinary woman that I'm still married. My kids liked music but they like a lot of other things too. Both my daughters are into ceramics. My son's into planting trees now. Music is not essential for their life.

PIO!: "Abiyoyo" happened when you were singing to your children, didn't it?

PS: Yes, I was trying to sing this lullaby to put Danny and Mika to sleep. He was six and she was four. They saw a lullaby as a propaganda song. They were wise, they said, "No, give us a story. A long one." They insisted. I compromised by telling them a story with a song in it. I made up the story based on a folk story in which a monster eats people up and which the parents finally kill. Pacifist that I am, I tried to find a more peaceful way to get rid of the giant.

PIO!: Did the kids like it that night?

PS: Oh yes. They wanted me to tell it the next night. And the next

night. After awhile, I tried it at a summer camp. It developed into a performance piece.

PIO!: Tell us about Woody Guthrie's *Songs to Grow On*. You were involved in part of that project weren't you?

PS: He wrote these for his three-year-old daughter Kathy who was tragically burned to death in a fire. I often think Kathy will live forever in those songs. He called her "Miss Stack-O-Bones."

PIO!: Did you ever see him perform for children?



Pete leading his special workshop at the 2004 CMN Conference in Elmer, New Jersey.

PS: Curiously enough, the one time I saw him perform for a large group of kids, they were too noisy. It was an unruly mob of about 200 up in Canada. They weren't listening to him, so after awhile Woody said, "Pete, would you take over please?" His songs were a little too gentle and intimate for them.

By the way, have you heard about the new book called *Grow Big Songs* of Woody's songs for children? It has a tape and his illustrations. Harper-Collins put it out.

There's a good story behind it. Back in 1947 Woody's wife, Margie, had pasted together a book of Woody's drawings for Kathy and was looking for a publisher. They were beautiful illustrations. I took it to a publisher who said it wouldn't sell. I gave it

back to Marge and then she lost the book. Marge died thinking it had been lost forever. And it was such a beautiful book.

Lo and behold, it showed up two years ago in the library of Sarah Lawrence College. Marge might have loaned it to a dancer friend of hers from Sarah Lawrence. The librarian found it one day and said, "Hey, this is an original." She got in touch with Arlo. It had been found.

PIO!: Tell us about the "cultural guerilla tactics" you adopted during the years you were blacklisted from radio and TV.

PS: It was mainly in colleges. I started in small liberal arts colleges like Antioch and Oberlin and Reed. I'd travel to the area and then I'd go knock on the door of the local radio or TV station and say, "I'm singing at the local college tonight. Could you mention it?"

They'd say, "Sure, what kind of music do you sing?"

"I'd say, 'I used to be with the Weavers.'"

"Oh, sure, 'Goodnight Irene,' I remember that. C'mon in."

Then he'd play "Irene" and say, "Remember that? Well, a fella that used to sing with them is singing here tonight at the college." "What ya gonna sing tonight?"

"Oh, I'll be singing 'Wim-oh-weh,' a song from South Africa," and so on.

Five minutes later I was on my way and he would be back to playing the hits of the day. Ten minutes later he would get a call from the Legion saying, "What'd you have that commie so-and-so on for?"

"Oh, well, I didn't know. I won't do that again."

PIO!: Did you sing more for young children in those years, too?

PS: Yeah, every summer I'd get \$25 here and \$25 there. I could go to

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left-wing camps, and there were some “proper” camps, too.

PIO!: Did parents in the camps object to you?

PS: Occasionally.

PIO!: Did you try to explain your predicament to the children?

PS: No. I would tell them stories of heroes like John Henry and Martin Luther King and sing them “The Housewives’ Lament,” about heroes who don’t get recognized. Anyone who survives this life is a hero.

PIO!: You also used to sing “The Declaration of Independence for Kids,” didn’t you? That must seem a protest song to the very young.

PS: Yes, it must. I found it in the *New Yorker*. The words were signed “Walcott Gibbs,” but he said he heard his son sing it in the bathtub. A classical composer named Celius Dougherty put the melody to it and Tom Glazer sang it and I learned it from him. The official title is “A Declaration of Independence.”

PIO!: Can you give us any general tips for performing with young people?

PS: Vary the performance. Start with a fast one, then let them catch their breath a little bit. Sing some nonsense songs. They appreciate a varied pace.

And you can do something startlingly different in the middle of a children’s program. Quite often, especially after a fast song, I sing “Sometimes I Feel Like a Motherless Child” [*sings*]. I’ve said, “Can you imagine, once upon a time there were people who thought it was perfectly alright to buy and sell a woman and her child, and if someone paid a higher price for the child, they’d just sell the child to a different person? And the mother and child would never see each other again?” and then just go on and sing the song.

PIO!: You draw with children too, don’t you? Like on *I Had a Rooster*, where you’ll sing a line and then draw part of the rooster and ask the kids to guess what the drawing’s going to be, and keep singing and adding in until someone gets it.

PS: I’ve always liked to draw with children. My older brother’s family and I used to play a game called “head, foot and tail.” You pass the paper around and everybody draws a body on somebody else’s head, and then you pass it and somebody draws legs on the body and head. You fold over the paper so you can’t see what’s been drawn before. I’ve drawn all my life. I still do that rooster game to “I Had a Rooster” with my granddaughter now.

PIO!: Do you bring a lot of instruments from other places to your children’s performances?

PS: I’ve tried it, but I’ve found it’s too much to lug around for me. I used to take a steel drum everywhere I went. I love steel drums.

PIO!: Many adult performers who work with children say rock and roll has made their work harder. They say kids have a shorter attention span for unamplified music now, and that impatience with acoustic music happens at a very early age. Do you find that to be true, and if so, have you any advice for dealing with it?

PS: It’s a major problem. In some ways *the* major problem. Kid rock is all over. Believe me, the powers that be know what they’re doing. But there are things you can do. First, I would learn how to joke with kids who can’t like something unless it’s popular on TV. Someone who’s a prisoner of TV.

The other thing is to extend a friendly hand in the direction of pop music by singing something with a good, strong beat. I’ve often walked out on a stage and seen the kids thinking, “Oh no, what is this character the principal is foisting on us.” I’d start out with the most rhythmic song I knew and get them clapping with me and stomping with me.

Once I was performing for school kids with the Reverend Frederick Douglass Kirkpatrick. The principal said, “You kids gotta be quiet. Any kid caught talking is going to be sent out of the room immediately.” Then Kirk and I walked on, and the first thing Kirk said was, “I want you to *shout* with me!” And the kids whooped with delight and he started out with a song they could shout along with him.

PIO!: You’ve been a member of the Children’s Music Network almost from the start, and you’ve mentioned that you read *Pass it On!* I’d like to ask you if you have any impressions of CMN so far.

PS: I am so enthusiastic you wouldn’t believe it, largely because some of the most talented musicians in the country are those who sing for kids. You’re zeroing in on the future. I’m convinced that a major proportion of all political people should be working with children these days, like Marion Edelman and the Children’s Defense Fund. Working in schools, in communities, on radio and TV programs. I’m delighted to see some TV programs doing good children’s songs. They get too arranged, unfortunately. But not always. I heard kids in East Harlem singing “Hush Little Baby Don’t Say a Word” the other day. The kids in the street knew a whole batch of words that I’d never heard before.

It’s only a matter of time before tens of thousands of people around the world are reading *Pass it On!* because it’s exactly what’s needed. It’s well-written and well-edited. I might say that the English-speaking world is going to be setting an example for the Spanish-speaking world. It’s to their shame that they’ve never gotten a magazine in Latin America to do what *Sing Out!* has done. Or what *Pass it On!* has done.

For example, children should be able to hear the song “Anna Ocarina,” by the great Brazilian composer Tico DaCosta [*sings*]. It lists

the names of all the instruments that Anna loves to listen to, the mandolin and the accordion and the ocarina. The last two lines are translated "Anna yes to life, and to the bomb, no." It's actually a translation from Bernardo Palumbo's Portuguese.

PIO!: One idea we've had is to cosponsor concerts with community organizations. To work with teachers and encourage songwriting in classrooms and then have a concert at the end of the year to showcase the songs. What do you think of that?

PS: I'd like to encourage you also to have children make up new words to established songs. It's a phoney idea that every song has to be original. My father once said, "Plagiarism is basic to all culture."

PIO!: We are dedicated to diversifying ourselves culturally and racially. Having been involved in many groups, you must have some experience here. Do you have any suggestions for us?

PS: We're facing this with the *Clearwater* and with the People's Music Network now. Diversifying has to be done creatively. You can't just sit back and have a quota system. It's a case of continual, persistent outreach. Say, "Here's a group of people who should know and like what we're doing. We should be in touch with them. We should be learning from them. Let's call 'em up and have a get-together. Let's tell 'em what we're trying to do. Let's tell 'em frankly there's things they know that we need to know. And we think they'd be interested in what we're doing."

I'm having a meeting next week with a group I'm involved with called the New York City Street Singers. We have a quota system. We decided that we already have too many white people, not enough black people, too many women, not enough men, too many old folks, not enough young. The problem is, if a nice WASP woman of forty, a good singer, says "I'd love to join you," we'd say, "Well, you're a wonderful singer, but you're on the waiting



Pete sings at school assembly

photo by David Bernz

list." After a few years of waiting she'd give up on us. We should encourage her to bring in two or three others, Latino-Americans or African-Americans from her work or neighborhood.

I'm going to make a motion at our next meeting. I'll say, "If there is anyone who feels they cannot bring another person into this chorus within the next six months, would you please raise your hand?" Well, it's easier not to raise your hand than to raise it. Then I'll say, "Alright, we all believe that we can bring somebody in. Let's make a motion: Resolved, unanimously, that every person in this group will bring in someone of a different ethnic background within the next six months." In a sense, each of us will be on probation until we bring someone in.

I think we'll find it will be easier to reach out in teams of two or three. Maybe one will be a guitar picker. We can say, "Here are some of the songs we're singing. If you like

them, we'd like very much for you to join us."

PIO!: In 1954 when you started your column *Appleseeds in Sing Out!*, you dedicated it to young people. Why did you do so?

PS: I come from a family of teachers. My parents both were teachers. My brothers were teachers. My aunt was a teacher. My great-grandfather ran a school. Essentially I'm a teacher myself. That's what I was thinking about when I said what I said in *Johnny Appleseed*.

PIO!: You certainly have developed one of the world's largest and most scattered alumni groups.

PS: [laughs] Well, I'm very proud. It gives me deep satisfaction.

PIO!: Thanks so much for talking with us. Your encouragement means a lot to CMN.

PS: Thank you. 

This is how Pete signed many of his communications.



Boots

words and music by Nancy Silber
© 1990 Nancy Silber

Nancy sings “Boots” with her students during winter and spring weather. It is nicely adaptable for movement activities, as it inspires varying movements during the choruses following descriptions in the verses: trudging through slush, slogging through mud, jumping over puddles, and simply sloshing. She usually ends with a jazzy, whispered “Yeah!” over a rolling D7 chord at the end of the final chorus.

