



Smithsonian/Folkways Records
Office of Folklife Programs
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You'll Sing a Song and I'll Sing a Song



Ella Jenkins

with Members of the Urban Gateways Children's Chorus

SMITHSONIAN/FOLKWAYS SF 45010

Ella Jenkins with members of the Urban Gateways Children's Chorus

You'll Sing a Song and I'll Sing a Song

1. **You'll Sing a Song and I'll Sing a Song** 4:20
(Ella Jenkins/River Bend Music, Inc., ASCAP)
2. **Shabot Shalom** 0:46
(Traditional, arranged by Ella Jenkins)
3. **Cadima** 1:37
(Traditional, arranged by Ella Jenkins/River Bend Music, Inc., ASCAP)
4. **This Train** 3:02
(Traditional, arranged by Ella Jenkins/River Bend Music, Inc., ASCAP)
5. **Did You Feed My Cow?** 3:12
(Traditional, music by Ella Jenkins/River Bend Music, Inc., ASCAP)
6. **Miss Mary Mack** 1:56
(Traditional, music by Ella Jenkins/River Bend Music, Inc., ASCAP)
7. **May-ree Mack** 2:11
(Traditional, last verse by Ella Jenkins/River Bend Music, Inc., ASCAP)
8. **You'll Sing a Song and I'll Sing a Song (review)** 2:41
9. **Dulce Dulce** 1:16
(Ella Jenkins/River Bend Music, Inc., ASCAP)
10. **May-ree Mack (review)** 2:18
11. **Maori Indian Battle Chant** 0:31
(Adapted by Ella Jenkins/River Bend Music, Inc., ASCAP)
12. **Did You Feed My Cow? (review)** 2:33
13. **I Saw** 2:20
(Ella Jenkins/River Bend Music, Inc., ASCAP)
14. **Sifting in the Sand** 1:10
(Traditional, adapted by Ella Jenkins/River Bend Music, Inc., ASCAP)
15. **Guide Me** 3:02
(Traditional)

Also by Ella Jenkins on Smithsonian/Folkways:

This-a-way, That-a-way (SF 45002)
American Negro Folk and Work Song
Rhythms (SF 45003)
Rhythms and Chants (SF 45004)
My Street Begins at My House (SF 45005)
We Are All America's Children (SF 45006)
Adventures in Rhythm (SF 45007)
Traveling with Ella Jenkins (SF 45009)

Many other Ella Jenkins albums are scheduled for re-release. Please write to Smithsonian/Folkways for current information.

Smithsonian Folkways Records

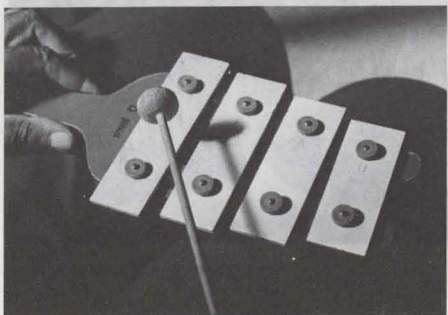
Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. The rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/387-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.

YOU'LL SING A SONG AND I'LL SING A SONG

Ella Jenkins with members of the Urban Gateways Children's Chorus



Chord Lyre



Finger Cymbals

YOU'LL SING A SONG AND I'LL SING A SONG

(Composed by Ella Jenkins. c.1966
River Bend Music, Inc., N.Y., ASCAP)
Chord Lyre is played by Mary Goodwin.

Ella: You'll sing a song
And I'll sing a song
Then we'll sing a song together
You'll sing a song
And I'll sing a song
In warm or wintry weather.

Group: (Repeats above verse.)

Ella: You'll play a tune (leads out)

Group: ... And I'll play a tune.

Ella & Group:
Then we'll play a tune together
You'll play a tune
And I'll play a tune
In warm or wintry weather.

Ella & Group: (Make sound of instruments.)
Bumm, bumm, bumm-bumm;
whirr, whirr, whirr-whirr,
etc.

Ella: You'll hum a line

Group: ... And I'll hum a line

Ella & Group:
Then we'll hum a line together
Hum

Ella: You'll whistle a while

Group: ... And I'll whistle a while

Ella & Group:
Then we'll whistle a while
together
Whistle

(Mary plays chord lyre.)

