



Smithsonian  
Folkways



ELLA JENKINS'  
THIS IS RHYTHM

The album cover features a vibrant, stylized illustration. At the top left is a large, decorated drum with a flower on its head. To its right, a man in a blue and red outfit dances. Further right, a green, anthropomorphic figure with a face is shown. The central focus is a purple banner with the text 'ELLA JENKINS' THIS IS RHYTHM' in yellow, flanked by musical notes. Below the banner, a woman in a purple top and a man in a blue and red outfit are dancing. At the bottom right, a large, decorated drum is visible. The background is yellow with various musical symbols and patterns.



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Folkways

Smithsonian/Folkways Recordings  
Center for Folklife Programs and Cultural Studies  
955 L'Enfant Plaza, Suite 2600  
Smithsonian Institution  
Washington DC 20560  
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## ELLA JENKINS *THIS IS RHYTHM*

1. Rhythm
2. Rhythm Instruments—Conga Drum
3. Rhythm Instruments—Bongos
4. Rhythm Instruments—Rhythm Sticks
5. Rhythm Instruments—Maracas
6. Rhythm Instruments—Guiro
7. Rhythm Instruments—Cow Bell
8. Rhythm Instruments—Wood Block/Tone Block
9. Rhythm Instruments — Tambourine
10. Rhythm Instruments—Plate Gong
11. Bells
12. Bell Tones
13. Let's Build a Rhythm
14. Hear That Train
15. Chicka Hank
16. This Train
17. Little Red Caboose  
(Arranged by Odetta Gordon)
18. O Where O Where Has My Little Dog Gone?
19. My Dog Has Fleas
20. A Rabbit With a Flea
21. Winter
22. Mexican Hand-Clapping Song
23. In Trinidad
24. These Bones Shall Rise Again

*All songs and chants written, arranged, or adapted by Ella Jenkins, Ell-Bern Music Publishers, except as indicated.*

*Previously issued as FC 7652 in 1981.*

## ABOUT SMITHSONIAN/FOLKWAYS RECORDINGS

Folkways Records was founded by Moses Asch and Marian Distler in 1947 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompany published books, and a variety of other educational projects.

The Smithsonian/Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity.

You can find Smithsonian/Folkways Recordings at your local record store. Smithsonian/Folkways, Folkways, Cook, and Paredon recordings are all available through:

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## CONCERNING THE AUTHOR:

Ella Jenkins was born in Saint Louis, Missouri, but has spent most of her years in Chicago. She is a graduate of San Francisco State College, majoring in Sociology and minoring in Psychology and Recreation. Upon graduating, receiving a B.A. degree, Miss Jenkins returned to Chicago and worked for four years as Teen-age Program Director for the Y.W.C.A.

Since 1940 she has been experimenting with various techniques to stimulate more people, children and adults, to sing and want to sing for pure enjoyment, in groups. Though she does much solo singing, her primary interest is to have people sing along with her in audience-participation songs and chants.

Miss Jenkins is known throughout the country as a "Rhythm Specialist" and a singer of children's songs, and since 1956 has devoted full time to conducting "Rhythm Workshops" for children, teens, and adults (teacher and recreation leadership training) at schools, social agencies, churches, camps and conferences.

With the use of gongs, rattles, drums (bongos, conga), hand-clapping, finger-snapping, foot-stamping, chest-beating, thigh-slapping, and other interesting rhythm instruments, the rhythm workshop participant learns folk songs and chants of different countries and explores simple and complex rhythms.

The Rhythm Workshop is designed to improve one's "sense of rhythm" and to help create an awareness of the many rhythmic patterns in day-to-day living. The workshop is also designed to stimulate and broaden participants' interest in and appreciation of the cultures of peoples of other lands, to help them enjoy some of the rich recreational and educational values gained through producing musical harmony with others.

Within the past two years, Miss Jenkins has developed an interest in working out programs on rhythm for exceptional children (including blind, partially sighted, hearing-impaired, mentally retarded, and emotionally disturbed children). Thus the reason, in part, for *This is Rhythm*.

## CONCERNING THIS IS RHYTHM:

*This is Rhythm* is designed to be a musically therapeutic recording-book, aimed at the lower grades (elementary school) and is so constructed that the teacher, parent, recreation worker and musical therapist will be able to use both book and recording as teaching aids. (The book supplement to this album was originally published by Oak Publications in New York in 1962, and is now available from Sing Out! Publications, Inc.)

