

= Music of Sesame Street =

Music has been a part of the children 's television show Sesame Street since its debut on PBS in 1969 . For the first time , music was used as a teaching tool on a TV program for children ; the songs written and performed on the show fulfilled specific purposes and supported its curriculum . The music on Sesame Street consisted of many styles and genres , but was consistent and recognizable so that it could be reproduced . The producers recorded and released dozens of albums of music ; many songs became " timeless classics " . In order to attract the best composers and lyricists , CTW allowed songwriters to retain the rights to the songs they wrote , which allowed them to earn lucrative profits . Sesame Street Book & Record , recorded in 1970 , went gold and won a Grammy .

Sesame Street 's songwriters included the show 's first music director Joe Raposo , Jeff Moss , and Christopher Cerf , and scriptwriters like Tony Geiss and Norman Stiles . Raposo and his musical team created a huge amount of music for the show , including dozens of unique songs per show . Raposo was inspired by the goals of Sesame Street , especially in the early days of the show 's production , and composed hundreds of curriculum @-@ inspired songs . Raposo won three Emmys and four Grammys for his work on the show . The " Sesame Street Theme " ( also called " Sunny Day " ) , which has been called " a " siren song for preschoolers " , was written by Raposo , director Jon Stone , and writer Bruce Hart . Raposo also wrote " Bein ' Green , " " Somebody Come and Play " and " C is for Cookie " . " Sing " became a hit for The Carpenters in 1973 . Moss wrote " I Love Trash " , which was included on the first album of Sesame Street songs , and " Rubber Duckie " , which was performed by the Boston Pops and hit # 11 on the United States ' Billboard Hot 100 chart in 1971 , " I Don 't Want to Live on the Moon " and " People in Your Neighborhood " .

Artists like Barbra Streisand , Lena Horne , Dizzy Gillespie , Paul Simon , and Jose Feliciano have recorded Raposo 's Sesame Street songs . By 1991 , Sesame Street had been honored with eight Grammys .

= = Purpose = =

Sesame Street , from its earliest planning and development stages before its debut on PBS in 1969 , has used music as a teaching tool . The show 's creators recognized that children responded to commercial jingles , so they wanted to use their characteristics , which included repetition , clever visuals , brevity , and clarity , in what they presented to young viewers . For the first time in children 's television , the show 's songs fulfilled a specific purpose and supported its curriculum . The show 's creators understood that music and sound effects provided a direct means of teaching children basic skills , and that children learned more effectively when new material was accompanied by a song . Co @-@ creator Joan Ganz Cooney observed in her proposal for the new show , written in 1967 , that children had an " affinity for commercial jingles " , so many of the show 's songs were constructed like television ads . Critic Peter Hellman put it this way : " If [ children ] could recite Budweiser jingles from TV , why not give them a program that would teach the ABCs and simple number concepts ? "

The music on Sesame Street consisted of many styles and genres , but it retained its own distinctive sound , which was consistent and recognizable so that it could be reproduced . " There was no other sound like it on television " , Jon Stone , the show 's first director , said . Music was used to encourage children 's dual @-@ attention abilities by allowing them to attend to the show 's action even when not actively watching . In order to be effective , however , Gerald S. Lesser , who supervised research for Sesame Street , stated that because music and sound effects naturally evokes physical participation , they need to be carefully integrated with visual movement . As a result , the songwriters avoided pairing music with static visual presentations . Auditory cues in the form of music or sound effects signaled the entrance of a character or the end and beginning of a sequence .

The producers recorded and released its musical content early in the show 's history , to reinforce its curriculum lessons for children when they were not watching it , and for entertainment .

Recording albums of the substantial amount of music written for the show , along with publishing books , was the first attempts to generate income and to fund the show and other projects of the Children 's Television Workshop ( the CTW , later renamed the Sesame Workshop ) , the organization that oversaw the production of Sesame Street .

Many of the songs written for the show have become what writer David Borgenicht called " timeless classics " In order to attract the best composers and lyricists , CTW allowed songwriters to retain the rights to the songs they wrote . For the first time in children 's television , the writers earned lucrative profits , which helped the show sustain public interest . Sesame Street Book & Record , recorded in 1970 , the first of dozens of albums made up of Sesame Street songs , was also the show 's first cast album . The album went gold and won a Grammy . The final track " Rubber Duckie " , written by Jeff Moss , was released as a single , appeared on the United States ' Billboard Hot 100 chart , and was nominated for a Grammy . The Boston Pops performed with the show 's cast in a television special that aired in 1971 .