Ella & Group: (Repeat entire song.)

Ella speaks lines on all verses.
Explains one snap (finger), clap, etc.,
per word. The song ends with the
leader softly and slowly repeating "In
warm or wintry weather."

The song should create a happy
mood. It's an easy one to involve both
children and adults. The more you sing
it, the more you should feel a part of it.

SHABOT SHALOM

(Trad., arranged by Ella Jenkins.)

Learned from a religious young man
whose name is Jon. This song wel-
comes the Jewish Sabbath.

Ella: Shabot shalom
Shabot shalom
Shabot shabot shabot shabot
shalom.

Group: Shabot shalom
Shabot shalom
Shabot shabot shabot shabot
shalom.

Shabot shalom ... Finger snaps
(Hold hands above head;
snap on the after-beat.)
Shabot shalom ... Hand claps
Shabot shalom ... Finger
cymbals

CADIMA

(Trad.; arranged by Ella Jenkins. c.1966
River Bend Music, Inc., N.Y., ASCAP)

Translated from the Hebrew, the title
reads "Forward!" Before Israel was a
nation, the emphasis in Palestine was
on the pioneer, the worker - or, in
Hebrew, the "hopoel." When Israel
became a new nation in 1947, the focus
was upon the young nation itself. The
new cry was "Forward, Israel!" -
Cadima, Yisroel.

Leader: Cadima

Group: Cadima

Leader: Cadima

Group: Cadima

Leader: Cadima, hopoel

Group: Cadima, hopoel

Leader: Hey, hey, cadima, hopoel

Group: Hey, hey, cadima, hopoel

Leader: Cadima hey!

Group: Cadima hey!

Leader: Cadima hey!

Group: Cadima hey!

Leader: Cadima hopoel

Group: Cadima hopoel

Leader: Hey, hey, cadima, hopoel

Group: Hey, hey, cadima, hopoel.

Ella: La-la, la-la, la-la, la-la,

La-la, la-la-la-la

Group: La-la, la-la, la-la, la-la,

La-la, la-la-la-la

Ella: La, la, la, la,

La-la, la la la la

Group: La, la, la, la,

La-la, la la la la

Ella: La, la, la, la,

La-la, la-la.

Group: La, la, la, la,

La-la, la-la.

Ella: Cadima

Group: Cadima

Ella: Cadima

Group: Cadima

Ella: Cadima, Yisroel

Group: Cadima, Yisroel

Ella: Hey, hey, cadima, Yisroel!

Group: Hey, hey, cadima, Yisroel!

Ella: Cadima, hey!

Group: Cadima, hey!

Ella: Cadima, hey!

Group: Cadima, hey!

Ella: Cadima, Yisroel

Group: Cadima, Yisroel

Ella: Hey, hey, cadima, Yisroel

Group: Hey, hey, cadima, Yisroel

Ella (fading):
Hey, hey, cadima, Yisroel

Group (slow fade):
Hey, hey, cadima, Yisroel.



THIS TRAIN

(Trad.; arranged by Ella Jenkins. c.1966
River Bend Music, Inc., N.Y., ASCAP)
Baritone ukulele accompaniment.

Ella: This train is bound for glory
This train is bound for glory
This train is bound for glory
Children, get on board.

Chorus:

No more weeping and a-wailing
No more weeping and a-wailing
No more weeping and a-wailing,
Children, get on board.

(Speaking):

This train is bound for glory ...

Group (Sings first verse and chorus):

This train is bound for glory, etc.

Chorus

This train has no strangers, etc.

Chorus

This train is bound for freedom,
etc. ... **Chorus**

This train is leaving in the
morning, etc. ... **Chorus**

Ella: (Repeat "Children, get on board"
three times, the last time holding
the note ... "board." Group can
harmonize the ending.)

