

FOLKWAYS RECORDS FC 7680

Rhythm and Game Songs For the Little Ones #2 by Ella Jenkins

With children from the
Lake Meadows Nursery School



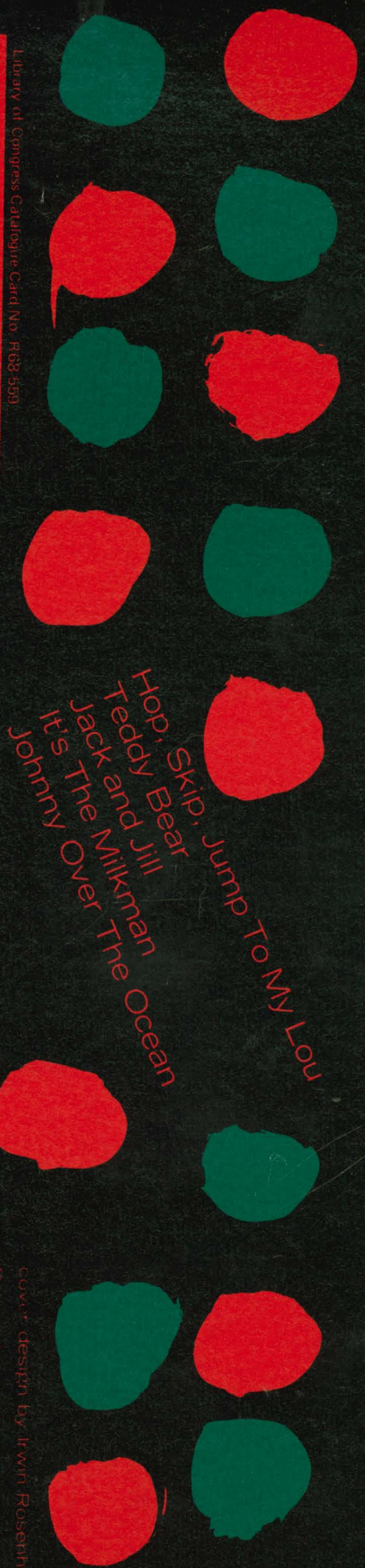
Tom Rosenhow

M
1992
J52
R479
1984

MUSIC LP

ELLA JENKINS' RHYTHM AND GAME SONGS FOR THE LITTLE ONES = 2

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Hop, Skip, Jump To My Lou
Teddy Bear
Jack and Jill
It's The Milkman
Johnny Over The Ocean

cover design by Irwin Rosenhouse
Descriptive notes are inside pocket

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FOLKWAYS RECORDS Album No. FC 7680

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RHYTHM AND GAME SONGS

with Ella Jenkins

This album was especially created for PRE-SCHOOLERS, KINDERGARTENERS, FIRST-GRADERS and SECOND-GRADERS. It was created also for their teachers, parents and their big brothers and sisters - hopefully - they will help the "little ones" enjoy its content.

All of the songs, rhythms and rhymes included in the album have been tested over and over again with children and many of the approaches used in teaching the material has been demonstrated for teachers and music educators in various workshops throughout the country and in Canada. The positive responses received from both children and educators, prior to the recording, convinced me that Songs, Rhythms and Rhymes for the Little Ones should come into being, to be used as a teaching aid - as a resource for teachers, music

educators and parents seeking new or different techniques and materials for the above age ranges. Thus, the album is to serve as a teaching supplement rather than a substitute for teaching. The album should be particularly helpful to those teachers whose responsibilities lay in bringing musical program to their children but find themselves with limited resource materials in the activity and singing area.

In order for the children to reap the full enjoyment of the album, introduce one or two songs at a time. In this manner they will become thoroughly acquainted with each song and rhyme, therefore making them personally their very own.

Here is a real opportunity for you to give young people a musical experience outside a "formalized pattern."