The contents of the book will include sections on the broader meaning and examples of rhythm, an introduction to bell tones—using bells from many different areas of the world, leaving room for the children to identify the various bell tones, stimulating them to think and recall the places they've heard bells—in other words, bell tones related to their environment.

In an eight-week workshop with a group of blind children during the summer of 1960, I was made more aware of the great importance of different sounds, different tones, to children who must depend entirely upon listening keenly. I spent two days with these children, working on bells alone. The bells were passed around from one child to another, each one encompassing the bell shape, the sound, the material of which it was made, and I answered questions regarding their usage in various parts of the world. The children were completely absorbed, for a long while, in the varied

tones and held the bells close to their ears (the bells were both metal and wood). Two weeks after our first session with bells, I brought the bells back to find out how much had been retained by the children. A wonderful feeling of satisfaction came over me upon observing the children easily identify the bells from listening attentively to the individual bell tones. My thoughts were: "Another doorway of sound has been opened."

This book includes also a group of rhythmic songs and chants with words, music, and chord symbols. The music is written simply.

The entire book was done by hand, using red and blue drawing pencils. I chose these colors for their quality of warmth and movement, having the greater appeal to children.

I am not an artist, as one might easily observe, however I feel that the manner in which I have handled the art work, the children can closely identify with their own dimensions in drawing and printing. The large print is emphasized to the convenience of the sight-saving classes. I shall never forget the elation I felt upon receiving the following letter from Mrs. Conesele Williams, a lower sight-saving teacher in the Chicago education system:

Dear Mrs. Jenkins:

Words cannot express the joy and delight that filled the hearts and ears of Webster's visually handicapped youngsters yesterday. Your chants and instruments captured both their love and admiration. You have a "way with children" that brings out the inner ability for singing and creating rhythm. I witnessed yesterday something I thought impossible when Billy opened his mouth and sang. Later he asked me if he could help you carry the instruments and that music was fun after all. Please continue to give your services to small children. When you sing, speak for freedom!

I am certain that many entertaining and pleasant moments will be spent as we listen and learn from your most wonderful record. I am sure that my whole teaching approach will improve as a result of your visit.

My reason for choosing such a project as *This is Rhythm* may be explained very simply—I love children and enjoy working with them and want to, in some small or big way, feel that I can be instrumental, in a creative way, in focusing their directions toward becoming

useful and uninhibited adults, using rhythm as my premise. I feel that there is a definite need for children and adults to relate to one another on a musical plane. Rhythm has been my means of achieving that kind of relationship. I found out quite early in my work with children and adults that they both respond most eagerly to rhythm—perhaps because it is such a basic ingredient. Exploring sounds is important to all of us at some stage in life, especially when we are children. We seem to need to express ourselves, shall we say, percussively.

I have discovered through experiment after experiment in camps, recreation centers, schools, parks, and state institutions, that when children improve their "sense of rhythm," explore a variety of sounds, they consequently increase and expand their knowledge of many of the world's fascinations—rhythms and sounds from countries and environments near and far.

Thus, the real aim of *This is Rhythm*, the recording-book, is for children or whoever makes use of it to reap enjoyment in a relaxed manner, attain knowledge informally and to achieve creative expression in great abundance.

## ACKNOWLEDGEMENTS:

My heart-felt gratitude goes out to the following persons for aiding in making *This is Rhythm* a living reality:

Members of the children's choir of the First Unitarian Church of Chicago, Reverend Christopher Moore, Director.

Mrs. Betty Nudelman for her musical notations, piano improvisations, and guitar accompaniment.

Mrs. Shirley Genter for her two lovely compositions: "Winter" and "Trinidad" (accompanies herself on the piano).

Miss Vicki Nye for bell tones of the plate gong she suggested.

Odetta Gordon for her arrangement of "Little Red Caboose."

The "plate gong" and the "tone block" were originally manufactured by Peripole Products.

Stewart Black—recording engineer.

All other songs and chants were arranged or adapted by Ella Jenkins. "My Dog Has Fleas" is her original composition.

This piece of work is lovingly dedicated to my dear friend, Gerry Glover, who introduced me to Langston Hughes's *The First Book of Rhythms*, which inspired my creating *This is Rhythm*.

Ella L. Jenkins

## RHYTHM

Rhythm is found in moving things—like waves in motion in the ocean.