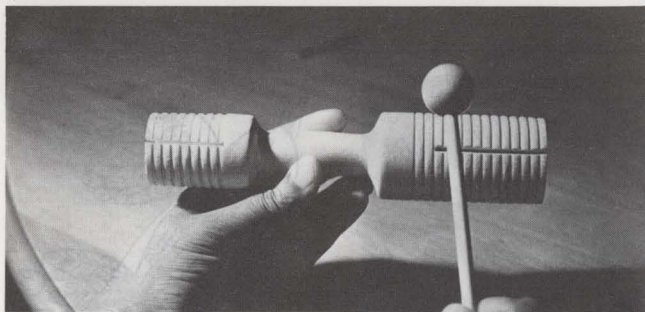
DID YOU FEED MY COW?

(Trad. words; music composed by
Ella Jenkins. c.1966 River Bend Music, Inc., N.Y.,
ASCAP)

I've recorded this little memory-tester
chant three times, and each time with a
different group. It has a way of chang-
ing as it encounters different personali-
ties, groups, etc.

Ella (speaking):

I'm going to ask you a group of
questions. I'll give you all the
answers beforehand, and then I'll
put you to the test and see if you
were really listening carefully. Now
the main question is "Did you feed
my cow," and your answer is
"YES MA'M" - in rhythm!



Hi-lo Tone Block struck as a Tom-Tom

Ella: Now, did you feed my cow?
YES, MA'M
Could you tell me how?
YES, MA'M

(Spoken):
I'll say "What did you feed her?"
and you'll say "corn and hay."

What did you feed her?
CORN AND HAY
What did you feed her?
CORN AND HAY

Well, did you milk her good?
YES, MA'M
Well, did you milk her like you
should? YES, MA'M

(Spoken):
I'll say, "How did you milk her?"
Now, this is a farm that doesn't have
too much in the way of machinery, so
we'll have to milk by hand. And you
put your hands in the position of
milking a cow, and we'll simply say:

How did you milk her? SQUISH
SQUISH SQUISH (*hand motions*)
How did you milk her?
SQUISH SQUISH SQUISH.

Did my cow get sick? YES, MA'M
Was she covered with tick?
YES, MA'M . . .

How did she die? UHN UHN UHN
(*Shake your head from side to side*)

How did she die? UHN UHN UHN

Did the buzzards come?
YES, MA'M
Oh, did the buzzards come?
YES, MA'M

(Spoken):
Now, buzzards are very large birds,
and they have long wing expanse so
they can reach far and wide. And so
we'll say, "How did they come?"
They came "Flop flop flop." Except
you'll spread your wings--your arms,
and, but--watch out for your
neighbor. All right:

How did they come?
FLOP FLOP FLOP
How did they come?
FLOP FLOP FLOP.

(Spoken):
All right, this time you should know
all the answers, so I'll simply ask the
questions.

Repeat the entire song, with the leader
asking the questions and the group
singing the response. Ella asks "How
did they come?" one extra time at the
end of song.

MISS MARY MACK

(Trad., words; music by Ella Jenkins.
c.1966 River Bend Music, Inc., N.Y., ASCAP)

I grew up with this chant, and it is still
widely sung by children today. Clap
hands to it, and slap palms with a part-
ner. The leader sings the verse the first
time, and the group joins the leader by
repeating the last word (twice). The
entire song is sung again by both leader
and group, this time with claps.
Second time around, fade out ending.

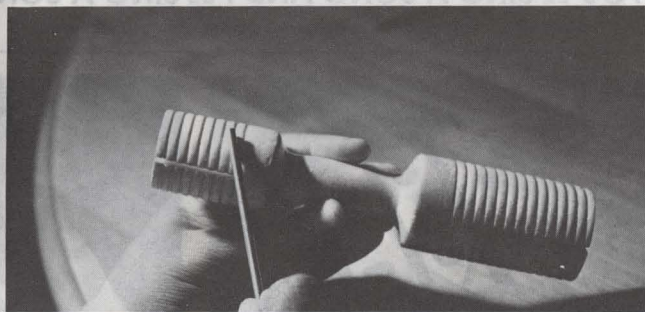
Miss Mary Mack, MACK, MACK
All dressed in black, BLACK, BLACK,
With silver buttons, BUTTONS,
BUTTONS
All down her back, BACK BACK.
She asked her mother, MOTHER,
MOTHER
For fifteen cents, CENTS, CENTS,
To see the elephants, ELEPHANTS,

Jump the fence, FENCE, FENCE.
They jumped so high, HIGH, HIGH
They touched the sky, SKY SKY
And they never came back, BACK,
BACK
'Til the Fourth of July, LY, LY--
And they never came back, BACK,
BACK
'Til the Fourth of July, LY, LY.

