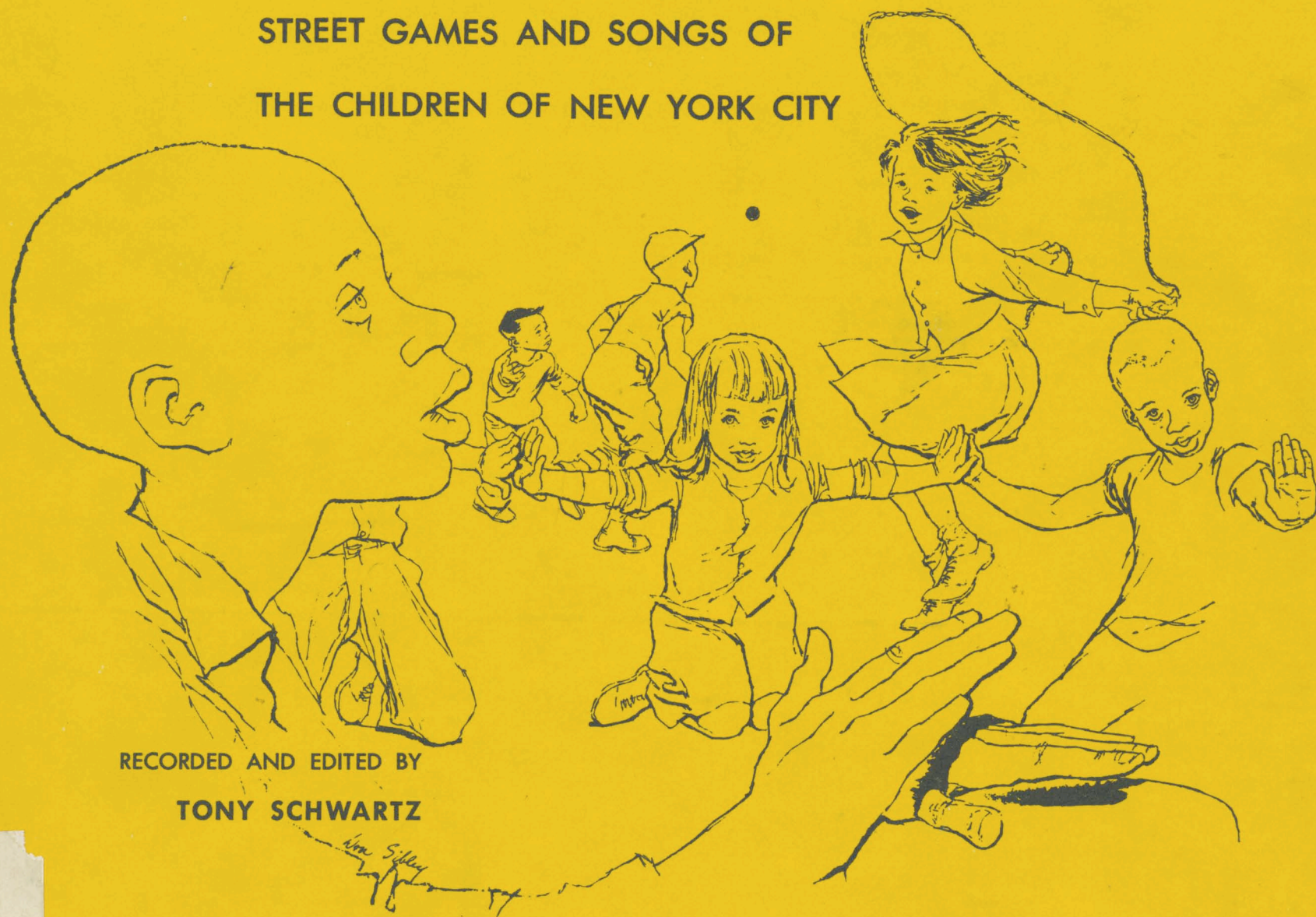


1,2,3 AND A ZING ZING ZING

STREET GAMES AND SONGS OF
THE CHILDREN OF NEW YORK CITY



RECORDED AND EDITED BY
TONY SCHWARTZ

FOLKWAYS RECORDS & SERVICE CORP., N. Y.