Jazz style ♩ = 120 ♩ = $\overline{3}$ ♩

D GM7 Em A **Chorus** D GM7 Em A D GM7

I got my boots on, I got my boots on,

Em A D GM7 Em A D D7 G G#7

I got my boots on. There's real-ly noth-ing to it, you just

A7 D D D7 G G#7 A7 D **Fine** (spoken)


slosh right through it! Doot, doot, doot, doot, doo, doo, doo, doot! I. In the

D F#7 G A7 D F#7 G A7

win-ter - time, when there's lots of snow, it's cold and mess-y ev - 'ry-where you

D F#7 G G#7 A7 A **D.S. al Fine**

go. Slush o-ver here and slush o-ver there, but I trudge through with-out a care! I got

 Dale Boland is the songs editor for Pass It On!
She solicits, edits, researches, and engraves the songs.

Boots

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Chorus

I got my boots on,
I got my boots on,
I got my boots on.
There's really nothing to it, you just
slosh right through it!
Doot, doot, doot, doot, doo, doo,
doo, doot!

Verse (spoken)

1. In the wintertime, when there's lots
of snow,
It's cold and messy everywhere
you go.
Slush over here, and slush over
there;
But I trudge through without a care!

Chorus

2. In the springtime, when the ice is
going,
It's raining now, instead of snowing.
Mud over here, and mud over
there,
But I slog through without a care!

Chorus

3. Some days it feels like too much
time
Is spent pulling on these boots of
mine.
But as I jump over here, and jump
over there,
I'm on my way without a care!

Chorus

4. So, when the weather's wet
outside,
Don't feel it's only safe to hide.
With a boot on the left, and a boot
on the right,
You can go out sloshing all day and
night!

Chorus

Music In Bloom

Nature's Springtime Musical Symphony

by Maureen Conlin

Ideas for working with younger children

Particularly during the spring, we can plant the seeds of music in young children by encouraging them to explore, experience, and create using nature's music. Just outside the classroom is a wonderful symphony of music that can be enjoyed through activities as simple as holding a blade of grass between your thumbs and exhaling air from your mouth to create a humming sound.

Enjoy a musical journey of nature's symphony by bringing music class outdoors. Have the children sit outside and close their eyes, listening to the sounds around them. What musical sounds do they hear? Birds singing, bees buzzing, humming birds humming, wind whistling, crickets chirping, frogs croaking their own tune, or owls hooting. Explore musical instruments with the children that replicate the sound they hear outside. The sound of the timpani is like thunder that booms in the sky. Maybe it is a maraca sounding like a rattlesnake's tail or a flute playing the song of a bird.

Buzz into springtime by creating yellow and black felt bumble bees for the children to enjoy. Cut an oval shape out of the yellow felt, and with a marker draw two black stripes on the felt. Add two black eyes and cut two small slits in the yellow felt for the wings of the bee. Trace and cut the wings in the shape of a figure eight from the black felt then pull it through the two little slits in the yellow felt. Have the children place their index finger through the bottom loop and watch as their bees take flight to the "Flight of the Bumblebee." Let the children know that if they pull the wings out of their bees then they won't be able to fly. Children can buzz around the room with

their bees, hovering over imaginary flowers or looking for a beehive. Younger children will enjoy singing along to "I'm Bringing Home a Baby Bumble Bee."

Create the sound of the rain by using paper plates. Children tap them together at first slowly then faster and faster. One child can be the conductor of this symphony using hand motions for the others to play their paper plates loud or soft as children explore dynamics



Create a springtime rainstorm symphony with paper plates.

in music. Show the conductors how to open their arms and hands wide to have the symphony play loudly and how to bring arms and hands together to have the symphony play softly. Closing the hands into a fist signals the orchestra to stop.

Another activity using the rhythm of the rain is to have the children sit in a circle and begin with one child tapping plates together. Then continue around the circle adding one child at a time until all the children are clattering in a torrential rain pour; then reverse and have the rain slow down and slowly stop. I often use a song I wrote called "The Drip Drop Song" to help children to explore the sounds with their paper plates. The song is available

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Music in Bloom

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on iTunes but can also be used as a chant. The children tap their paper plates above their heads then down towards their feet to a steady beat as they chant the lyrics, "Drip drop, drip, drop, rain is falling down; drip, drop, drip, drop, falling on the ground." Children then clatter their paper plates together faster as they chant, "Pitter, patter, pitter, patter, rain is falling fast; pitter, patter, pitter, patter hope it will not last." For the next verse, children swish their paper plates together to create the splish splash sound as they sing, "Splish, splash, splish, splash, puddles on the ground; splish, splash, splish, splash, look what my feet found." Then again the children move their paper plates faster chanting "Pitter, patter, pitter, patter, rain is falling fast; pitter, patter, pitter, patter, hope it will not last." Next have the children smash the paper plates together for the sound of thunder as they chant "Boom, crash, boom, crash, thunder in the air; boom, crash, boom, crash, thunder everywhere." Then once again they clatter the plates together for "Pitter, patter,

pitter, patter, rain is falling fast; pitter, patter, pitter, patter, hope it will not last." And for the final verse the children slow down back to a steady beat as they chant "Drip, drop, drip, drop, rain is slowing down; drip, drop, drip, drop, left a puddle on the ground."

Another sound in nature's symphony is the woodpecker. Children are able to imitate the rhythmic tapping sounds using woodblocks. Share with children several simple rhythmic patterns that they can echo back to you. Once they begin following along with the game choose different children to be the woodpecker and ask the other children to echo back the rhythm of the woodpecker's tapping.

Bring this musical journey of nature's symphony to a close by sharing with the children a basket of instruments that imitate the sounds in nature. This might include frog guiros (scraping for croaking sounds), a pig guiro that imitates the sound of the pig, a wind tube (whistling of the wind), a thunder tube (thunder), wood blocks (woodpecker), maracas (rattle snakes), and rain sticks. Talk about each of the instruments and share with

them how they can be played. Have each child chose an instrument to explore the sounds on their own. I make the process a game of play-and-pass: the child plays the instrument and then passes it to the next person, so each child has a turn to play the different instruments before putting them away.

I encourage you to try these fun activities and suggestions with the children so that they can grow in a musical environment from a young age in which the seeds of music will blossom and grow.

Maureen Conlin has been using her original songs and activities to provide interactive and educational music and creative movement for young children for over twenty years. She is a member of the Nevada Registry offering training to early childhood personnel on how to incorporate music into the classroom and teaches early childhood music education classes throughout Northern Nevada.



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Pro Song

Who Am I?

by Dave Kinnoin
© 2013 Dave Kinnoin

The Nitty Gritty of Songwriting

Whether I'm writing a song or just livin' my life, I often pause and ask myself, "Who am I?" It's not that I don't know who I am, but asking myself that question helps keep me on track. Curiously for some, I never ask myself, "What does my life mean?" or such as that, but that's for another essay.

As I write each lyric and melody and production, I need to be all the characters. Each syllable, each note, has to ring true. For a song featuring a frog, I don't have to be a frog in the flesh to have my lyrics be genuine, and I know we humans are famous for anthropomorphizing, but good green golly, there better be a lot frog-like about the main character. I am reminded about writing for a frog in a Muppet project called *Billy Bunny's Animal Songs*. The song I'm about to share with you is the one I wrote first, and it was rejected. I liked it so much I put it on my 1993 CD *Dunce Cap Kelly*. The song the Henson folks chose was my second attempt at pleasing them, "Frog Talk." The scriptwriter, Bill Prady, had given me that title and idea, and I must say it was a better song for the project. (It took me three tries for the bear song. Some people are so fussy. The other six I got right the first time. I'm trainable.) I started with what some would say was a really lame line: "I'm a frog." It just seemed right to me to start this seemingly unimaginative way. I used jaw harp, dobro, and zydeco fiddle in the track. Here are two verses and the first chorus.

Wish Me A Lot of Muck

words and music by Dave Kinnoin
© 1993 Song Wizard Music (ASCAP)

Verse 1

I'm a frog, and I'm glad—I leap from log to lily pad.
I love my life in the bog, I'm a happy frog.

Verse 2

It's such bliss in the ooze—I'm glad that this is the life I choose.
It feels so right, I could croak. Hey, it's not a joke.

Chorus 1

Let me tell ya, buddy,
I like bein' muddy
And wet all the time.
I like skinny-dippin',
Jumpin' high and slippin'



Away through the slime.
Kiss me and don't say "yuck!" (Yuck!)
And wish me a lot of muck.

If I write about something more serious, like, say, how unfortunate prejudice is, how shall I present myself? Well, I'm going to avoid anything close to being didactic; nobody likes to have a finger wagged at them. For this next song, Randy Sharp and I chose to be observers "listening in" and reporting and commenting on what we hear. It's on my 2013 CD *The Best in Me*.

Enormously Inconvenient

words and music by Randy Sharp and Dave Kinnoin
© 2013 With Any Luck Music (BMI) and Song Wizard Music (ASCAP)

Verse 1

She's too tall, he's too white,
She speaks a language we've never spoken.
His beliefs just aren't right.
Can't play with her 'cause her body's broken.
Funny how our minds get filled,
Building all the walls we build.
They are...

Chorus

Enormously inconvenient—
It takes a lot of work to do wrong.
Enormously inconvenient—
We could give it up and get along.

And when I ask Who am I? in my career, I have to face a disquieting truth: I wasn't born a genius. But, I can write songs for a living if I give it my all every time. And, funny thing, as I put in my third round of "10,000 hours,"* I'm getting smarter and more expert. One kid effused to my friend Chan, "Dave writes the greatest songs in the world." Aw, shucks. I'm not giving the heavy hitters much heat, but on a good day, with a little luck, much hard work, and a refusal to fail (born partly of a wish to not drive trucks for a living anymore), I can kick some minor league butt and keep the creative fees, licensing fees, and royalties coming in. I know a famous singer-songwriter whom I mentored from his age ten on, though I had a gut feeling he would never

* A rule for success as defined by Malcolm Gladwell in his book *Outliers: The Story of Success*

be able to write lyrics or sing at the professional level. His lyrics were painfully amateurish. His voice hurt my ears. One day I wrote him a long letter advising him to give up the singing and lyric writing and concentrate on writing melodies and producing. I kept the letter for a week and never mailed it. He amazed me by becoming an excellent lyricist and singer. Unlike his siblings, he was not born with noticeable vocal talent. When I hear him now, it's hard to believe he's the same guy. Sometimes ya just never know.

I recently attended an interview of a songwriter who had huge commercial success. She described how she'd been turned away by the show runner of a project she'd written a song for. She'd been told, "I hate your song," and "We already have the song we need," and other things that would indicate a lost cause. Undaunted, she played her song for the hairdresser of a person with power, and the hairdresser was so impressed he played it for the person with power, and the song was forced on the show runner, and the song was a huge hit. Who was this songwriter? Someone with impressive talent and drive.