MAY-REE MACK

(Traditional words, except the last verse;
composed by Ella Jenkins. c.1966 River Bend
Music, Inc., N.Y., ASCAP)

This is a dialect version of *Miss Mary Mack*. I'm sure there must be a host of
"Mary Macks" to be discovered. I
adapted this particular version after
hearing one collected by the eminent
folklorist Alan Lomax. I particularly
like the added syncopation and rhythm.



Hi-lo Tone Block scraped as a Guiro

May-ree Mack
Dressed in black
Buttons all up
And down her back.
Hi-yo, hi-yo, hi-yo-oh, hi-yo.
(originally hi y'all)

(Repeat, with group participation.)

Gimme a nickel
Gimme a dime!
See my honey-baby
All the time.
Hi-yo, hi-yo, hi-yo-oh, hi-yo.

(Repeat with group.)

(I) went to the river (rivah)
Couldn't get across,
Got in trouble
With my boss.
Hi-yo, hi-yo, hi-yo-oh, hi-yo.

(Repeat with group.)

(Then repeat entire song, with leader
and group. Fade out ending.)

YOU'LL SING A SONG AND I'LL SING A SONG (REVIEW)

Leader sings first verse alone; then
group repeats. (During group singing,
there is baritone ukulele accompani-
ment on the record, but no singing is
heard. The last verse is sung by leader
and group.)

DULCE DULCE

(Composed by Ella Jenkins. c.1966
River Bend Music, Inc., N.Y., ASCAP)

Here's a little chant with a Spanish
title, "Dulce, Dulce." It means "sweet,
sweet." Children like to experiment
with unusual sounds. Songs from other
countries and different languages intro-
duce them to new sounds and cultural
concepts.

Spoken: Dulce dulce . . . clap clap
Dulce dulce . . . clap clap
Dulce dulce . . . clap clap
Dulce dulce . . . clap clap

Ella sings: Dulce dulce dulce, Ma-ma

Group repeats:

Dulce dulce dulce, Ma-ma

Ella: Dulce dulce dulce, Pa-pa

Group: Dulce dulce dulce, Pa-pa

Ella: Dulce dulce dulce, Chickeechea
(*make-up word, used as pet
name for chicken*)

Group (whispering):
Chickeechea, chickeechea,
chickeechea, chickeechea.

(Entire song is then repeated as above.)

MAY-REE MACK (REVIEW)

Leader sings first; group repeats.

MAORI INDIAN BATTLE CHANT

(Adapted by Ella Jenkins. c.1966
River Bend Music, Inc., N.Y., ASCAP)

I collected this chant from Dennis
O'Sullivan of New Zealand when con-
ducting a workshop in Idaho. The
Maori Indians are from New Zealand.
The following words are the approxi-
mate phonetics I recall.

Begin the chant by slapping the
thighs. Continue throughout the chant,
and jump up as high as you can on
WHEE-TEE-TAY-RAH. This is my
adaptation of the chant.

Leader: Kamah-tey, kamah-tey

Group: Cow-ruh, cow-ruh

Leader: Kamah-tey, kamah-tey

Group: Cow-ruh, cow-ruh.

Leader: Ooo-pah-ney, ooo-pah-ney

Group: Ooh-pah-ney, ooo-pah-ney

Leader: Cow-pah-ney, cow-pah-ney

Group: Cow-pah-ney, cow-pah-ney.

Leader: Whee-tee-tay-rah (*arm in air,
fist clenched, showing victory*)

Group: Whee-tee-tay-rah
(*same gestures*)

Leader: WHEE-TEE-TAY-RAH
(*jump high with arm upward,
clenched fist*)

Group: WHEE-TEE-TAY-RAH
(*same action*).

DID YOU FEED MY COW? (REVIEW)

(Leader asks questions; group responds. Baritone ukulele accompaniment.)

Second time: (Instead of answering with the words, clap hands to the rhythm.)

Third time: (Response is with "Hi-lo" tone block.)