Rhythm is found in things that only seem to move—like pretty patterns on a zebra. The black and white stripes seem to go from one row to another.

Rhythm is found in many, many, things—

This is rhythm—a heart beating

The heart beats  
Then repeats  
The heart beats  
Then repeats

This is rhythm—a top spinning

Better watch out  
For your big toe  
You can never tell where  
The top might go

Rhythm is going—

Foot steps here  
Foot steps there  
Foot steps almost  
Everywhere

Rhythm is—a boat rowing

Up stream and down  
All the way round  
Up stream and down  
All the way round

This is rhythm—a flower growing

Yellow, pink, red or blue  
Each flower says, "I love you"  
Yellow, pink, red or blue  
Each flower says, "I love you"

Rhythm is—the wind blowing

Kites can climb higher  
Then the tallest trees  
When helped along  
By a gentle breeze

Rhythm is—a farmer hoeing

Across the fields  
And back again  
Hoping for a little rain

Rhythm is—a woman sewing

Here and there  
A patch or two  
Makes the blanket  
Seem like new

This is rhythm—reading braille

Braille is a way of printing for the blind. This method of printing started a long time ago—in the year of 1829. It was invented by a man named Louis Braille. Braille is made up of many raised dots. When you move your fingers slowly back and forth across the braille, the little dots seem to rise up from the paper.

Do you have a friend who reads braille?

Schools where braille is taught will gladly share pages of braille with you. Rhythm is reading braille.

This is rhythm—a dog's tail wagging

When your little dog  
Buries his bone  
He's never ever  
Far from home

This is rhythm—coffee bubbling when boiling

You may drink coffee  
When you grow up  
But now only milk  
Should fill your cup

This is rhythm—paint dripping from a paint brush

Why don't you make up a poem about paint? It's very easy—try it!

This is rhythm—a clock ticking

Mr. Sandman, go away  
I have other plans today  
There will be no noon-time nap for me  
I'm wide awake as you can see—ho hum zzz

This is rhythm—

1. Clapping your hands (clap clap)
2. Snapping your fingers (snap snap)
3. Jumping rope
4. Chewing food
5. Talking
6. Breathing
7. Blinking your eyes
8. Twinkling of a star
9. A ball bouncing up and down
10. The earth turning round and round

Now that we have seen how rhythm runs in many directions, let's find out some interesting things about rhythm instruments. A few of these things may be familiar to you, however some of them will be entirely new to you.

Let's meet the instruments—one by one . . .

### RHYTHM INSTRUMENTS — CONGA DRUM

I am the conga drum  
Tap my head—I'm lots of fun  
I am the conga drum  
Tap my head—I'm lots of fun

The conga drum originated in Africa but may be found in countries like Puerto Rico, Haiti, Cuba, Jamaica, and Trinidad, which are in the West Indies, or in Mexico, which is just south of the United States. Or you may find the conga drum right here in the U.S.A. because it is often shipped to many different countries around the world. The

conga dance also comes from Africa but is well known and danced in many other countries. You can tap out the conga rhythm on your drum. Start with your left hand and accent the last beat:

Left right left right left right  
Dad's old fashioned root beer

### RHYTHM INSTRUMENTS — BONGOS

We are the little bongos  
One head high—the other one low  
We are the little bongos  
One head high—the other one low

The bongo drums—or you may want to call them bongos—are small twin drums, with one drum just a little bit larger than the other.

The small drum is high-pitched while the large one is low-pitched. To play the bongos you must place them and hold them tightly between your knees and then tap them with your fingers. The bongos, like the conga drum, are made and chiefly found in the West Indies, but many bongos are found in the United States because they have become such popular instruments here.

People of all ages can tap out simple rhythms and have fun.

### RHYTHM INSTRUMENTS — RHYTHM STICKS

We are the rhythm sticks  
We go click click click click click  
We are the rhythm sticks  
We go click click click click click

The rhythm sticks have long round bodies and one stick is struck against the other one to produce a clear tone. You can make up many different rhythms with these sticks. Rhythm sticks are very popular in rhythm bands and they are made in the United States and come in a variety of pretty colors—red, blue, yellow, white, and green.