= = Songs and songwriters = =

Sesame Street 's songwriters included the show 's first music director Joe Raposo , Jeff Moss , who Davis called a " gifted poet , composer , and lyricist " , and Christopher Cerf , who Gikow called " the go @-@ to guy on Sesame Street for classic rock and roll as well as song spoofs " . Scriptwriters like Tony Geiss , who wrote approximately 150 songs for the show , and Norman Stiles often also wrote their own lyrics to accompany their scripts .

Raposo was brought to Sesame Street by producer Tom Whedon , who was his friend and college roommate , and by Stone , who had worked with Raposo on other productions . Stone found Raposo 's music brilliant , melodic , and simple enough for children to recognize and sing with , but sophisticated . According to writer Michael Davis , Sesame Street 's signature sound grew out of sessions with a seven @-@ piece band consisting of a keyboardist , drummer , electric bass player , guitarist , trumpeter , a winds instrumentalist , and a percussionist . One of these musicians was drummer Danny Epstein , who became the show 's music coordinator in 1970 and performed for the show since its inception . Stone reported that a typical recording session with Raposo , which would often last three days , was " an on @-@ the @-@ fly , off @-@ the @-@ cuff experience " .

Raposo and his musical team created a huge amount of music in order to accompany 130 episodes a year , which often included dozens of unique songs per show . Raposo , who wrote over 2 @,@ 000 compositions for Sesame Street , called it a " sausage factory " . Raposo was inspired by the goals of Sesame Street , especially in the early days of the show 's production , and responded by composing , as Davis put it , " a stack " of curriculum @-@ inspired songs . Davis also stated , " In the early days of production , nobody ' got ' the gestalt of Sesame Street faster or better than Raposo " . The show 's researchers reported that they enjoyed working with Raposo , and he enjoyed working with them . They also reported that he would change his songs based upon the researchers ' needs and suggestions , and on the goals of the show 's curriculum . Raposo won three Emmys and four Grammys for his work on the show .

Raposo wrote the music to the " Sesame Street Theme " , also known as " Sunny Day " , which Davis called " jaunty " and " deceptively simple " . Stone and writer Bruce Hart were listed as the song 's lyricists ; Stone considered the song " a musical masterpiece and a lyrical embarrassment " . On Epstein 's recommendation , Raposo enlisted jazz harmonica player Jean " Toots " Thielemans , as well as a mixed choir of children , to record the opening and closing themes . The song 's arrangement has changed about six times , but the words have remained the same throughout the years . " Sunny Day " has since become what Davis called a " siren song for preschoolers " .

Epstein called Moss " a true gentleman " , and Cooney called him " a true music visionary " . He wrote " I Love Trash " for Oscar the Grouch , which was included on the first album of Sesame Street songs . One of Moss ' best @-@ known compositions for the show was Rubber Duckie ; it was performed by Henson for the Muppet Ernie and also appeared on the album . The song was performed by the Boston Pops and hit # 11 on the Billboard charts in 1971 , and became a hit in Germany in 1996 . Moss also wrote " I Don 't Want to Live on the Moon " and " People in Your

Neighborhood " . Epstein called his music " simple " but " not simplistic " . Moss co @-@ wrote over 70 songs with Raposo .

Raposo also wrote Bein ' Green in 1970 , again performed by Henson , but this time for Kermit the Frog . Davis calls it " Raposo 's best @-@ regarded song for Sesame Street " , and it has been recorded by several singers , including Frank Sinatra , Van Morrison and Ray Charles . Raposo 's other notable songs written for the show include " Somebody Come and Play " and " C is for Cookie " . " Sing " , which Epstein called " a monument " , became a hit for The Carpenters in 1973 . Barbra Streisand , Lena Horne , Dizzy Gillespie , Paul Simon , and Jose Feliciano also recorded Raposo 's Sesame Street songs . By 1991 , Sesame Street had been honored with eight Grammys . In 2010 , Time Magazine compiled a list of the Top Ten celebrity songs to be featured on the show . The list included older artists such as Smokey Robinson , Johnny Cash and Cab Calloway as well as newer performers like Norah Jones and Feist .