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The following reprint from the Montreal Star is a brief introduction to Ella Jenkins and some of her thoughts regarding the natural rhythms of childhood:

THE MONTREAL STAR, MONDAY, MAY 11, 1964

Formal Training Can Be Harmful

CREATIVENESS FROM NATURAL RHYTHM

By Doris Giller

Premature formal training can be harmfully inhibiting to a child unless he shows signs of becoming a prodigy. Ella Jenkins, the American folksinger and specialist in rhythm, here over the week-end to address the Montreal Nursery School Association's annual meeting, said in an interview that a child should be allowed to be creative out of the natural "rhythms of childhood."

"And they shouldn't be expected to perform for their parents or their parents' friends. It wears them out and they begin to think of themselves as entertainers."

Miss Jenkins, who was born in St. Louis, Missouri, but grew up in Chicago, is a graduate of San Francisco State College, where she studied sociology, psychology and recreation. After graduation she returned to Chicago and worked for four years as teen-age program director for the YWCA.

As a "freelance rhythm specialist" Miss Jenkins uses Latin American percussion instruments - conga and bongo drums, gourds, rhythm sticks - hand-clapping, finger-snapping, foot stomping, thigh-beating, to teach youngsters between the ages of three and five folk songs and chants of different countries.

"Music is a natural part of all our lives," said Miss Jenkins, "and all children should have this experience."

"I give the children an "informal" experience by getting them to use all their natural movements - hopping, skipping and jumping. These are fun movements for a child which he does when he feels gay. You'll notice that unhappy children don't skip."

"When I ask them to do a dance I say to them: do whatever you think is a dance. And they do. It's thrilling to watch." But the child who has had formal training doesn't know how to move his body in any other fashion.

"I have nothing against ballet or formal training of any kind but if it comes too early it can be inhibiting."

Miss Jenkins has recorded six folk-song albums incorporating her techniques. She laughed and said that "RHYTHM" was used in the titles of all six.

OBJECTIVES of four of Ella Jenkins' classes held at the Jewish Community Center of Niles Township, Skokie, Illinois - Spring, 1964. The girls and boys ages ranged from three to seven years:

The over all objectives for the four classes in Rhythms were: to aid the individual child in feeling group awareness, that is the feeling of belonging to a special activity or class - helping him to grow out of the "I" and "My" habit to the "We" and "Our" experience, at the same time stressing that he is important but so are the other children. During the earlier part of the class season many of the children, when demonstrating a particular rhythm, oftentimes showed little attention beyond their turns. Of course, most of what we did, skipping, hopping, etc., was done by the total group,

but now and then it was significant to observe an individual child skip or hop; showing the class how individual each of them is.

The objectives also included aiding the child enjoy some of the "natural" rhythms such as clapping, stamping, walking, strolling, marching, sliding, jumping, hopping, running and skipping. Skipping is an exciting rhythm for the children - they love to do it and request my playing a skipping tune almost every class session. I suppose they like to skip because it is a happy rhythm - I've never seen an unhappy child skip. Skipping seems the more difficult of these childhood rhythms therefore the children practice and practice, observing one another, especially the more experienced skippers who might have learned at nursery school.

Our objectives were to be more music conscious, learn songs, songs that were easy to learn, having simplicity, songs with rhythmic quality to them and songs that told an interesting or a funny story; songs that aided the child in learning about his day to day experiences - for instance, the child likes to tell how old he is, therefore he becomes aware of numbers through many of the counting rhymes and songs he uses. We were singing a song about THE MILKMAN, to help the child learn what dairy products are. I had to be a bit flexible when I asked one of the children what the milkman brings - he said, "orange juice," which certainly wasn't a dairy item, so I changed it all and simply asked, what your milkman brought today. In addition to juice, there were responses of WHITE MILK, CHOCOLATE MILK, TWO PERCENT MILK (unfamiliar to me at the time), COTTAGE CHEESE, BUTTER, BUTTERMILK and CREAM CHEESE.