### RHYTHM INSTRUMENTS — MARACAS

We are the maracas  
Shake us chickee chickee cha  
We are the maracas  
Shake us chickee chickee cha

The maracas are a pair of gourds that are filled with dry seeds. A gourd is a vegetable growth. In order to make the maraca, the gourd must be dried in the sun. When the gourd is dry a hole is cut through the shell at both ends. Then it is scraped out, leaving only the seeds inside. After this is done the handle is put in the hole. The gourd is usually

shaped like an egg but sometimes its shape is round. Some maracas are painted with glossy paint, some have colorful pictures drawn upon them and some of them have beautiful carvings. To play the maracas, shake them back and forth, keeping the seeds together by having them strike the front and back walls of the shell. Maracas are West Indian instruments.

### RHYTHM INSTRUMENTS — GUIRO (pronounced "gwee-roh")

I am a little guiro  
Scratch me from head to toe  
I am a little guiro  
Scratch me from head to toe

The guiro is very much like the maraca, for it is scraped and dried out. The seeds, however, are not left behind as in the maraca, therefore the shell is entirely hollow. The front side of the guiro is ridged or jagged like a picket fence and is scraped with a piece of wire or a piece of wood shaped like a small pencil, to give a scratching sound. The back side has one or two holes for holding the guiro. You can make guiros out of wood and cow horns instead of using the vegetable growth. The guiro is another rhythm instrument from the West Indies and guiro means gourd in Spanish.

### RHYTHM INSTRUMENTS — COW BELL

I am the little cow bell  
The harder you hit me the louder I yell  
I am the little cow bell  
The harder you hit me the louder I yell

The cowbell is made of copper and is usually played by holding the bell in the palm of one hand and striking it with a small stick or a drum stick with the other hand. Holding the cowbell in the palm of the hand prevents it from having a ringing tone. In order to make the ringing tone, hold the bell by the handle and strike it. The cowbell is used a lot in American (U.S.A.) orchestras as well as in West Indian orchestras.

### RHYTHM INSTRUMENTS — WOOD BLOCK/TONE BLOCK

I am a little wood block  
I sound like a tick tock clock  
I sound like a tick tock clock  
When played with the little tone block

The wood block is a hard block of wood about the length and thickness of a large shoe brush. There is a narrow opening on each side of the wood block.

These openings make a soundbox. The soundbox is called a resonator. The wood block has a deep tone and it is to be struck very hard in the center with a stick. The tone block has a very high pitch. It is also struck with a stick, one with a wooden ball at the tip of it.

#### RHYTHM INSTRUMENTS — TAMBOURINE

I am a tambourine  
I make people dance and sing  
I am a tambourine  
I make people dance and sing

The tambourine is a type of drum. Around the edges of the drum are small pieces of flattened-out metal. When the tambourine is shaken or struck it gives forth a jingling sound. Some tambourines are very small while others are as large as the head of a snare drum used in bands. The tambourine is used in many countries around the world. In Spain and Mexico the tambourine is often used to accompany lively dances. In the United States many Negro churches use the tambourine to keep the rhythm to gospel songs and Negro spirituals. The Salvation Army uses the tambourine to accompany their songs and also to collect donations of money from people who like their music and care about the many good deeds they do for others who need help.

#### RHYTHM INSTRUMENTS — PLATE GONG

I am a little plate gong  
My tune is ding ding dong  
I am a little plate gong  
My tune is ding ding dong

The plate gong is a flat piece of metal. Its shape is square. There are two tiny holes at the top of the plate gong through which a thick string is pulled to make a handle. When held by the handle and struck, it has a bell tone.

#### BELLS

When some people hear the bell tone of the plate gong they are reminded of a ship's bell or a church bell or a fire bell or an alarm bell or a school bell or a door bell or a stove timer bell or a boxing match bell or a wrestling match bell or a clock on a court house or a curfew bell (long ago) or a dinner bell or a Sunday school bell or a bicycle bell or a "Good Humor" bell or a bell at the beach or a bell for the carry out boy in a restaurant or a bell in a dime store for signals or a railroad signal bell or Christmas bells or a walk light bell or bells for when bridges go up or a bell cord at the gas station or a pony cart

bell or a festival bell or bells on a sleigh or a merry-go-round bell.

What kind of bells are you reminded of?

#### BELL TONES

Here are some bell tones from different parts of the world:

First we'll listen to some bells from India. These bells are called Bells of Sarna and they come in many different shapes and sizes.

The next bells are sleigh bells. We might find them almost anywhere in the world, and especially during the winter holidays.