Who is a winner? Is it the person who puts her name on a song she didn't write and makes a ton of money? Is it the special education teacher who devotes his life to leading a songwriting class? Is it the dad who shaves his head and sings with his daughter on chemo? Who are you? Why do you write songs? What is your goal? Do you define your success by how much money you make from songwriting? Are you a whiner who has a hundred reasons why your great material is ignored? Do you believe in what I don't: writer's block? I remember having my first song for Disney's puppy Spot rejected, and I knew I'd better get a winning song in their hands the next day or lose the gig. So I took home a video of the opening scene, turned the sound off and watched it for five hours as my son Oliver slept in my studio closet (another kid was on the way and I really needed this gig), and didn't come up with anything great. I did not have writer's block; I was working. Hour six began with my head nodding. As I forced myself to not fall asleep by jerking my head up higher than it was before, I saw a light outside that had been occluded by my window sill. Five hours of crappy to mediocre ideas were crumpled up in my trash can. But seeing that light gave me the idea "like the sun peeking over the hill," and the winning theme song poured out of me in fifteen minutes. I asked my Disney boss how she liked the demo singer. She said, "Fine." I was that singer, and I hired myself. A few years later, after millions of sales of the video line, Disney told me they were coming out with a new version of *Spot* and that they were going to use a longer theme song written by someone else, and that they had already animated the opening to this new song. I asked if I could take home the video, write and produce a longer version of my internation-

ally recognized theme song that synched perfectly to the new footage, and get it to them the next day. My co-producer, Jimmy Hammer, and I sped up my song a few clicks so that the accents fit the edits, added ten seconds of new music and lyrics, then five more seconds with new lyrics to my existing ending melody, and hand-delivered it the next day. They used it. Who am I? I believe in myself, I hate to lose, and like I said before, I don't want to drive trucks for a living anymore.

So, like me, you might want to ask yourself Who am I? once in a while to help you focus. Good luck with everything. The difference between artistic/commercial success and failure can be the sixth hour into working on a song. I am writing this essay on the plane after a four-day trip to North Dakota where I fit into my busy schedule the writing and demoing (on my iPhone using my cousin's piano and my concert guitar) and e-mailing of two of my best-ever songs. There wasn't time to wait till I got home. I passed 10,000 songwriting hours long ago, and I'm still not a genius, but I'm working my butt off and havin' fun. And when I'm not havin' fun, I work anyway.

Dave Kinnoin has written hundreds of songs for the Muppets, Disney, Sesame Workshop and many other children's entertainment and educational companies. He's a 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 non-profit that provides personalized songs for sick children. He lives in South Pasadena, California.



In Memoriam

Faith Petric
California
October 2013

Pete Seeger
New York
January 2014

Believe

music by Sarah Pirtle
words by Isolina Leiva-Bowes
© 2006 Discovery Center Music, BMI

When Isolina Leiva-Bowes was fourteen, she sat in the woods at a peace camp called Journey Camp, and her journaling became a poem. She read her words to her friend and camp director Sarah Pirtle, and Sarah, wanting it to go forward into the world, created a melody and turned it into a song. It's been sung for ten years as a theme song to celebrate the strength of girls and their voices. Isolina has been an important part of the peace camp, taking part not only as a camper since age seven, but returning every year as a staff person through age twenty-three.

Today Isolina is a nurse. She writes, "I think it's wonderful to connect the song with Malala Yousafzai from Pakistan. She is extraordinary and is a beautiful example of how powerful one voice can be. I am multiracial, which often guides my actions and intentions toward communication and bridging gaps between cultures. Back when I wrote the poem, there was one tuft of grass that had not been worn down by children's passing feet, and that's where the poem started." Sarah included the song, sung by Isolina and the Journey Camp staff members, on her CD *Everyday Bravery*. Feel free to sing this song widely—it's meant to fly.



If you have or know about songs about girls that might be used in Journey Camp programs, please contact Sarah via her website, <http://sarahpirtle.com>.

Moderato

One sin - gle blade of grass can hold a thou - sand sto - ries. One

sin - gle fall - ing leaf can sing a mil - lion songs, and one sin - gle per - son can

change the world just by be - ing born! One

One single blade of grass can hold a thousand stories.
One single falling leaf can sing a million songs,
And one single person can change the world
Just by being born!



Thoughts to Chew

Singing with Kids about Loss

by Peter Alsop



Most of us are not prepared when a serious loss first hits us. We are sheltered from death in our culture. Many of us grow up with no exposure to people who are in the process of dying. Except for the grief we have seen acted on television, there are very few role models or examples of how we should behave. When we first face difficult losses, we don't expect the inevitable confusion and disorientation.

One of the most frequent requests I've had from elementary school teachers is for information about how to deal with their children when there's been a death or a loss in the community. Someone's mom passed away or a classmate has been diagnosed with cancer, and teachers who have no idea of how to address this sort of thing will tend to ignore or avoid it.

"All right children, get out your workbooks and turn to page thirty-seven." Many teachers feel that they've been trained to help kids with math and science and reading, but they've had no training in ways to help kids through difficult emotional times.

This is where we come in: children's music practitioners. In order to help teachers broach this subject with students, however, we need to be comfortable ourselves with opening up a subject that does not have clearly delineated answers. If one is a "Disciple of PerFectiOn,"* one will have difficulty addressing death and loss in an open manner, as there are just no simple answers that help when we are grieving. What helps is creating a safe place to feel whatever feelings come up: sadness, fear, anger, and sometimes even happiness.

When I ask school children at a concert if any of them ever had a pet that died, or if they know someone who died, most of the kids raise their hands. Once I bring up the subject, the children are very attentive and want to talk about it. It's usually we adults who have trouble talking about this subject with children. Once we open the subject, children ask all kinds of questions. I never worry about not having "the right answer" to each and every question, because it's okay to say "I don't know! What do you think?" We can only explain as well as we can, and it helps to play a song. Singing can make a loss feel less threatening, and talking and sharing about painful feelings can alleviate much of the tension that builds up around specific incidents. Here's a song about hope.

New Ground

by Peter Alsop

© 1987 Moose School Music (BMI)

Verse 1

The leaf falls from the tree. The sap runs deep.
Snow in the winter covers seeds that sleep.
Sun melts the ice, and the warm earth gives
Water to the sprouts, and the green world lives.

Chorus

Watch for a sign. Keep your heart alive.
The spirit breaks new ground whenever something dies.
Watch the shadows closely; the tears will clean
your eyes.
The spirit breaks new ground whenever something dies.

Verse 2

You may have lost a toy. You may have lost a dream.
You may have lost a friend, someone who you need.
Your chest can feel the pain that makes it hard to breathe,
But your love will always stay, and the pain will leave.

Chorus

When someone we love dies, we often feel so angry about being left behind that we fear it will surface and get out of control. We feel guilty for feeling angry at this person. There are thousands of songs and poems that cover the difficult feelings around being left behind. Many of the popular songs we hear on the radio are about unrequited love; people singing the blues. And we can be creative in using songs we already know, by reframing them in our introduction so our family audience can see how the song's content can help them cope more effectively with some of the real life loss situations we all face. I use Barry Polisar's "My Brother Threw Up on My Stuffed Toy Bunny" to help kids deal with loss because at the end of the song, the kid can't play with the toy rabbit because it smells so bad. Also, talking, crying, and screaming are all good ways of releasing and letting go of anger. I ask the audience to scream along on this song of mine.

*See Peter's album *Disciples of PerFectiOn*.

Take Me with You! (excerpts)

by Peter Alsop

© 1986 Moose School Music (BMI)

Chorus

Take me! (take me) Take me! (take me)
Take me with you pleeeeeease!
Take me! (take me) Take me! (take me)
Take me when you leave!

Verse 1

I'm just your little child, and surely you can see,
If you don't take me, I'll be damaged
psychologic'ly. Yeah,
Maybe I'll go crazy and paint my face all red!
Or I'll scream and eat my pillow, or put mustard
on my head!
Or I might find your wallet, and take all of your
cash
And send it off to Uncle Bill or throw it in the
trash!
Please don't say "No!" I want to go! I'll even be
your slave!
I won't get sick, I won't make noise, I promise I'll
behave! So,

Chorus

Verse 2

Did someone used to leave you home when you
were little, too?
Can you remember back that far and how it felt to
you?
What if goblins in the basement come and eat my
bones?
What if something happens to me when I'm all
alone?
What if bad guys or coyotes carry me away
Because they're lonely, too, and want a kid like
me to play with?
You say you're coming back soon, but no one
really knows.
I love you and I get afraid, and I miss you when
you go. So,

Chorus

Childhood losses sometimes seem insignificant to
adults, and we can miss valuable opportunities to
get closer with kids by being a safe place for them to
express their emotions. Crying is okay in a safe place.

One of the most important lessons we can learn from a
child is how to be gentle with ourselves as we go through
our grief. They cry inconsolably, and two minutes later
they're laughing at a bug or asking about a flower. If we
are to gently discover how we grieve, we need to take
time to allow for our own style of grieving to surface.
Getting everything out on the table emotionally gives
us a chance to see what's there, and it becomes less
scary when we can see it and share about it.

Where Will I Go?

by Peter Alsop

© 1987 Moose School Music (BMI)

Intro

I'm glad that I can ask you about things that I
don't know
Like, when my body dies, I wonder, where will I
go? Oh,

Chorus 1

Where will I go when I'm dead and gone?
Where will I go when I die?
If my body's down in a hole in the ground,
Will I fly up in the sky?
Oh, where will I go when I die?

Verse 1

Dead goldfish go down the toilet bowl.
Dead mice go out in the trash.
My sick cat disappeared at the vet's,
And Grandma came home in a pot full of ashes!
Will I be a ghost in a haunted house?
Will I scare kids when I say "Booo!"?
Will my foot hurt when I kick the bucket?
I don't know, do you?

Chorus 2

Where will I go when I'm dead and gone?
Where will I go when I die?
If my body's turned into smoke and burned,
Will I make a tear in your eye?
Oh, where will I go when I die?

Bridge

Hey, maybe you could dress me up and keep me
around,
Sit me in your kitchen chair.
Then if you got lonely and you needed someone,
I'd be right there!

Or you could hang me out in the sun on your
patio.
I'd dry hard as a stone
And the wind would make music on me, like a
radio!
You could dance to my rattlin' bones!

Chorus 3

Where will I go when I'm dead and gone?
Where will I go when I die?
If my body gives some parts t'save kids,
Will I disappear like a sigh?
Oh, where will I go when I die?