FC 7003

M
1993
058
1953

MUSIC LP

1, 2, 3 and a Zing Zing Zing

JUMP ROPE
BOUNCE BALL
CAMP SONGS
RHYMES
RING GAMES

CLAP GAMES
FOLK SONGS
CHURCH
RHYTHM

DESCRIPTIVE NOTES ARE INSIDE POCKET

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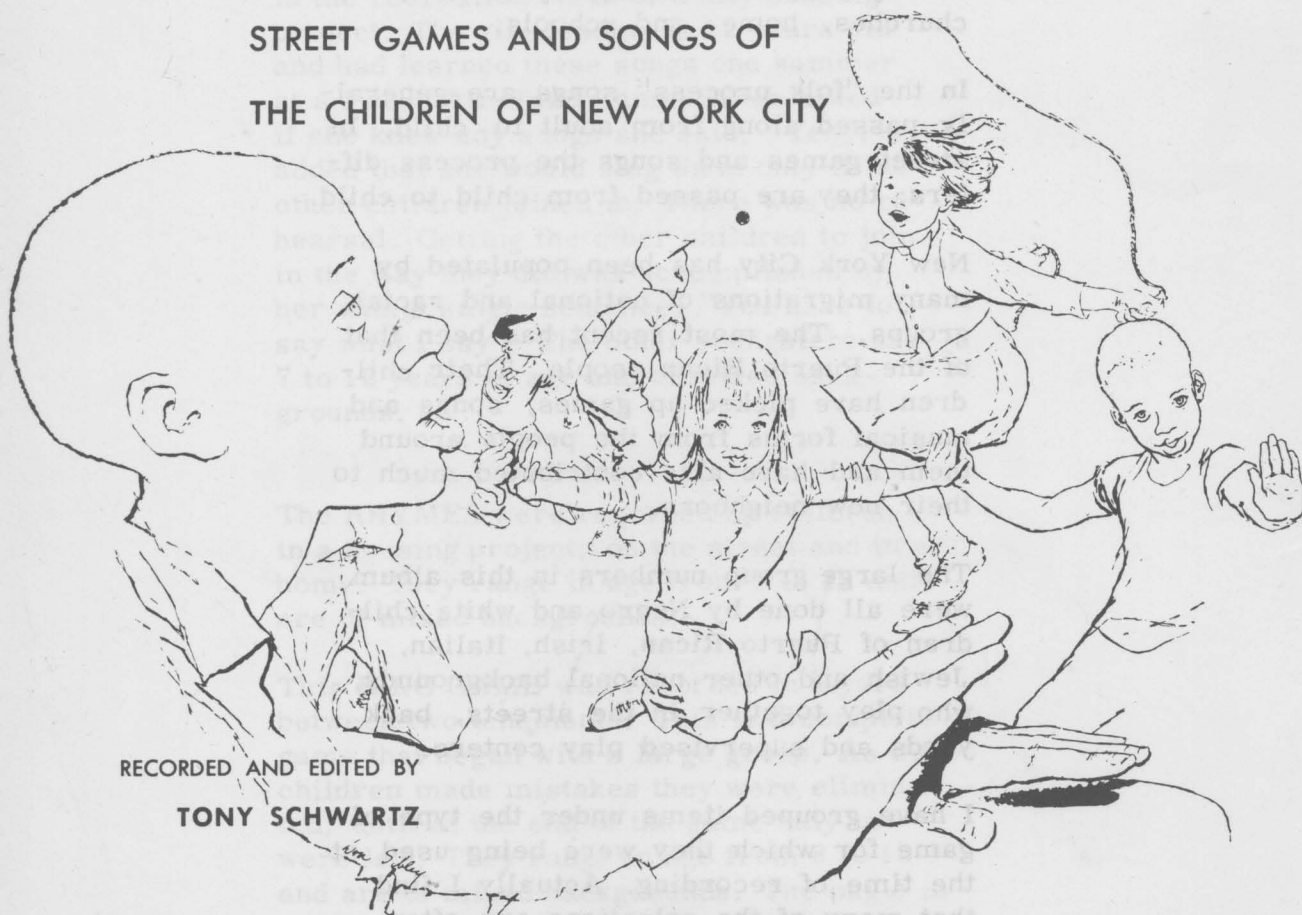
FOLKWAYS RECORDS Album No. FC 7003