Here is a bell made of clay from Mexico.

Now, a copper bell from Africa. Cattle wear such bells around their necks.

This bell should be familiar—it's the kind of bell we use at dinner time. Do you have a dinner bell in your home?

Let's now listen to bell tones from Asia. This is a wooden bell from Indonesia. It is struck with a wooden hammer. This bell is also from Indonesia and is made of wood. This bell tone comes from China. Our last bell tone is from Korea

#### LET'S BUILD A RHYTHM

First Group: tick tock, tick tock, tick tock, tick tock  
Second Group: like a clock, like a clock, like a clock, like a clock  
Third Group: go to sleep, go to sleep, go to sleep, go to sleep  
Fourth Group (Spoken):  
Are you sleeping, are you sleeping  
Brother John, Brother John  
Morning bells are ringing  
Morning bells are ringing  
Ding ding dong, ding ding dong

First Group: Tick tock, tick tock (first group starts and continues)  
Second Group: Like a clock, like a clock (start on third "tick" and continue)  
Third Group: Go to sleep, go to sleep (start on third "like" and continue)  
Fourth Group: Sings "Are you sleeping," etc.  
(start on third "go" and continue)

Add the tone block for the tick . . .  
Add the wood block for the tock . . .  
Add the plate gong for the morning bells are ringing.

#### HEAR THAT TRAIN

Hear that train whistle blow? Woo woo!  
Hear that train whistle blow?  
Hear that train whistle blow? Woo woo!  
Sho' hope that train don't go too slow

Hear that train a-coming down the track?  
Hear that train a-coming down the track?  
Hear that train a-coming down the track?  
Clickaty clack, clickaty-clack, clickaty clack

#### CHICKA HANK

Go 'side captain, track your train  
Chicka hank chicka hank  
Go 'side captain, track your train  
Chicka hank chicka hank

Number one on time, chicka hank  
Number two behind, chicka hank  
Go 'side, captain, track your train  
Chicka hank chicka hank

When the rhythm is speeded up the song has more of a train sound.

#### THIS TRAIN

This train is bound for glory  
This train is bound for glory  
This train is bound for glory  
Children, get on board

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

This train has no strangers  
This train has no strangers  
This train has no strangers  
Children, get on board

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

This train runs for free  
This train runs for free  
This train runs for free  
Children, get on board

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

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

This train has lots of joys  
This train has lots of toys  
This train's for girls and boys  
Children, get on board

#### LITTLE RED CABOOSE

Little red caboose  
Little red caboose  
Little red caboose behind the train, train  
Smoke stack on its back

Going down the track  
Little red caboose behind the train

Little red caboose, chicka chicka  
Little red caboose, chicka chicka  
Little red caboose, behind the train,  
train  
Smoke stack on its back, chicka chicka  
Going down the track, chicka chicka  
Little red caboose behind the train, train  
Chicka chicka chicka chicka chicka chicka  
ka choo

#### O WHERE O WHERE HAS MY LITTLE DOG GONE?

The merry-go-round  
Has a musical sound  
Up and down and  
Round and round  
Up and down and  
Round and round  
oom pah pah, oom pah pah, oom pah  
pah, oom pah pah, etc.  
Twiddle dee, twiddle dee, twiddle dee,  
twiddle dee

O where O where  
Has my little dog gone?  
O where O where  
Can he be?

With his tail cut short  
And his ears cut long  
O where O where  
Can he be?

#### MY DOG HAS FLEAS

Oh goodness, oh gracious!  
Oh goodness me  
Oh goodness, oh gracious!  
My dog has fleas! My dog has fleas!

I bathed him, I shaved him  
Oh yes siree  
I rubbed him, I scrubbed him  
But my dog has fleas! My dog has fleas!

I tried all kinds of powders  
Those fleas I tried to catch  
But when my dog moves around  
He begins to scratch—and then it's—

Oh goodness, oh gracious!  
Oh goodness me  
Oh goodness, oh gracious!  
My dog has fleas, my dog has fleas,  
my dog has fleas

#### A RABBIT WITH A FLEA

- (1) There was a little rabbit
- (2) With a flea upon its ear (3)
- (1) There was a little rabbit
- (2) With a flea upon its ear (3)
- (1) There was a little rabbit
- (2) With a flea upon its ear (3)
- (4) And he flipped it
- (5) 'Til it flew away

(1) Place your pointing fingers on the sides of your head like rabbit ears.