Verse 2

Some folks say we go up to Heaven,
Where no one's cold or scared.
I bet no one's lonely in Heaven;
They only let friendly people in there!

continued on next page ➡

Thoughts to Chew

➡continued from previous page

My questions make some people nervous.
"This stuff's not for kids!" they say,
I don't care if you don't know,
I need to ask you anyway,


Chorus 4 and coda

Where will I go when I'm dead and gone?
Where will I go when I die?
(If my bod's in a box down under the rocks,
Can I get cable TV inside?)
Oh, where will I go; doesn't anyone know?
Tell me where will I go when I die!

(You can see a video of this song at http://www.youtube.com/watch?v=j2dx_ginqYU.)

Each of us can be a caregiver. As performers and writers we have an opportunity to help parents and teach-

ers assist children in working through their grief. Our most difficult task is to shed light into our own lives, so we can become as clear as possible about our own gray areas. It's difficult for others to open up and talk about their losses, particularly children and teenagers, if we are nervous or uptight about the very issues that concern them. It makes it much easier for others when we are clear about our own biases and feelings about death, illness, and loss. If we can pass this on to teachers and parents by modeling how we create a safe place for kids to sing and laugh and cry freely, we provide a great service to them and their children.

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. 



Music with Older Kids

In Memory of Pete Seeger

by Hassaun Ali Jones-Bey

In late October of 2013, I was offered the opportunity to create and teach a class for ninth and tenth grade students at Impact Academy in Hayward, California, where I substitute teach frequently. I decided to teach a class on songwriting and community service, in which the ninth and tenth graders would spend time reading with kindergarteners at nearby Lorin Eden Elementary School, write songs about some of the stories we read, and sing for the kindergarteners at the end of the class.

The first two class meetings were spent watching *The Power of Song*, a biographical documentary of Pete Seeger's life. For homework, the students were given copies of the Winter-Spring 2010 *Pass It On!* interviews with Pete Seeger to read, and to answer questions and comment on. In the next few class meetings, we discussed how the folk music of enslaved Africans, or "Negro spirituals," provided the roots of today's popular music genres such as blues, rock, jazz, and hip-hop.

As part of that discussion, we watched a brief YouTube video of the McIntosh County Shouters performing the type of "ring-shout" ritual in which many spirituals were originally created. The purpose of these initial class meetings was to present the idea of music as

not just entertainment, but as a means of community communication and healing. This idea essentially made the connection between the music we would make and the community service we would use it for.

Our plan was to have the high school students write songs about the stories they read and perform them for the kindergarteners at the end of our project. We set out to make the reading more enjoyable for the kindergarteners and to present the written text in a different format, both of which are basic strategies for assisting emergent literacy skills.

In preparation for reading with the kindergarteners, we went over guidelines for assisting emergent literacy skills, drawn in part from my own experience in literacy intervention and tutoring, in part from published articles that I found in online searches, and in part from "reading buddy" guidelines that the elementary school principal provided upon my request. After going over these various guidelines in class, the students paired up and role-played buddy reading with each one taking turns at playing the kindergarten student. On the days



when we went over to read at the elementary school, the high school students took story element templates with them to record details that we could later use to write songs.

In preparation for actually writing songs, we went over songwriting guidelines from various sources. One particularly powerful classroom moment came from a discussion of the difference between lyrics and poetry that I found in *The Craft of Lyric Writing* by Sheila Davis. On pages 8 and 9, Davis compares the poem “Richard Cory” by Edwin Arlington Robinson with the song of the same name written by Paul Simon. I thought the comparison would be particularly meaningful for these students, who were all much more familiar with writing poetry than songs, and it was.

First I read the poem aloud to the students, several of whom literally jumped in their seats at the surprise ending, in which the popular and successful Richard Cory commits suicide. Then I played a YouTube video of Simon and Garfunkel performing the song live. Following that demonstration, the students immediately understood why a song must be structured to convey the full story in a single and easily digestible listening, while poems often present surprises that might only be fully understood after a second or third reading.

Our classes met once per week, except for frequent school holidays, between the last week in October and our final class meeting during the first week of February. On February 3, we performed six original songs and one original dramatic work with a musical background (these kids were quite creative) at the elementary school, all based on the books we had read. The kindergarteners loved the performances and asked afterwards if we could come back next year with songs about other topics, like the Wizard of Oz and the Mario Brothers.

While writing and practicing their performance pieces for the kindergarteners, the high school students also created and practiced power point presentations that described and critiqued the project for the faculty, staff, and other students at the high school. My hope in having the students report on the project is that students in subsequent years might be able to consider repeating this project, and will also be able to improve upon this initial effort if they choose to repeat it.

The following two poems about Pete Seeger come from several reflection pieces that students wrote for homework after viewing the *Power of Song* during the initial classes. The poetry is included here as a tribute to the man who inspired our project, who passed away while the project was in progress, and whose legacy will continue to inspire many people, young and old, for decades to come.

Pete Seeger’s Story

by Esmeralda Corona

Pete Seeger who started to sing as a youngster,
Whose first instrument was a ukulele given by his
mother,

At a young eight years old

Pete Seeger whose aunt was a teacher

Told him that if he sang his songs for her class

She’d pay him five dollars for an hour

Pete Seeger who thinks of arts as drawing,

Dancing, food preparation, sport in sense

And not just singing

Pete Seeger whose songs mean

Different things to various people

Yes, Pete Seeger is a legend and a singer

Courage to Change

by Yen Dinh

I am me and you are you

Humans had made raging wars and suffering
pains

People hate, people dislike, people judge

It seems as if this world does not have a blue sky

No sun, no light, no warmth, only coldness

And here I am, living

With an ache in me

An ache that’s telling me something...telling me

That I can too...help stop this sorrow world

Even if I’m one small tiny person, I can

Make a difference

An old guy named Pete Seeger picked up a

Banjo and brought people together

Not with words, but with music

Despite the time of WWII, the Vietnam War

We can hear people singing along in harmony

And I too, want to bring people together to

Work locally to serve the entire human race

No matter who they are

I want to make bonds that are stronger than
words

A place where people can call “family” or “home”

That they belong to

I want to create that peace

What will you make?



Magical Musical Moments

The 2013 International CMN Conference at Los Gatos, California

by Hassaun Ali Jones-Bey

After sitting and conversing about CMN past, present, and future in the fresh evening air outside of the Presentation Center dining hall, digesting my dinner, and watching deer play hide-and-seek in the redwoods under the fading light of a setting sun, I got up and followed the footsteps of fellow sated CMNers along a subtly lit path to the conference meeting hall. I happened to notice a bright full moon overhead, just before stepping inside and walking downstairs into one of many magical musical moments that filled the CMN annual conference weekend last October.



photo by Hassaun Ali Jones-Bey

As dinner winds down, CMNers relax outside of the Presentation Center dining hall prior to heading back to the conference center for the Saturday night song swap.

The Saturday evening round-robin was just beginning as a young flautist, Milagros Hernandez, who was dressed almost robin-like in blue jeans and a bright red top, warbled a brief but hauntingly sweet medley of three classically composed and seasonally appropriate melodies. Perhaps it was just in this listener's overactive imagination that Milagros and her flute seemed to take flight from a sturdy perch in Uncle Ruthie Buell's piano accompaniment, and to soar gracefully in the



photo by Hassaun Ali Jones-Bey

Milagros Hernandez on flute and Uncle Ruthie Buell on keyboard take flight in Saturday night round-robin.

loving rays of Uncle Ruthie's beaming, proud gaze, and in many other such gazes as well.

So this is what the Children's Music Network is about, eh? That heavenly musical moment moved the hearts of everyone in the room just as the full moon was sweeping powerful tides across Pacific Ocean vastness to embrace the majestic feet of Santa Cruz Mountains nestling our little conference. At that moment I imagined that the inspired and inspiring Milagros was rendering a real-time musical image of the magic I had glimpsed in the moon.

Young people (many of whom would quite rightly object to this writer's sexagenarian view of everyone under thirty as children) can heal us like that, particularly when guided by love that spans generations through the joy of music. And there was definitely plenty of cross-generational magic going on in the duet of Uncle Ruthie, CMN's 2010 Magic Penny Award recipient, and Milagros. Yes, that's what the Children's Music Network is about and that's what this weekend seemed to be about: magical musical moments. There were far too many to count, much less to include in this brief report. So rather than offering a laundry list, I'll dwell on just a few in enough detail to give a reasonably representative fragrance or flavor of the entire conference.

Later that night after the children had gone to bed, leaving the adults feeling free to act like kids (or maybe like teenagers), an all-out jam session that Joanie Calem—a past CMN president and an outgoing board member as of this conference, who claims to have left at 1:00 a.m.—reports was “fun, fun, fun,” rolled on and on until the wee hours of the morning. David Heitler-Klevans, a current CMN board member and co-chair of the 2014 annual conference, who admits to staying until the very end, gives the following description: “I think this year's jam on Saturday night was one of the more varied ones. Along with the perennial favorites from the '50s and early '60s, we got to branch out to other eras and styles. Some highlights included Dave Orleans leading ‘For What It's Worth,’ reggae songs like ‘Stir it Up,’ and a soulful rendition of ‘I Shall Be Released.’ We even got up to the '80s (‘Blister in the Sun’), and Mister Q led some much more recent songs (Michael Franti, etc.). In the wee hours, we were down to just four jammers: Amy Conley, Fran Friedman, Dave Orleans, and myself. Fran



photo courtesy of Amy Conley

*JamSurvivors_AmyConley.jpeg
Last standers in the Saturday night/
Sunday morning jam session pose
for posterity.*

kept trying to leave, but every time she did, we would start a song that we knew she couldn't resist. After about a half hour of this, we started improvising a parody: 'How Can We Keep Fran Singing?'"

"How can we keep *everyone* singing?" might be thought of as a great theme for every CMN conference, particularly this one where magical musical moments were fully underway even before the conference started. During dinner on Friday and prior to the official opening and welcoming ceremonies, arriving CMNers were treated to a concert by twenty-four students from the Grammy Award-winning Pacific Boychoir Academy in Oakland.

After enjoying dinner in the Presentation Center dining hall that included "the best bread pudding they had ever tasted," the youngsters stepped outside briefly to warm up. Then they came back in, formed a semicircle near the piano, and opened with Mendelssohn's "Laudate Pueri," followed by Aaron Copeland's "At the River" and "Ching a Ring Chaw." Then they deftly distributed the eight-part harmony of "The Glee Arrangement" over their twenty-four young but able voices, and closed with Bill Withers's "Lean on Me."

The singing was great of course, but the cross-generational connections were what really got the full moon going that night. CMNers in the audience were moved to tears at seeing results of the same type of work that CMNers do so beautifully reflected in these youngsters, according to Jonathan Hampton, associate director of music and outreach at the academy. He said a lot of folks reached out to him about keeping in touch (something that we are already planning to facilitate in upcoming issues of *Pass It On!*). He added that it was great for him as well to meet so many educators, choral directors, artists, and administrators with similar interests, to see their work, to hear about it, and to appreciate the greatness of the common mission. The flow of musical influence and emotion that evening was not just from youngster to elder, however.