I SAW

(Composed by Ella Jenkins. c.1966
River Bend Music, Inc., N.Y., ASCAP)

This is an unlimited study chant. Simply add your own category. Here is an opportunity for children to think about, retain, and share some of their experiences. The Hi-lo tone block is used.

I was walking down the street
The other day,
And I saw a friend
Coming my way.
I said, dear, dear friend,
Where have you been?
She said I've been to Paris
And I'm going again.
I said, dear, dear friend,
What did you see?
And this is what
She said to me . . .

I saw the EIFFEL TOWER
(a Paris landmark)

I saw the RUE DE LA PAIX
(an elegant Parisian street)

I saw the GENDARMES - those are
the policemen of Paris

I saw the CHAMPS ELYSEES -
that's a famous boulevard in Paris

I saw the ARC DE TRIOMPHE.
(A famous monument)

SIFTING IN THE SAND

(Traditional. In part; adapted by
Ella Jenkins. c.1966 River Bend Music, Inc.,
N.Y., ASCAP) Voice #1 is Ann Storr.
Voice #2 is Tom Garr.

This chant is to arouse a feeling of suspense, which should be created by each child's inflections. This chant might be of particular interest to drama students, or to camp counselors or teachers who like to tell ghost and mystery stories.

Voice #1: I'm on your first step

Group whispers: Sifting in the sand

Voice #2: I'm in the kitchen with a
potato in my hand.

Voice #1: I'm on your second step

Group whispers: Sifting in the sand

Voice #2: I'm in the kitchen with a
potato in my hand.

I'm on your third, fourth step; door
step: in your living room; dining room,
etc.

When it comes to "I'm in your
KITCHEN," Voice #2 replies: "AND I'M
OUT THE BACK DOOR WITH A POTATO
IN MY HAND!"

GUIDE ME

(Traditional tune adapted by a Southern
student group. Tenor banjo accompaniment.)

I learned this song from the Pittsburgh
folk singer Vivien Richman when we
shared song-leading at Camp Henry
Hornor (Illinois). I have made a few
additions, but have not altered the
mood. This song should be rendered
seriously and with sincerity, however it
is to be applied.

(Hum tune through once. The leader
then calls out the verse, and then sings
it through with the group.)

Guide my hands
While I run this race,
Guide my hands
While I run this race,
Guide my hands
While I run this race,
'Cause I don't want
To run this race in vain.

Guide my feet, etc.
Guide my head, etc.
Guide my mind, etc.
Guide my heart, etc.
(Sing last verse softly, fading out.)



Also by Ella Jenkins on
Smithsonian/Folkways:

This-a-way, That-a-way (SF 45002)
*American Negro Folk and Work Song
Rhythms* (SF 45003)
Rhythms and Chants (SF 45004)
My Street Begins at My House
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We Are All America's Children
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Adventures in Rhythm (SF 45007)
Traveling with Ella Jenkins
(SF 45009)

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ABOUT ELLA JENKINS

Ella Jenkins is known to teachers and
parents throughout the United States
for her contributions to the teaching
and enjoyment of folk music and rhythmic
activities for children. Miss
Jenkins' records and teaching methods
are used in many preschool programs,
and in elementary and high schools.
Her records are also being used in
many federally funded programs for
education (including Project Head
Start).

Miss Jenkins was born in St. Louis,
Missouri. She grew up in Chicago and
was graduated from San Francisco
State College with a major in sociology.
She was a teenage program director for
the Chicago YWCA for four years.

Since 1956 Miss Jenkins has devoted
her time and energies to folk singing,
teaching Latin-American percussion
instruments, and conducting her
"Rhythm Workshops." In these work-
shops, Miss Jenkins developed and
taught new group-singing techniques.
She toured the Midwest presenting ele-
mentary and high school assembly pro-
grams for rural, urban, and suburban
communities in a program titled
"Adventures in Rhythm." She has also
held workshops in New Jersey,
California, and Colorado.

The "Adventures in Rhythm" work-
shops were designed to demonstrate to
teachers ways to improve the child's
sense of rhythm, and to help create an
awareness of the many rhythmic pat-
terns in daily living. From these work-
shops have come the records issued by
Folkways.