The objectives also took in learning to listen, to repeat what was heard - to follow the leader or imitate. I might tap out a particular rhythm on a tambourine and ask the child to give the same rhythm on another instrument such as the conga drum or the rhythm sticks or the maracas. In some instances a child might not, at the moment, be able to repeat the rhythm so instead we, the class, repeat his rhythm - in this way the child does not feel awkward but I do encourage him to do a bit more practicing.

Sometimes the children imitate sounds, sometimes call-and-response chants and songs - imitating words. When we imitated sufficiently, the child was thus encouraged to create, make up dances, songs, stories and sounds and rhythms. Helping the child toward creativeness was one of our major objectives.

Learning to share was an objective - sharing of ideas, instruments, toys brought in every so often by individual children and sharing foods - if a child brought a bag of candy or a package of gum to class and ate or chewed a piece of it, the appetites of the other children, I simply suggested that these should be eaten after class and perhaps, "you'd like to share some of what you have with the other children." Oftentimes, Jerry, in Class C likes to play the Conga drum exclusively - in fact, there was a time he would not enter into any activity unless he could play the drum. The drum is still his favorite instrument but I have stressed the importance of each of the children learning to play the drum and pass it around but most times I let Jerry tap out rhythms when we are skipping, hopping or dancing. Now and then he will say, "Can I have my turn to skip?" Then someone else takes over the drum.

Sharing ideas is fun for all of us - most of this sharing is what has transpired since our last class session. They tell about their new baby brothers and sisters, they share their vacations, they tell of how they spent PESACH (PASSOVER) and with whom. And, of course, I must tell them something of my private life too.

Other objectives realized are becoming aware of colors, far away places - some of the children consider Chicago a distant place - other languages, farm animals, and to know the names of the instruments used in the class.

There has been a lot of singing and learning of songs and rhythmic activities in each of the classes. The emphasis has not been on how well a child sings or plays an instrument or skips or hops but rather on the doing itself. The musical experience is the important thing at this point of the child's musical development.

One of the truly magnificent growing experiences has been that of Ronnie of class D. Ronnie entered the class a little late and I was asked, prior to his entrance to the class, whether or not I would mind a slightly retarded child in the group. I said I did not mind as long as he had a happy experience and if the other children were at ease with him. Well, Ronnie is very well liked and is treated no differently than any of the other children. He is a bit larger and perhaps one year older but he has a good relationship with his fellow-class mates. He was self-conscious about skipping at first because he could not manage to get his legs to cooperate, but I suggested that he do a lot of hopping - alternating feet. Apparently he practiced at home for he skipped into class the following week and loves to skip each week - he feels at home with it as well as the children and me. He introduced a song to us two weeks ago and we sing it now and then, with Ronnie, of course, giving out the instructions.

The names, Jerry and Ronnie are pseudonyms.....

LAKE MEADOWS NURSERY SCHOOL

For several months I had been looking for a group of nursery school children to record and decided upon the Lake Meadows Nursery school after having seen and entertained some of the children and their parents at their annual picnic - there was such variety in nationality and racial backgrounds. Some of the children were from India, Japan, Argentina, Cuba and many of the American-born children were Negro, Jewish, Italian, etc.

A week after the picnic I visited the school and experimented with a group of twenty four children - girls and boys - and after working with some of the songs, rhythms and rhymes included in this album for forty five minutes I was sure I had made the right choice.

I met with the children only twice as I wanted to keep the spontaneity exemplified in the album. In fact, some of the material was taught during the actual recording.

The morning of the recording the children, four and five year-olds, accompanied by their nursery school Director, Mrs. Hilda Thornton and her teaching staff, Mrs. Clara Bacallao of Cuba, Mrs. Erica Botzek, a European, Mrs. Josephine Nelson from Trinidad, and Mrs. Angelina Pedroso, also from Cuba. Mrs. Hazel Rosson is the school's dietician.