Many of the young singers participated in the opening song of the CMN welcome ceremony because the bus that they arrived in could not make it up the winding road to the conference center. So they had to be shuttled up from their bus to the conference. While they were waiting to be shuttled back after their performance, several of them were drawn into the magic of CMNers singing "Open the Circle." Jonathan said the boys were excited to find themselves amongst other musicians who were equally passionate about choral music. So they picked up that opening song, took it back to the bus, and were singing it all the way home.

Of course the CMNers gathered at the Presentation Center kept singing after their young guests had departed. Joanie Calem and fellow 2013 annual confer-

ence co-chair Nanci Schneidinger wrote new verses for "California Dreaming" to help open the conference. "The point was to get the whole crowd singing," Joanie said, "and that definitely worked." The fact that CMNers put a conference schedule to music and got everybody to rock out on it offers perhaps the most powerful testament to the gathered musical energy and intent of the weekend:

All our friends are here
And the weather's fine.
We've been planning for one year
To make our conference shine.
We want you to have fun
And to have a great stay.
California Dreamin'
On such an autumn day...

If you have a need,
We're here to help you out.
Come and find one of us,
Give us a shout.
We want you to have fun
And to have a great stay.
California Dreamin'
On such an autumn day...

Tomorrow's gonna be
A pretty busy day:
Workshops, keynote, lunch,
And Magic Penny.
We want you to have fun
And to have a great stay.
California Dreamin'
On such an autumn day...

Don't forget to sign up
For the robin so round.
One tonight, one tomorrow,
We want to hear your sound.
We want you to have fun
And to have a great stay.
California Dreamin'
On such an autumn day...

And at the back of this room,
Silent auction and sales.
Take some time to browse.
You'll find treasures and tales.
We want you to have fun
And to have a great stay.
California Dreamin'
On such an autumn day...
And a lot of dreamers came...

About 150 attendees at the conference included five children, as well as a masseuse and a child care worker provided by CMN to loosen up tight bodies and free

continued on next page ➡

Magical Musical Moments

➤ *continued from previous page*

up encumbered parents, respectively, according to CMN Administrative Director Jane Arsham. Eighteen new members signed up at the conference and twenty-three people who were not members came for the Magic Penny and keynote presentations. In terms of attendance this conference approached the high attendance at the Cape Cod gathering in 2011 and was up by forty or fifty people over the last Los Gatos gathering in 2010, Jane said. It also had “a nice mix of old timers and new people, and we are expecting the same for next year.”



photo by Hassaun Ali Jones-Bay

This year CMN provided a masseuse onsite for attendees.

“We approved a strategic plan at the board meeting [held in conjunction with the conference], and were excited to approve it because it sets the direction for the next five years to grow more diverse and bring in more types of music. (See the report from the board on page 34). Also, all of the workshops were well attended and got great reviews. There were five workshop theme tracks; all were good. And there were about forty-five people each night sharing in the round-robins. We did videos of three workshops plus the Magic Penny ceremony, and they are available to members on the website.

“It’s great to have Uncle Ruthie at age 83 or 84 still actively sharing. Everyone who went to her workshop loved it,” Jane added.

Uncle Ruthie led her workshop on “How Songs Are Born” in the professional development track on Saturday morning just prior to the keynote. The other four tracks were early childhood, elementary age, music in the community, and song swaps. In the Saturday morning early childhood workshop, MaryLee Sunseri shared chants and lullabies for birthing and parenting. Katherine Dines, a current CMN board member and contact person for the CMN Mountain Region, led an elementary age workshop on getting movement into the music experience. Jacki Breger led a music in the community workshop on singing the hard issues, helping preschool children move through their times of need with song. And Bonnie Lockhart led a song swap on “Feisty Foremothers: Women’s History and Future in Song.”

Bonnie opened what turned out to be a stirring round of music and stories about love and courage by singing,

“Get out of bed you sleepy head and get a bite to eat.” In doing so, she began a tour of history—in particular women’s history—that began with recounting how it happens that kids are in school today instead of working in factories. One of the workshop goals, she said, was to offer a discography of women in history.

Nancy Schimmel continued the thread with “We Were There” and stories from Phil Hoose’s book about children working for social change, *It’s Our World, Too!* By 1830, more than a million children were working in textile mills, she said. Nancy shared a song and fascinating history about a Quaker woman, Prudence Crandall, who had established a successful private girls’ academy in Canterbury, Connecticut. In 1833 all of the children left her school when she let one black girl in, so she started a school for black girls. It was outlawed by the “Black Law,” and Prudence was jailed. A higher court reversed the decision, but continuing harassment and property destruction forced her to



Bonnie Lockhart opens the Saturday morning song swap workshop on “Feisty Foremothers: Women’s History and Future in Song.”

close the school out of concerns for the safety of the students and herself.

The many interesting and enlightening musical contributions to this particular workshop (I’m relating less than half of them), included an original song about girls who rock the world and a zipper song about woman heroes in slavery. Ruth Pelham, a former board member and current CMN advisory board member, sang a song about the Women in Black, a group protesting violence against women that began in Israel and spread around the world. Toward the end another participant shared a beautiful and seemingly apropos song entitled “Who Were the Witches?”

The conference keynote address was given by Bev Bos, founding director and teacher at the Roseville Community Preschool in Roseville, California, who opened with CMN advisory board member Tom Paxton’s song “Let the Wild Wind Blow.” Bev’s co-presenter, Michael Leeman, also from the Roseville school, read a selection



photo by Vince Jurgen

Bev Bos and Michael Leeman collaboratively presented the keynote and led an early childhood workshop on creative art, music, and language.

from the book *Teaching with Fire: Poetry that Sustains the Courage to Teach*. “Have we gone too far past remembering what childhood is all about?” Bev asked. “Have we tumbled over the edge?” Bev and Michael spoke and sang at length about the need to focus on the needs that children have to simply be children.

The basics are not reading, writing, and arithmetic, she said. The basics are wonder, discovery, and experience. Wonder is astonishment, surprise, admiration, and awe...to have doubt mingled with curiosity. Discovery is to be first to find out. Experience is anything observed or lived through. It is an individual reaction to events and feelings. “Experience is not the best teacher,” she said. “It’s the only teacher. If it hasn’t been in the hand, in the body, and in the heart, it can’t be in the brain.”

Bev and Michael described how the curriculum and environment at the Roseville school incorporates factors that build competency in adulthood, such as a rich sensory environment, freedom to explore with few exceptions, and available adults acting as consultants. “Kids are not born to buy designer clothes or name tags,” she said, advocating instead for “brain compatible environments.”

“Children nowadays are no longer surprised,” she lamented. “Children are not doing stories anymore, it’s all about Spider-Man and Wolverine.” So children at the Roseville school are often asked, “How does your story start?” Bev said. “Ask it over and over again every day until kids tell their own stories. Don’t look for cute and funny, but what the kids’ stories are naturally about.”

Saturday afternoon, a memorial ceremony was held for Chris Lamm, a well known and loved California CMNer who recently retired from her full time faculty position at Fullerton College in the Child Development and Educational Studies Department and died of a heart attack just a few months prior to the October conference. “Chris worked tirelessly on behalf of peace, justice, children, and community with several organizations, including the Orange County Peace Camp, which she founded, and the Fullerton Collaborative and its annual Faces of Fullerton community celebration, which she co-founded,” according to her obituary in the *Orange County Register*.

In the words of her friend and fellow CMNer Susan Hopkins, “The memorial gathering for Chris at CMN was a very special collaborative sharing of music, stories, and photos. We came together in a circle around a piano bench filled with some photos and treasures Chris loved. We held her tightly as we sang some of her favorite songs, especially from the Orange County Peace Camp. We shared highlights of her life and accomplishments, and Ruth Pelham sang the song ‘Love Carries On’ to honor Chris. Joining us were longtime personal friends, Orange County Peace Camp folks, special CMN friends, and others. It was a very precious time for us to feel the presence of Chris and those who will continue to love her...creating more memories.”

continued on next page ➡



photo by Hassaun Ali Jones-Bey

During the Magic Penny Award ceremony, Tom Pease (holding guitar) called up the entire Magic Penny Committee and first-time CMN conference attendees to sing Tom Hunter’s song “We’ve Been Waiting for You.”

Magical Musical Moments

➡continued from previous page

Love Carries On

words and music by Ruth Pelham
used by permission

Love carries on like the seasons,
From the turning and the passing of time,
Steady as the mountains, gentle as the breeze.
Love carries on,
Carrying on eternally.
Love lives on through you and me
Graced by friends and family,
Hand to hand and heart to heart,
Each of us carrying our part
As love carries on.

After the official annual meeting of the organization that was held at the end of lunch, there was another round of workshops, and then the Magic Penny ceremony posthumously honored Tom Hunter, a musician, educator, mentor, and advocate for children and their teachers. Tom Pease, who led the tribute, said that “Tom Hunter was great at recognizing those moments when the heart shows up....It wasn’t what song you sang, it was just that you sang.”

As Tom Hunter’s health declined before he passed away in 2008, he exhorted his family to “Keep it going,” to “sing together as much as possible.” So this year’s Magic Penny ceremony was just that: a series of beautiful songs, of magical musical moments that began with Joanne Hammil, the 2011 Magic Penny Award recipient, leading the room in Tom Hunter’s “May the Work We Do.” The moments would have continued for more than an hour if anyone had been watching a clock but nobody was, except for the video recording device that recorded the ceremony, which can now be viewed in its entirety on the CMN website. (For more about the Magic Penny, see the report on page 32.)

As the dinner hour approached, current CMN board members Kim Wallach and Amy Conley ran a “work-up-an-appetite dance” that Amy described as follows: “We met downstairs before dinner for some fun folk dances and singing games. This was mainly attended by members who brought their children along. It was a small group, but we enjoyed ‘Jump Jim Joe,’ ‘Alabama Gal,’ and other dances that the young children really enjoyed, especially since their families were together. I wish we could attract a few more people to this activity, but most CMN members use the time to squeeze in

some more precious conversations, which are hard to come by with the busy schedule of workshops. Having it in a more prominent, perhaps outdoor space, where passersby could jump in, dancing or playing an instrument, would be great.”

After dinner on Saturday were the already mentioned round-robin and jamming. Sunday began with breakfast, continued through two more rounds of workshops and lunch, and concluded with the ultimate magical musical moment, also known as the closing, which David Heitler-Klevans described as follows:

“Liz Benjamin and I have been organizing the closing for the last few years, and we always enjoy it. We started off with everyone singing this year’s Magic Penny recipient Tom Hunter’s song ‘May the Work We Do.’ We always like to get some relatively new CMNers involved in the closing, and this time Paloma Gonzalez (who probably wins the prize for coming the longest distance—from Chile) got us all dancing.


“Jenny [Heitler-Klevans] and I invited everyone to come to next year’s conference in Virginia with ‘CMN—feels like home’ to the tune of ‘Take Me Home, Country Roads.’ Leading a hilarious chant song game, Andrea Gaspari got people rolling around on the floor pretending they were pumpkins and laughing hysterically.