In July, 1963, Miss Jenkins partici-
pated as a guest teacher at the Orff
School in Frohnburg, Germany, at the
request of Carl Orff, the composer and
also creator of the Orff-Schulwerk
"Music for Children" teaching method.
Orff's "Music for Children" method has
been successfully introduced into some
school systems in the United States—
notably, in California. Miss Jenkins'
teaching methods and Mr. Orff's are
similar, since both are based on folk
traditions.

Ella Jenkins has appeared in radio

and television interviews and demon-
strations, as well as before camps, con-
ferences, schools, educational conven-
tions, and club groups. She had her
own television show in Chicago in
1964-1965. She is the creator of nine
records and two books. One book is a
companion piece to *This Is Rhythm* (FC
7652). The second, *The Ella Jenkins
Songbook for Children*, includes several
songs from this record, *You'll Sing a
Song and I'll Sing a Song* (SF 45010,
previous issue FC 7664).

Miss Jenkins usually tapes her
records with school-children so that the
children listening to the records can
participate with other children, Miss
Jenkins, and their classroom teachers.

SOME PERSONAL REFLECTIONS

Those of us who label ourselves "teach-
ers of children"—whether we are music
specialists or simply responsible for
some aspect of a music program—must
find a comfortable climate and use nec-
essary resources to meet the musical
needs and expressions of these chil-
dren. Each must go at his own pace,
using whatever techniques he finds
work best, but yielding from time to
time to newer, fresher ways of working,
so that stagnation does not set in. Once
stagnation occurs, one can be sure, one
loses the children.

The songs and chants in this album
are presented in the manner in which I
am accustomed to working with chil-
dren. It is strictly an informal
approach. The main goals are to
inform, involve, and stimulate children
to enjoy music in the easiest way possi-
ble. By taking the shortest route, yet
helping to sustain and retain a varied
enough musical experience, informally
you may introduce them to more for-
mal music, which they may delve into
later on.

When using this record, don't just
use my ideas, but combine them with
your own techniques and personality.
I have given some suggestions as to how
one might use certain songs, and I have
purposely omitted suggestions on oth-

ers. The teacher or children might do a bit of improvisation. Perhaps new moods will be created. Other instruments (and there are many to choose from) can be used. You may also apply some of the materials to studies of children from other lands.

This record is designed for listening, as well as for participation. It is structured for imitating, as well as for creating. The album takes you only so high on the ladder. Your skills and the children's contributions will take you the rest of the way.

It was equally fun and refreshing to share this album with members of the Urban Gateways Children's Chorus, a cultural enrichment group that meets with the First Unitarian Church of Chicago's children's chorus twice a week. The chorus is directed by Reverend Christopher Moore, who helped most generously in removing the rough spots from the singing, and with bolstering our morale during the recording sessions.

I would be most delighted to receive letters from you regarding your use of the album, and the reactions and responses of the children.

It was great fun organizing the songs and chants for this album because it was very much like preparing for one of my frequent school assembly programs. In fact, most of the album follows the general pattern of an educational assembly, where one uses an instructive but entertaining approach with the audience.

I feel that a truly creative assembly involving singing should offer an abundance of spontaneity, and should include the participation of the children in the audience at one or another interval, even if the participation involves only humming or handclapping.

LETTERS

The children and I had another time of sharing when we sang for the American Camping Association national convention on March 10, 1966, at the Conrad Hilton Hotel in Chicago. Over one thousand persons attended. We performed many songs included on this album, and invited the audience to participate in several songs and chants. Their voices rang out with enthusiasm. We were overwhelmed! At the end of the program we received even more applause. Within a few days, the following letter was sent by the vice-president of the A.C.A.:

16 March 1966

Dear Miss Jenkins:

I had hoped to have the opportunity to thank you, the Urban Gateways Children's Chorus, and Reverend Moore immediately following your marvelous program at our A.C.A. luncheon last week. But, like many such hopes, I



Urban Gateways Children's Chorus

missed you because of the people who came to talk to us at the speaker's table.

Truly, Miss Jenkins, your program, heightened by the warmth of your personality, was even better than I had dared to hope! It accomplished everything we desired plus. I do not need to tell you how warmly you were received by the audience, or how much we all enjoyed participating with you and the children. You were all so great that it even reflected on me.