Our very capable Recording Engineer, Stewart Black, who has two "little ones" of his own, helped us to achieve a nursery school atmosphere. He had the studio carpets rolled back, extra furniture moved aside and gave us periodic suggestions on how to get the best sound results from our recording.

I told "Stu." (Stewart Black) to start the tape and just let it run freely, stopping only when we came to the end of a record band or when we felt a serious mistake had been made. Therefore, we did not erase coughs, hiccups or any other, seemingly, extraneous

sounds because we soon forgot we were in the studio and began to work together as we had at the Lake Meadows Nursery School.

When asked the inevitable question, "Why do you think Lake Meadows Nursery School is one of the finest in the city?" - Mrs. Thornton, the Director, replied, "It is only a part of the whole developmental growth process". When asked to be more specific, she stated:

1. Because of the insight and vision of the New York Life Insurance Company to purchase land and build a community for the middle income group.
2. Because of the dedication and determination of the local management to have it succeed.
3. Because children are an integral part of our society and we as adults learn from them.
4. Because the physical plant meets the required needs of the children.
5. Because the Lake Meadows Community (designed for middle-class, integrated living) represents "Democracy in Action" and that process is in daily use in the school with children and staff.
6. Because the staff is academically trained as well as experienced in working with, loving and understanding small children.
7. Because the parents, themselves, are young, eager, enthusiastic and loyal.
8. Because there is cooperation in working with the local, city and state departments of health and welfare.
9. Because the philosophy of the school is to develop a happy child by giving him warmth, love, understanding and respect. It takes so many people and so many things to give us the finished product.

THESE ARE REASONS FOR A FINE NURSERY SCHOOL - ANYWHERE!





SIDE A

Band #1

TEDDY BEAR

This was originally a rope-jumping chant - I simply adapted it for small children.

Teddy bear teddy bear
 Turn all around
 Teddy bear teddy bear
 Touch the ground
 Teddy bear teddy bear
 Show your shoe
 You'd better skiddo (on the skiddo the children could
 run, hop skip, etc.)

SIDE B

Band #1

JACK AND JILL

Children should be made aware of contrasts in sounds and experiment with this activity frequently. Learning to speak distinctly; a must also.

Jack and Jill
 Went up the hill
 To fetch a fall of water
 Jack fell down
 And broke his crown
 And Jill came tumbling after

Band #2

IT'S THE MILKMAN with funny voices
 Take any simple tune - repeat it over and over again and vary it.

Band #3

JOHNNY OVER THE OCEAN

Another practice in listening - supplying the missing word or line.

Johnny over the ocean
 Johnny over the sea
 Johnny broke a milk bottle
 And blamed it on me
 I told ma
 And we told Pa
 And Johnny got a spanking, ha, ha, ha.

SIDE B

Band #1

HOP, SKIP, JUMP TO MY LOU

This is truly a happy tune and a variety of rhythmic activity for the children can be worked out around it - I have suggested a few. You and the children you share this album with will certainly add numerous other variations.

Here are two verses contributed by Aaron:

Little bright wagon painted blue
Little bright wagon painted blue
Little bright wagon painted blue
Skip to my Lou, my darling

Lost my partner, what'll I do
Lost my partner, what'll I do
Lost my partner, what'll I do
Skip to my Lou, my darling

SIDE B

Band #2

IT'S THE MILKMAN with instruments

Other rhythm instruments you might use to give sound variety are:

1. the conga drum
2. the bongo drums
3. the claves sticks
4. the maracas
5. the guiro

It's exciting, of course, to make instruments also.

The instrument that I have used throughout the album to accompany the children is the BARITONE UKELELE. It's a delightfully pleasant-sounding instrument and blends in very well with little voices. Certainly, the guitar would fit in; and the piano and autoharp. You can also use thealso use the harmonica.