Andrea Gaspari's pumpkin song game rolls hilarity through the closing circle on Sunday morning.

photo by Caroline Presnell

“We all danced to Ruth Pelham’s ‘The Turning of the World.’ One of my favorite closing traditions is the ‘circle sharing,’ during which anyone can share thoughts and feelings regarding the conference. I am always impressed by the contributions of people who are new to CMN, and how so many of them express the feeling that they have been welcomed into a community that feels like family in such a short time. Sally Rogers led us in the grand finale with her song ‘We’ll Pass Them On,’ another of my favorite closing traditions.”

On Sunday evening, the moon must have still been pretty much full over the subtly lit path from the Presentation Center dining hall to the main building, and the magic of the tides in the ocean at the feet of the mountains was certainly no different. But the CMNers and all of their music had gone home. So I can’t quite imagine it being the same. 

2013 CMN Silent Auction Contributors



The silent auction fund raiser held at the October 2013 Annual Conference in Los Gatos, California, was a success due to many contributors. We are grateful for their support.

Businesses/Organizations

Aoede (CDs)

104 Leese Street, San Francisco, California 94110

www.whataredreamsmadeof.com

Folkmanis Puppets (porcupine, large turtle, baby turtle, rabbit in hat, toad, crocodile stage)

www.folkmanis.com

Individuals

Peter and Angelica Apel (*banana bread*)

Mara Beckerman (Singout! issues with CDs, books, music magazines)

Liz Benjamin (*baritone ukulele, books*)

Marcia Berman (CDs)

Lin Boyle and Carol Hayse (*keyboard, mandolin, guitar*)

Jacki Breger (CDs, book)

Liz Buchanan (CD, songbook with CD)

Sandy Byer (*embroidered T-shirt*)

Joanie Calem (*piano book, guitar strap, music books, beach ball*)

Amy Conley (*handmade note cards*)

Katherine Dines (*jewelry, books, mug, hand soap, wreath, stuffed Clifford, Thing 1 bag, CDs, cooler*)

Pam Donkin (CD)

Brigid Finucane (*books with CDs, alligator puppet*)

Andrea Gaspari (CD)

Jackson Gillman (*high performance coaching*)

Judy Ginsburgh (*hand knitted scarf, felt puppets*)

Liz Hannan (*percussion instruments, collection of music books, metronome*)

Sammie Haynes (CD)

Margaret Hooton (*limberjack dog*)

Jenny Heitler-Klevans (*necklace*)

Carolyn Jayne (*sheet music*)

Eve Kodiak (CDs)

Dave Kinnoin (*cookies*)

Bonnie Lockhart (*necklace*)

Fran McKinney (CD)

Carol Passovoy (*harp, resonator bars*)

Sally Rogers (*tambourines, jewelry*)

Linda and Dennis Ronberg (*limberjacks*)

Betsy Rose (CD)

Susan Salidor (*throat saver basket*)

Mara Sapon-Shevin (*Solmate socks, scarf, journal, plaque*)

Nancy Schimmel (*stump fiddle, guitar cutting board*)

Nanci Schneidinger (*ukulele case, artwork, gift certificate for NYR Organic skin care products*)

Jill Smith (*ukulele case*)

Anna Stange (*organic home canned produce, CD*)

Tina Stone (*jewelry*)

Laurie Story Vela (*cookies*)

Kathleen Virmani (*books, sun bonnet*)

Betty Zahniser (*books, harmonica book, harmonicas, book with puppet, drum*)

Leslie Zak (*head set mic, hand exercise balls*)



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 Dale Boland, the *Pass It On!* Songs Editor.

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



CMN Gift Memberships are always available

Think of giving one to a friend or teacher for a birthday, a holiday, or in appreciation. To start off their year's experience of CMN, the recipient will be connected to the member e-mail group and the member section of the CMN website, which includes access to *Pass It On!*, and will receive a welcome letter naming you as the giver.

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

2013 Annual Conference in Los Gatos, California

page 1



photos by
Liz Buchanan
Jenny Heitler-Klevans
Hassaun Ali Jones-Bey
Vince Jurgen
Caroline Presnell



2013 Annual Conference in Los Gatos, California

page 2





Keep It Going

The 2013 Magic Penny Award

by Hassaun Ali Jones-Bey

Tom Pease's opening remarks in the posthumous Magic Penny ceremony for Tom Hunter in Los Gatos, California, last October might be described as invoking the spirit of the awardee. Tom Hunter was a musician, educator, and advocate for children and their teachers who shared songs, whether in a schools assembly, public concert, conference keynote, workshop, or singing with kids, Tom Pease said. "He was a deep listener who laughed a lot." Music was clearly at the center of everything Tom Hunter did. "We need to sing more," Tom Hunter used to say. "The benefits are huge."

Pease said that Hunter worried a lot about the trend to overassess children, but had "an uncanny ability to recognize those moments when the heart shows up" and then to make a song or story to celebrate that moment. "In an emotional setting," Hunter once said, "it's not what song you sing, but just that you sing."



The phrase "Keep it going" was among the last words that Hunter shared with friends and family, and Tom Pease interpreted those words as indicating that the people gathered in Tom Hunter's memory should "sing together rather than talk about his story." And at that point the storytelling all but ceased and musical invocation began.

2011 Magic Penny Award recipient Joanne Hammil led it off with Tom Hunter's "May the Work We Do," a song that Joanne evidently introduced to CMN after learning it from Tom. It became an anthem that board members would sing while embracing each other at the end of every meeting: "May the work we do make the world we live in a little more worthy of our children." Joanne sang it along with Bonnie Lockhart, who embraced as they sang as both song and embrace spread throughout the audience.

When Nancy Schimmel came up, she said she had met Tom through her mother (Malvina Reynolds) when he lived in San Francisco before moving to Bellingham, Washington. Tom would say that it is important to speak about death with kids before the time of need, so that they can have something familiar to help them deal with it. Don't tell the story about the pirate's parrot dying after the class hamster has died, Tom would say. He also said that in the song "Go Tell Aunt Rhody," the important word is "tell." The fact that Tom actually thought and communicated about such things was



photo by Vince Jurgen

The award created by Francie Ginnochio is shown at left. Gwen Hunter (at mic) and family accept the posthumous Magic Penny Award for Tom. Their son Aeden and daughter Irene are in the center.

what made him different, Nancy said. Then she sang Tom's song "Monsters in the Closet": "All I want is when I'm scared you come and hold me tight." That song is appropriate here, she said, "because it is a hug and a kiss for Tom."

David and Jenny Heitler-Klevans, who will co-chair the 2014 annual conference, did a piece that Tom had shared with them in a New Hampshire workshop. Tom said he had been scoring points with school principals by asking them what they saw as most important of all the things they did. One of them said, "Noticing small things that teachers do with children when no one is looking." David said this was an example of all the work that Tom did as an advocate for teachers, and quipped, "Who would have thought that would have been subversive?" Then he and Jenny sang "Somebody Noticed What You Did Today."

Prior to performing one of Tom's songs with Michael Lerner, who assisted her in this year's keynote presentation, Bev Bos, who, with Michael, had also made several recordings of music and story with Tom, told the following story. In Bellingham lots of people continued coming up to Bev after Tom had died and saying, "Tom was one of my best friends, how is he doing?" She said people still do that and it used to annoy her very much until she realized that Tom had made everybody who knew him feel like he was their best friend. "Now I take it better," she said.

A bit later the spirit of the awardee took center stage in a video tribute to Tom in which he could be heard performing his song "As Human As They Can Be." "How can we prepare our children for a world that they can't see? I think we work hard so they can become as human as they can be."

Then Bill McGinnis, a brand new CMN member from Utah, told a story about how Tom, whom he never met in person, inspired him to keep it going. Bill's wife met



Joanne Hammil and Bonnie Lockhart lead the audience in "May the Work We Do."

Tom at a conference, and hoped that Bill could one day meet him also. Eventually Bill attended a Puget Sound guitar workshop where he found people wearing "Keep it going" buttons with Tom's name on them. He was excited at the prospect of coming full circle, and asked to meet Tom, only to be told that Tom had died and that "Keep it going" had been among his last words. So Bill wrote a song called "Keep It Going" that he shared at the conference, saying he had finally completed the circle after six years.




Closing song of Magic Penny ceremony inspires a young dancer.

Then Tom Pease came back up and said that Tom Hunter always encouraged other people with the words "It matters," and that it goes without saying that his family mattered most to him. He called up Tom's family, saying that Hunter told their stories and he made their songs and he carried them in his heart.

Pease presented the family with Hunter's Magic Penny Award designed and made by Minnesota artist Francie Ginocchio. The award was inscribed with "It Matters" at the bottom.

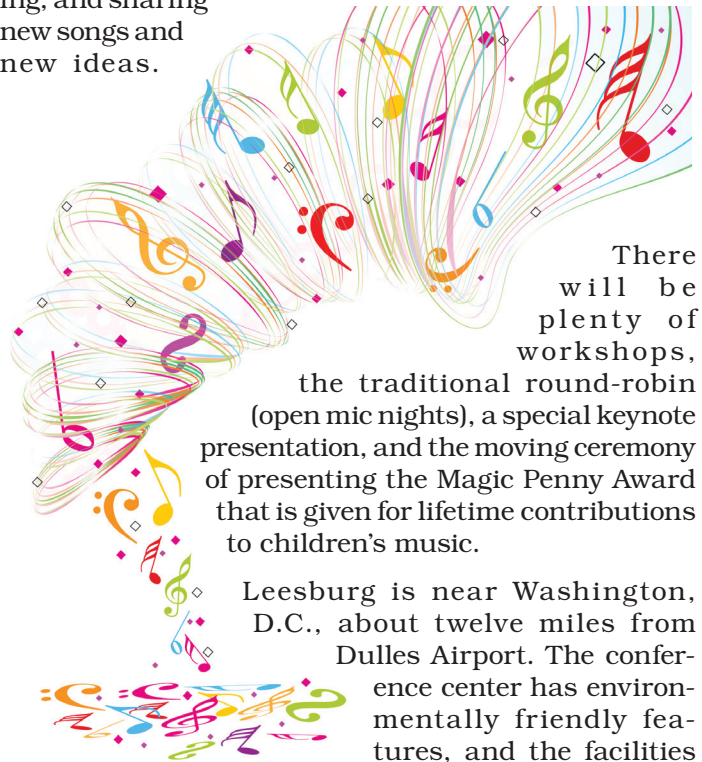
Tom's widow, Gwen, responded, "How grateful I am for the spirit in this room...that you are spreading all over the world. You are keeping it going, and we sure need it."

The ceremony came to an end with Joanne Hammil leading "Thank You Teachers," a song that Joanne said "Tom would have chosen to close with," on stage with Tom's family and entire Magic Penny Committee singing the choruses. The invocation of Tom Hunter's spirit seemed to complete itself with a delightful smile when a small child sitting on the floor in front of the audience got up and began to dance. 