In addition to my personal thanks, I hope you will tell the children and Reverend Moore of the high esteem and special appreciation all of us in A.C.A. have for you and them. This is especially true from Howard Gibbs, our new president, and from John Dreason, our past president.

I'm still hoping to meet you personally, and shall look forward to the day when this will be possible.

Sincerely,

Miriam Friedman
Bradford Woods,
Martinsville, Indiana 46151

CONCLUDING REMARKS AND TWO LETTERS THAT INSPIRE

Each time I complete a new album I tell myself it is the last record I'll make for a long while. But as soon as the album is released and I receive a few good responses, the wheels start to turn again, and some new ideas present themselves. Before long, a new album comes into being.

Perhaps what inspires me most is the actual working situation with children—meeting with them in small, informal groups, teaching and learning from them—and then trying to record what we have achieved together.

Another source of inspiration stems from the continuous applause, from music educators, for my work, and their encouraging "thank you's":

March 3, 1966

Dear Miss Jenkins:

It is a pleasure to pass along the following quotations received in connection with the meeting: "Miss Jenkins made a very skillful presentation of ways to work with children and the adults throughout the meeting. The materials and vocabulary used were well chosen for the purpose of working with mentally retarded. The children seemed to react as an average classroom of children, due to her skill in the choice of materials and her manner of teaching."

Thank you for being with us on this occasion.

Cordially yours,

C.C. Trillingham
Superintendent of Schools
County of Los Angeles

Hope you've had time to catch your breath since returning to Chicago. It is always such a pleasure to have you as our guest. My only regret is that the schedule was so crowded that it was impossible to take you through some of the schools and let the students meet you. Many of them asked Monday morning about you and your visit. Maybe sometime you could visit and make a recording of Folk Songs or Responses of the Rocky Mountains, etc.

May 22, 1966
Boulder, Colorado

Dear Ella:

You were terrific!!!! We have all heard such positive comments concerning your workshops here in Boulder this month that it has been very gratifying to see home-room teachers try out many of your suggestions.

I feel you helped these classroom teachers to realize it doesn't take just formalized procedure to develop rhythmic responses in their students. You

gave them many ideas upon which to elaborate to help several situations involving the release of tensions, etc. I can see the summer requisitions now filled with requests for Ella Jenkins's recordings.

I would love to be notified of any new releases of yours as soon as they are available if you have such a list. We'll be watching for any new materials under the name of Ella Jenkins.

We certainly enjoyed having you here both as a guest and as a friend. May you have many other visits West.

Sincerely yours,

Jo Ann C. Baird
Colorado Association for
Childhood Education

SPECIAL CREDITS TO:

Bernadette Richter for her creative photographic work for the album booklet.

Stu Black for his direction as recording engineer. (He is vice-president of Sound Studios of Chicago.) He's an old, old friend, and he loves children's recordings.

Ann Erickson for contributing design ideas.

RECOMMENDED INSTRUMENTS (USED ON THIS ALBUM):

Tenor banjo (four strings - can be tuned easily, like baritone ukulele)

Baritone ukulele

Chord lyre (D minor)

- Manufactured by the Lyons Band Instruments Co. of Chicago

Finger cymbals

Hi-lo tone block - Manufactured by Peripole Products, Inc., of Far Rockaway, Long Island, New York.

This insert accompanies
Smithsonian/Folkways SF 45010

**Ella Jenkins with members of
the Urban Gateways Children's Chorus**
You'll Sing a Song and I'll Sing a Song



1. **You'll Sing a Song and I'll Sing a Song** 4:20
2. **Shabot Shalom** 0:46
3. **Cadima** 1:37
4. **This Train** 3:02
5. **Did You Feed My Cow?** 3:12
6. **Miss Mary Mack** 1:56
7. **May-ree Mack** 2:11
8. **You'll Sing a Song and I'll Sing a Song (review)** 2:41
9. **Dulce Dulce** 1:16
10. **May-ree Mack (review)** 2:18
11. **Maori Indian Battle Chant** 0:31
12. **Did You Feed My Cow? (review)** 2:33
13. **I Saw** 2:29
14. **Sifting in the Sand** 1:10
15. **Guide Me** 3:02

Notes by Ella Jenkins.
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**Smithsonian
Folkways**

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