IT'S THE MILKMAN

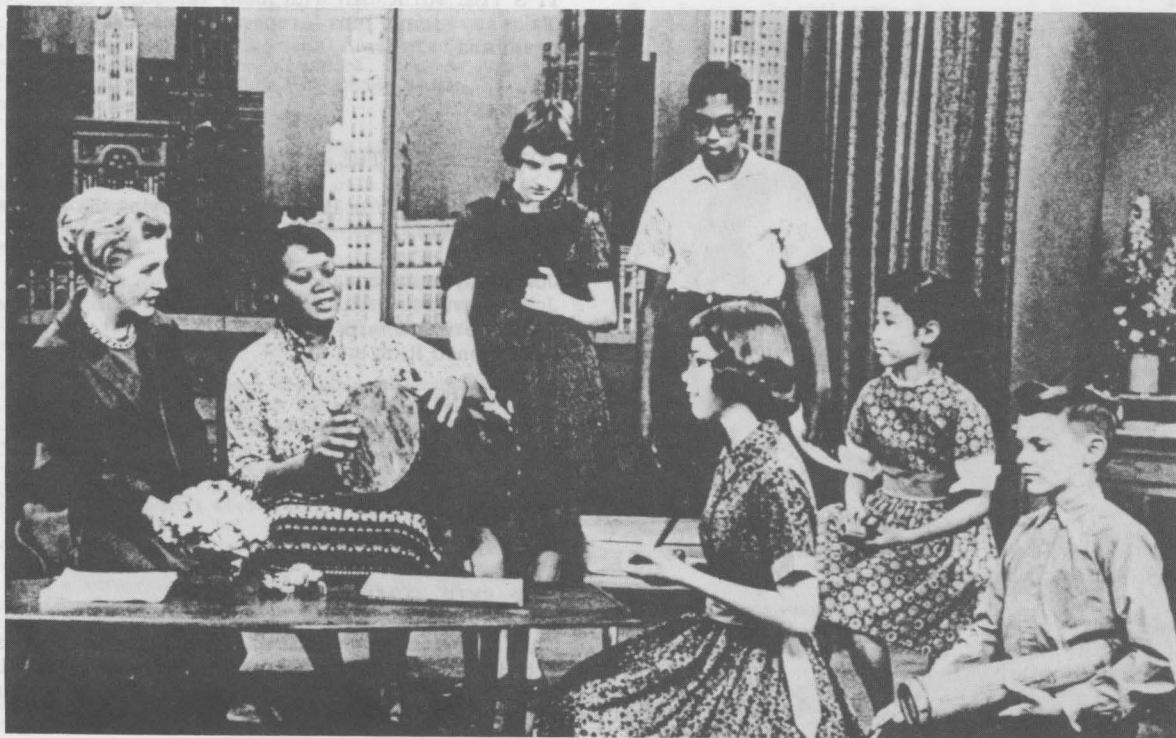
Since milk is such an important liquid in the physical growth of children, the milkman, who brings this valuable item to so many homes, must surely be important also. Of course the milkman brings with him a variety of dairy products and you can find out the extent of this variety by asking the children what the milkman brings to their homes.

Look who's here, it's the milkman
Look who's here, it's the milkman
Look who's here, it's the milkman
And I wonder what he's brought today

For variety:

We're going to clap our hands, it's the milkman
We're going to stamp our feet
We're going to shake our heads
Clap hands, stamp feet, shake heads at the same time
(la, la the tune)

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RECORDS BY ELLA JENKINS

Rhythm and song specialist Ella Jenkins conducts "Adventures in Rhythm" workshops in schools, social agencies, churches, and camps throughout the country. Folkways/Scholastic recordings of many of these stimulating sessions make Ella's unique rhythm instruction available in homes and classrooms.

8273. ADVENTURES IN RHYTHM. Program of rhythm instruction with Ella Jenkins and members of her Rhythm Workshop especially designed for the older child with learning difficulties. Ella uses the most basic instrument—rhythm sticks—to introduce a variety of rhythm patterns. Program begins with simple exercises, songs, and chants, then advances to more complex rhythm combinations. Notes include song lyrics.