Under One Sky

The 2014 CMN Conference


Please join us for the 27th Children's Music Network International Conference that will be held at the National Conference Center in Leesburg, Virginia, September 19–21, 2014. The theme this year is "Under One Sky: Building Community Through Music." As is always the case at the international conference, the weekend will be full of singing, dancing, networking, learning, and sharing new songs and new ideas.



There will be plenty of workshops, the traditional round-robin (open mic nights), a special keynote presentation, and the moving ceremony of presenting the Magic Penny Award that is given for lifetime contributions to children's music.

Leesburg is near Washington, D.C., about twelve miles from Dulles Airport. The conference center has environmentally friendly features, and the facilities include a fitness center

and jogging trails. You can get a preview at <http://www.conferencecenter.com/index.cfm>.

The CMN conference is a transformative experience which will get your batteries recharged for the year ahead. The Mid-Atlantic Region is gearing up to host this year's conference by making connections with new people and groups throughout the region. If you are interesting in volunteering to help with the conference, please contact this year's coordinators, Jenny and David Heitler-Klevans, at david2kind@gmail.com. You do not need to live in the Mid-Atlantic region to help with the conference. 



Report from the CMN Board

Strategic Plan Envisages a New Beginning

by Liz Buchanan

Our board's most important accomplishment in 2013 was the completion of our eighteen-month strategic planning process. The Strategic Plan is an exciting new beginning as we clarify CMN's goals and look to build our membership, expand our outreach, and assure that our network thrives and grows in its next twenty-five years.



We began the planning process in the spring of 2012 with a member survey, then brainstormed at a board retreat led by longtime CMN member Jacki Breger in June 2012. Jacki's report to the board provided the foundation for the planning efforts that followed.

The report we approved at our October 2013 meeting is a major milestone. At the same time, it feels like the first of many small steps that will set CMN on a more purposeful—and we hope a more successful—course for the future. You can read the report here: <http://www.cmnonline.org/strategic-plan.htm>.

At age twenty-five-plus, CMN has plenty to celebrate. We are an organization with a lot of heart, and when we get together for our conferences, we always make great music. We take home inspiration for our musical work with kids, and continue exchanging ideas year-round at regional events and via the e-list. For the 400 or so people who are active in CMN, it's great to be part of the network.

However, the board recognized that there is much more that CMN can and should do. We realized that in some significant ways, our organization is underperforming. We could have a far bigger voice in the wider world of children's music. In 2012, we started a CMN blog (and last summer we hired a blog editor, Alina Celeste) in order to share CMN's wisdom regularly and expand our public face. We are also preparing to expand *Pass It On!* by making far more of its content available free online to the public, while continuing to offer some articles exclusively to CMN members and paying subscribers.

To further serve the public, we have made a new commitment to improving the public song resources pages on our website. These pages are a compilation of songs recommended or written by our members on topics related to peace and the environment. We recognize that the "Peace Resources" page, especially, needs to be updated, both to add many excellent new songs and to better encompass topics of particular concern in recent years, such as stopping bullying. We also hope



photo courtesy of Liz Buchanan

The CMN Board, at its meeting held just before the conference, pauses for a photo after completing a new strategic plan. Back row, left to right: Liz Buchanan, Susan Salidor, Liz Benjamin, David Heitler-Klevans. Middle row: Kim Wallach, Amy Conley, Katherine Dines. Front row: Joanie Calem, Jane Arsham (CMN Administrative Director), and Anna Stange.

to expand our overall list of song topics to reflect more of CMN's core values such as embracing and encouraging multiculturalism.

The board also recognizes that CMN needs to improve its outreach to the changing world of children's music. We need to work harder to make our network—and the field of children's music—more diverse in ethnicity, background, sexual orientation, and age. The growing interest in "kindie" music is an exciting development and represents a terrific opportunity to expand CMN, especially among younger musicians and people with a variety of musical styles. CMN's new outreach has already led to some changes in what our organization does, but it will not change what CMN is. We know that with effective marketing and by actively recruiting a variety of new members, CMN will naturally become a home for the many new people who are entering the world of children's music.

Perhaps most important, our strategic plan clarifies what CMN does and our core goals as an organization.

1. We have set out to build, sustain, and support a network of people who make and enjoy music with children. We welcome professionals, amateurs, experts, and beginners, and bring them together to share expertise, ask and answer questions, and offer and receive support.

2. We work to develop and share songs, resources, and strategies related to children's music, whether in the classroom, in a workshop, or on the concert stage. This helps all of us to expand our repertoires and share music we have written and found, making us better teachers and performers, parents, and human beings.

3. We seek to empower children to become music makers themselves and active citizens of the world. We model



Outgoing board President Liz Buchanan makes a report to members during the annual organization meeting at lunchtime on Saturday.

photo courtesy of Jenny Heitler-Klevans

for and include children in music making and self-expression, mutual respect, and kindness. We encourage creativity and participation. We recognize that children care about the world and the people in it.

4. We know that our work with music and children is a way in which we can make the world a better place, and we have intentionally placed ourselves at this confluence. What makes CMN unique is our shared vision of a more peaceful, healthy, and just world, and our willingness to do our part to bring that about, each in our own unique way...one song at a time.

While many of our members sing about making peace, sustaining a healthy environment, nurturing creativity, teaching literacy and character development, and encouraging solutions to world problems, many sing songs that are simply fun and downright silly! Our songs reflect the diversity of our members.

The Strategic Plan prompted other new items on our board agenda for 2014, such as rethinking our fundraising strategies, which is be a major focus for us during the first part of 2014. Also in focus is CMN marketing, including re-visioning CMN's "look" on the web and in our other public communications. We are excited to have partnered with students at the Art Institute of Boston in this process. By the time this article is published, some of the results of this process may already be apparent.

We're also working to develop and maintain partnerships and find common ground with organizations that advocate for the arts. We can utilize the skills and experience of our members and our connections with other organizations to achieve common goals, such as providing support to communities in crisis. This is what CMN

did very effectively in January 2013 with an afternoon of healing through the arts in Newtown, Connecticut, following the Sandy Hook tragedy in December 2012.

We are also very eager to build CMN's presence in more communities around the country. The Washington, D.C. area is a place where, surprisingly, there's been little CMN activity. With the help of Devin Walker, Marsha Goodman-Wood, and other D.C. locals, I'm hoping that we can build a thriving CMN region in the D.C. metropolitan area, an effort that should be aided by our International Conference in Leesburg, Virginia, September 19–21, 2014. CMN members also reached out to attendees at the 2013 conference of the National Association for the Education of Young Children (NAEYC) in Washington. We appreciate that Carole Stephens and Paul Vincent Nunes invited CMN to partner in their exhibition booth.

We're particularly grateful to two members who stepped off our board in September 2013: Joanie Calem and Fran McKinney. Your service is very much appreciated!

We invite all of our members to play a greater role in CMN's next twenty-five years—to be active in the life of this organization. We have a terrific board, and we're always seeking new members. But the real power and ability to make an impact in the world lies in all of our members. I encourage everyone to take some ownership of this organization. Think about what you can do to make CMN even better. Spend some time—even just an hour—this next year to help build a strong future for CMN.

Liz Buchanan is on the CMN Board of Directors and served as its president in 2012 and 2013.



photo courtesy of Liz Buchanan



CMN members and friends gather in the Washington, D.C., area to begin building a larger regional presence. Clockwise from left: Marsha Goodman-Wood, Andres Salguero, Jessica Marie Smith, Devin Walker, Cristina Salguero, and Liz Buchanan.



photo by Caroline Presnell

The annual members' meeting at the conference closes with a song.



Zero Planets

words and music by Lisa Aschmann
© 2013 Lisa Aschmann

Lisa just happened onto the CMN song swap at the 2013 San Francisco Free Folk Music Festival and offered this great song. She had never thought of herself as a “children’s” musician until that moment, but she joined CMN and came to the 2013 Conference in Los Gatos.

Reggae groove

♩ = 138

Verse C

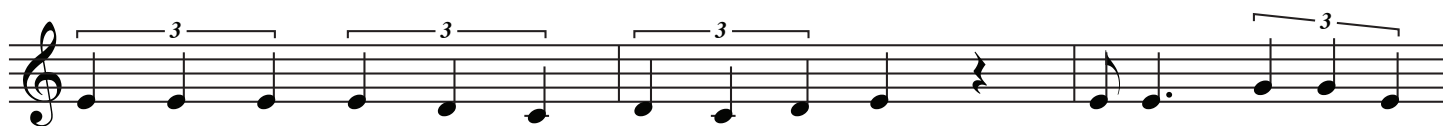


1. I heard it said mon-ey talks, all those ones and ze - roes. But



mon-ey won't do you much good: look at Em - per-or Ne - ro. 2. He

verses 3 and 4 to chorus



fid - dled a - round while Rome burned to the ground. He had plen - ty of



dough. But what good did it do___ him when his home went up in smoke?



— We got one, one, one, one plan - et with the blues,



and we got ze - ro, ze - ro, ze - ro plan-ets to lose.

Zero Planets

➡continued from previous page

1. I heard it said money talks,
All those ones and zeros,
But money won't do you much good:
Look at Emperor Nero.
2. He fiddled around while Rome burned to the ground.
He had plenty of dough.
But what good did it do him when
His home went up in smoke?

Chorus 1

We got one, one, one,
One planet with the blues,
And we got zero, zero,
Zero planets to lose.

3. The polar caps are melting,
Evidence has been found.
And we've got zero,
You know we've got zero
Time to mess around.

Chorus 2

We got one, one, one,
One planet with the blues.
And we got zero,
You know we got zero,
Zero planets to lose.

4. Now, people say one is small.
What can one person do?
But one and one will get things done
And will make a multitude.

Repeat chorus 2 twice



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.

ANDY Z

The Grand Scream of Things

Family music artist Andy Z (aka Andy Zamenes) has teamed up with producer Tor Hyams to record a Halloween-themed audio play titled *The Grand Scream of Things*. This ambitious project is driven by Andy's quest to bring a new vista to the landscape of music for the eight- to twelve-year-old set, and features guest vocals by contemporaries Paula Messner (Candy Band) and RhymeZwell. *The Grand Scream of Things* is a story about a boy named Andy Z who has one more chance to fully participate in everything Halloween before he's considered too old to do so. But he must choose between this final opportunity and finding a young witch named Sandy who he learns in a dream has lost her magic wand and is lost somewhere in Andyland. Andy does ultimately find Sandy Witch, and he also learns that it's not "the treats you eat" but "the friends you meet" that matter most.

You can learn more about the album at Andy's website, <http://andyz.com/tgsot/tgsot.index.htm>. CDs are \$15 (ppd.) when purchased via e-mail directly from Andy at sales@andyz.com. They are also available through CD Baby, iTunes, midwesttape.com, and most major digital music websites.