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"1, 2, 3 and a Zing Zing Zing" grew out of a project I am working on, recording the folk expression of the community I live in. The material in this album was recorded in an area two blocks wide and twenty blocks long, in West Midtown Manhattan and is meant to be a sampling of what one might hear children doing in this community. These children were recorded during the summer and fall of 1952 while they were on the streets, sidewalks, stoops, playgrounds or in back yards, basements, play centers, churches, home and schools.

In the "folk process" songs are generally passed along from adult to child. In street games and songs the process differs: they are passed from child to child.

New York City has been populated by many migrations of national and racial groups. The most recent has been that of the Puerto Rican people. Their children have picked up games, songs and musical forms from the people around them and have also contributed much to their new neighbors.

The large group numbers in this album were all done by Negro and white children of Puerto Rican, Irish, Italian, Jewish and other national backgrounds, who play together in the streets, back yards and supervised play centers.

I have grouped items under the type of game for which they were being used at the time of recording. Actually I find that many of the selections are often used by the children for several games, such as bounce ball, jump rope and clapping games.

The selections in JUMP ROPE were recorded at a housing project play center by children ranging in age from 9 to 12 and of mixed backgrounds.

The BOUNCE BALL selections were recorded on the street and in a play center by children 7 to 10 and of mixed backgrounds.

The CAMP SONG numbers were recorded in the recreation room of a city housing project. The girl leading is 12 years old and had learned these songs one summer at a Fresh Air Fund Camp. When asked if she knew any songs she said, "Yes", but added that she would sing them only if the other children joined in. There was no rehearsal. Getting the other children to join in the way they did was accomplished by her with a single sentence, "You have to say what I say". The other youngsters are 7 to 12 years of age and of mixed backgrounds.

The RHYMES were recorded by children in a housing project, on the street and in a home. They range in age from 5 to 12 and are of mixed backgrounds.

This RING GAME was recorded in a yard between two tenements. This is a complete game that began with a large group. As the children made mistakes they were eliminated, until at the end of the game only two were left. They range in age from 8 to 10 and are of mixed backgrounds. The bugle in the background, which was not part of the game, was played by one of the children who also played bugle for his Cub Scout troop.

The CLAPPING GAMES were recorded on the streets and in a play center by children 8 to 12 and of mixed backgrounds.

The FOLK SONG, "Juan Charrascado" (Scarface John) is a song about a Mexican robber, of the "Robin Hood" type, sung in Latin American countries. This recording was made in an art class of a New York Public school. Most of the children in the class were new arrivals from Puerto Rico and spoke no English. They were not only strangers to the English speaking children but to each other as well, since they came from different sections of the city. Singing their own Puerto Rican songs broke down the feeling of being strangers and made them feel at home. These two Puerto Rican children are 11 and 12 years of age.

The FOLK SONG "Frere Jacques" (Brother John) is sung in all countries. Both in French and in the native language. This version was recorded in the home of the performer, a little girl 4 1/2 years old.

The CHURCH hymn was recorded just inside the door of a small store which these Puerto Rican people rented to use as a church. It was a hot Sunday evening in August, the door was open and it was hard to tell where the people on the street left off and the congregation began. These Negro and white children, aged 3 to 8 were standing up in front of the church, at the foot of a small lectern, beating their tambourines and singing. The clapping and shouting are by the preacher and the other people in the congregation.

The RHYTHM section was recorded in the basement of a housing project apartment building. These teen-agers are using one bongo drum, several chairs, a long wide wooden bench, metal waste baskets, several sticks, a hair comb covered with tissue paper and an empty Pepsicola bottle. The boys playing these instruments are from 13 to 17 years old and are Negro and Puerto Rican. The boys and girls applauding are of mixed backgrounds and of the same age group.

The first rhythm is an improvisation and I thought the beat of the applause seemed part of it.

"Flying Home" is the only number using the comb covered with tissue paper.

"Ten Wine Bottles" is an old English sea shanty.