1—10" LP

7638. CALL AND RESPONSE RHYTHMIC GROUP SINGING. Children learn a variety of sound and rhythm patterns as they follow Ella Jenkins through eight wonderfully rhythmic chants: a North African love chant, an American chain gang chant, a popular camp song, more. With conga drums, wood blocks, other simple instruments. Includes explanatory notes helpful for group leaders. "An excellent illustration of creative rhythms."—Film and A-V World

1—10" LP

7679. COUNTING GAMES AND RHYTHMS FOR THE LITTLE ONES, Vol. 1. Folk songs, rhymes, and simple rhythmic activities that effectively teach number concepts to preschoolers through second graders. Ella Jenkins leads an informal session with children of Lake Meadows Nursery School in Chicago. Her receptive young audience claps, skips, and counts along to *Johnny Had One Friend, Two Little Black Birds, Eight Clay Pigeons*, more. "For the well-rounded children's record collection."—School Library Journal

1—12" LP

60104. Cassette

7665. PLAY YOUR INSTRUMENTS AND MAKE A PRETTY SOUND. Ella Jenkins leads elementary schoolers in 10 of her own rhythm and activity songs. Children experiment with simple percussion instruments and hear traditional jazz instruments played by Franz Jackson and His Original Jass All-Stars. "Excellent presentation... attractive and rhythmic performance."—Audio Cardalog

1—12" LP

7680. RHYTHM AND GAME SONGS FOR THE LITTLE ONES, Vol. 2. Stimulates creative participation from the very young. Ella Jenkins guides children of the Lake Meadows Nursery School through simple, engaging rhythm activities, encouraging youngsters to vary lyrics, tunes, and activities. Songs especially selected for preschoolers through second graders include *Jack and Jill, Teddy Bear, Hop Skip Jump to My Lou, It's the Milkman*, more.

1—12" LP

7653. RHYTHMS OF CHILDHOOD. Ella Jenkins works her musical magic on songs and chants with special rhythmic appeal for children. Selections are in three groups—rhythms of nature, rhythms of dance, and African chants. Includes traditional songs (*Red River Valley, Michael Row Your Boat Ashore*) and original pieces, with guitar, drums, banjo, and harmonica accompaniment. "Many teaching possibilities for rhythms throughout the elementary school."—The Instructor. "Her creations sound as if they spring from the very earth."—American Record Guide

1—12" LP

7656. SEASONS FOR SINGING. Ella Jenkins and a group of children join together for a joyous call-and-response session. Ella calls it a "listen—take part immediately record" with songs for singing all year long. Recorded during a summer music workshop for children ages 7-14. Includes *This Train, On a Holiday, You Look So Sweet*, more.

1—12" LP

7655. SONGS AND RHYTHMS FROM NEAR AND FAR. Ella Jenkins performs original songs in English and introduces folk rhythms from Syria, Canada, Greece, elsewhere.

1—12" LP

7652. THIS IS RHYTHM. Children explore simple rhythms under the spirited guidance of Ella Jenkins. She helps youngsters hear rhythm in everyday sounds, and introduces wood and tone blocks, rhythm sticks, conga drums, maracas, five other instruments. Features 12 delightfully rhythmical songs, including *Chicka Hank, Little Red Caboose*. "A unique and exciting basic rhythms recording by an outstanding performer."—Lyons Elementary News

1—12" LP

7664. YOU'LL SING A SONG AND I'LL SING A SONG. Ella Jenkins leads the Urban Gateways Children's Chorus through 15 finger-snapping, thigh-slapping songs and rhythm exercises—a joy-filled musical experience that encourages active participation. Songs from many cultures include *Shabot Shalom, Cadima, This Train, Dulce Dulce*. "Her choice of vocabulary and materials will delight the young."—Film News

1—12" LP

60105. Cassette