MAUREEN CONLIN

Achoo! Achoo!

Achoo! Achoo! I do not want the flu! This children's music CD is contagious musical fun filled with songs that encourage healthy habits and good hygiene. Maureen wrote the "Achoo! Achoo!" song while sitting on the floor with her keyboard and singing with her preschoolers, who were discovering the many ways they could explore the holes in their nose. Maureen broke out with "Achoo! Achoo! I do not want the flu!" and, using a little help from her puppet, Jazzman, created her very first song that has now been presented and sold throughout the world. The song became part of this CD, which includes songs "The Toothbrush Wash," "The Boo-Boo Boogie," "Ole!" (her song for eating healthy), "The Slide Whistle

continued on next page ➡

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Maureen's music is available through Redleaf Press, Kimbo Educational, CD Baby, and iTunes, or by contacting Maureen through her website: <http://www.happynotesmusic.com/>.

Gravity Vacation

The album is streaming free online (and has all the lyrics available, too) at Reverbnation (<http://bit.ly/PMoLJd>) and Bandcamp (<http://bit.ly/z2sC7N>). For \$8, you can download the entire record complete with cover and disc art, and you also get a printable coloring book with images from the album artwork as a bonus. Gravity Vacation is available on [CD](#), [Babu](#), [iTunes](#), and [Amazon](#) as well.

What Are Dreams Made Of?

The CD is available at [iTunes](#). Also, hear CD samples and find links to other purchase options at <http://whataredreamsmadeof.com/music.htm>.

But First Do No Harm

But First Do No Harm is a collection of fourteen original songs and stories by Joanie Calem for parents, family members, therapists, teachers, and friends, about caring for children whose development does not follow the typical path. The resounding message of these songs is one of honoring and cherishing the diversity in our world that is provided by individuals who see



But First Do No Harm costs \$10 and is available from Joanie's website, <http://www.joaniecalem.com/>, and from CD Baby. 

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



'Round the Oak Tree

words and music by James Harding
© 1999 James Harding

This three-part round was written to celebrate the arrival in 2000 of a beautiful live oak tree to the central courtyard of the campus of the Marin Country Day School in Corte Madera, California, near San Francisco. It has been published in Liz Keefe's collection *Canons of Peace and Hope* and in James's own book *From Wobbleton to Wobbleton: Adventures with the Elements of Music and Movement*.

I

'Round the oak tree, 'round the oak tree, walk with me.

II

In ev - 'ry a - corn ev - 'ry lit - tle a - corn there's a tree.

III

Some - thing great is in - side of me!

'Round the oak tree, round the oak tree, walk with me.
In ev'ry acorn, ev'ry little acorn, there's a tree.
Something great is inside of me!

Movements with "Round the Oak Tree"

Teach the round with participants standing in a circle.

- Phrase I: (to the right, stepping to the beat) R, L, R, L, R, Close L
- Phrase II: (to the left) L, R, L, R, L, Close R
- Phrase III: (face the center)
Stamp, stamp on "Some-thing."
On "great," raise arms high with "hitchhiker thumbs."
Slowly lower the thumbs to point to your own chest by the word "me."

Once the group knows the dance and song well, divide up into three groups representing three important parts of the tree trunk, forming three concentric circles.

- The inside group is the heartwood—the support of the tree.
- Those in the second group are the xylem and phloem, the part of the tree most important to life.
- The third group forms a ring outside, the protective bark, which keeps disease and weather conditions and parasites from destroying the tree and also makes the tree look good.

For an ending, hook the canon (repeat the last line until all three groups are together). The heartwood people lead the group in a *ralentando*: "Something great is inside of me."



Regional Reports

Please refer to the list on page 41 for contact information. In addition to the reports found here, you may find more recently updated information about regional activities on the CMN website: <http://www.cmnonline.org/>.

MID-ATLANTIC

On December 15, Mid-Atlantic region members gathered for a potluck meal at David and Jenny Heitler-Klevans's home in Cheltenham, Pennsylvania. Jenny and David presented a multimedia report they had put together on the October 2013 CMN International Conference held in California. Inspired by that, the group discussed ways to support and assist with the 2014 conference, which the region will host in Leesburg, Virginia, next September. A repeat get-together

for planning and jamming is scheduled for March 9.

Devin Walker and Marsha Goodman-Wood have organized a winter gathering and song swap to be held at the Southwest Neighborhood Library in Washington, D.C., on February 22. This is an outcome of the discussion when a small group of CMNers met informally in D.C. last fall. (See a photo of that group in the board report on page 35.)



The Mid-Atlantic Region shared food and music in December.



The Mid-Atlantic song swap group

*Standing: David C. Perry, Jenny Heitler-Klevans, David Heitler-Klevans, Carl Crabtree, Devin Walker, Michelle Miller, Carol Wadlinger, Rodney Whittenberg
Seated: Karin Smerker, Sue Reier, Dave Fry, Donna Hendel*

MIDWEST

Karen Banks Lubicz hosted a get-together at her home in Park Ridge, Illinois, on September 29, 2013. After the group socialized over lunch, Skip Landt, a harmonica teacher at the Old Town School of Folk Music in Chicago, led a workshop on "Harmonica Fun in the Preschool Classroom." That was followed by a song swap circle. A special guest was Margaret Hooton from the Great Lakes CMN Region. Another gathering was scheduled for January 12 at Karen's.



Sue Nieman introduces her pal Rusty at the Midwest song swap in September.

Regional Representatives

GREAT LAKES

Lisa Heintz
Lewis Center, OH
joyfulisa@yahoo.com

Leslie Zak
Columbus, OH
lesliezak@columbus.rr.com

MID-ATLANTIC

David Perry
Norristown, PA
cdperry@aol.com

MIDWEST

Karen Banks-Lubicz
Park Ridge, IL
ubicz@netzero.net

Sue Nierman
Mundelein, IL
ms.sue@comcast.net

PACIFIC NORTHWEST

Dave Orleans
Portland, OR
DOrleansNJ@comcast.net

NEW ENGLAND

Philip Alexander
Swampscott, MA
songphil@gmail.com

Tim Seston
Concord, MA
tim@frompagetoplay.com

NORTHERN CALIFORNIA

Carol Passovoy
Chico, CA
cdpass@sunset.net

NEW YORK METRO

Barbara Girt
Verona, NJ
bcgirt@mac.com

Lisa Novemsky
Maplewood, NJ
lnovemsky@comcast.net




New Englanders at their song swap in September



Fran Friedman, Steve Blunt, and Tim Seston at the January song swap in Concord, Massachusetts

NEW ENGLAND

September 29, 2013, was a sparkling day for a gathering in West Wrentham, Massachusetts, at the home of Tina Stone. There were great munchies throughout the day, and wonderful song sharing in a folk process atmosphere that encouraged sharing songs' history and context. Tina Stone and Diana Kane wrapped up their terms as regional co-representatives to much thanks. Phillip Alexander and Tim Seston are the new reps.

To start off the new year, Tim hosted a potluck and song swap at his home in Concord, Massachusetts, on January 12 that drew twenty-four people for a great evening of food, song, and dance. The next swap is planned for February 8 with the theme "Let's play," and region members are well along with arrangements for the 2014 New England Regional Gathering to be held on March 22 in Arlington, Massachusetts. Watch the CMN website and *E-News and Notes* for details as they develop. 



Amy Conley (far right) leads a song at the January New England swap. Others, left to right: Jane Arsham, Jackson Gillman, Janet Beatrice, Oren Rosenthal



Five Little Caterpillars

by Alina Celeste and Ido Sasson
© 2010 Alina Celeste Hevia



1. Five lit - tle cat - er - pil - lars sit - ting on a leaf, One falls off, goes to sleep.



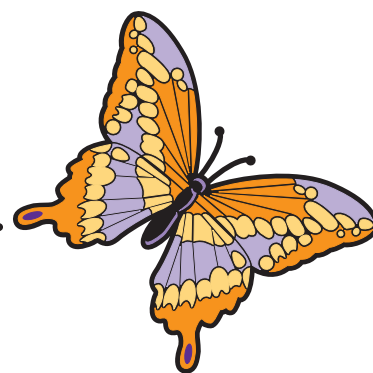
Close her eyes and wait a week, up comes a but - ter - fly float - ing on the breeze.

Five little caterpillars sitting on a leaf,
One falls off, goes to sleep.
Close her eyes and wait a week,
Up comes a butterfly floating on the breeze.



Four little caterpillars sitting on a leaf,
One falls off, goes to sleep.
Close his eyes and wait a week,
Up comes a butterfly floating on the breeze.

Three little caterpillars sitting on a leaf,
One falls off, goes to sleep.
Close her eyes and wait a week,
Up comes a butterfly floating on the breeze.



Two little caterpillars sitting on a leaf,
One falls off, goes to sleep.
Close his eyes and wait a week,
Up comes a butterfly floating on the breeze.



One little caterpillar sitting on a leaf,
She falls off, goes to sleep.
Close her eyes and wait a week,
Up comes a butterfly floating on the breeze.

No more caterpillars, no more leaves!
Five little butterflies floating on the breeze.

You can see Alina's hand motions for this song in a video at
http://www.youtube.com/watch?v=G_ONPnGAKFI.

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How to Submit Something to ***Pass It On!***

CALL FOR ARTICLES!

PIO! always needs stories from members about what they're doing and how they're doing it!

All the articles in this issue were contributed by your fellow CMN members, who invite you to share *your* stories, too! After all, that's the whole point of CMN. All we ask is that articles...

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

Articles should not promote a particular person, performing group, or product.

Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint.

We welcome photos and graphics, which will be published as space permits.

**Deadline for Fall 2014 issue:
May 4, 2014**

**Deadline for Winter/Spring
2015 issue:
October 15, 2014**

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

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

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

CALL FOR SONGS!

Most of the songs published in *PIO!* are contributed by your fellow CMN members.

Please—share *your* works with us, too!

In every issue of *PIO!* we try to include...

- ✓ a seasonal song...
- ✓ a song representative of cultural diversity...
- ✓ a song written by people from various parts of the continent or the world...
- ✓ a song on a topic that is in some way representative of CMN's mission.

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

Each submission should include

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

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

Send songs to:

Dale Boland
Songs Editor
dabblle@yahoo.com



CALL FOR NEW RELEASES!

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

Barbara Rice
berice@bitstream.net

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

CALL FOR LETTERS TO THE EDITOR!

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

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

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

Not a member?

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





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

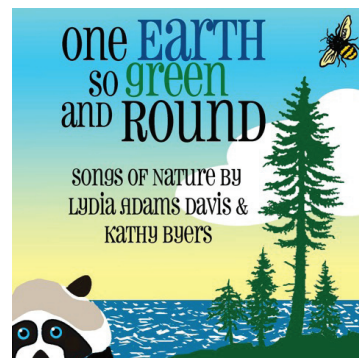
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