(2) Scratch the sides of your body—right by the ribs.

(3) Place pointing fingers on the ear lobes (lower part).

(4) Flick your ear lobes.

(5) Spread your arms out and flap them like wings.

Each time you sing the song, speed up the rhythm.

## WINTER

Dark winter day  
Winter wind  
Cold, cold snow  
Hurry! Come in  
To the warm room  
To the fire glow  
Dark winter day  
Winter wind  
Cold, cold snow

## MEXICAN HAND-CLAPPING SONG

Everyone come right along (clap clap)  
Let's learn a Mexican song (clap clap)

Muchacha means a little girl (clap clap)  
Muchacho means a little boy (clap clap)

Muchacha means a little girl (si si)  
Muchacho means a little boy (si si)

La la la la la la (clap clap)  
La la la la la la (clap clap)

Loo loo loo loo loo loo loo (clap clap)  
Loo loo loo loo loo loo loo (clap clap)

Muchacha means a little girl (o-lay)  
Muchacho means a little boy (o-lay)

For variety, use instruments and change the pace of the rhythm.

## IN TRINIDAD

In Trinidad  
A bull ran off  
Just after ten  
A mad, bad bull  
He tossed a rabbit into the grass  
And hit a wagon that was full . . . of  
Bananas  
Tamales  
Avocados  
Tomatoes  
Potatoes  
Lettuce  
Carrots  
Radishes—celery—broccoli—asparagus  
and squash!

He was mad  
He was bad  
That bull—  
In Trinidad  
Tch tch tch tch tch

## THESE BONES SHALL RISE AGAIN

The Lord, he thought he'd make a man  
These bones shall rise again  
He took a little water and a little sand  
These bones shall rise again  
I know it, brother, I know it, brother, I  
know it, brother

He thought he'd make a woman too  
These bones shall rise again  
He did not know just what to do  
These bones shall rise again  
I know it, brother, I know it, brother, I  
know it, brother  
These bones shall rise again

He took a rib from Adam's side  
These bones shall rise again  
He said this bone shall be your bride  
These bones shall rise again  
I know it, brother, I know it, brother, I  
know it, brother  
These bones shall rise again

Now that Adam has a wife  
These bones shall rise again  
He'll be happy all of his life  
These bones shall rise again  
I know it, brother, I know it, brother, I  
know it, brother  
These bones shall rise again

This is where my story ends  
No-o-o  
But we'll always be good friends  
Ah-ah-ah  
I know it, brother, I know it, brother, I  
know it, brother  
We'll sing our songs again  
We'll sing our songs again  
We'll sing our songs again

## LANGSTON HUGHES, A NEGRO POET, SPEAKS OF RHYTHM:

"Rhythm is something we share in common, you and I, with all the plants and animals and people in the world, and with the stars and moon and sun, and all the whole vast wonderful universe beyond this wonderful earth which is our home."  
This is the end and this is the beginning and  
*This is Rhythm.*

## ABOUT THE SONGS AND THE PERFORMER

Ella Jenkins has charmed children, their parents, and teachers for many years with her songs, stories, and rhythms for young children. Her songs are shaped to stimulate children's musical, motor, and intellectual skills, and they are from many lands in many languages. In today's complex world, it is essential that children learn very young to enjoy other peoples' cultures, and other peoples' sounds. Ella's songs and rhythms make different peoples' traditions accessible and fun.

Ella has recorded many albums for Folkways Records, including those listed below. Others will be issued in the future. All of them are available on cassette, many on LP and/or CD as well. Two new videotapes of Ella Jenkins are now available: "Ella Jenkins Live at the Smithsonian" (SF48001) and "Ella Jenkins For the Family" (SF48002), as well as the new "Ella Jenkins *This is Rhythm*" songbook (Sing Out! Publications, Inc., 1993). You can ask for these recordings at your local record shop, order them by telephone by calling (301) 443-2314, or write to Smithsonian/Folkways Recordings, 416 Hungerford Drive, Suite 320, Rockville, MD 20850. Please be ready to give both the number and title when ordering.

- SF45002 This A Way, That A Way (PK, P)
- SF45003 African-American Folk and Work Song Rhythms (P)
- SF45004 Rhythms and Chants (PK, P)
- SF45005 My Street Begins at My House (PK, P)
- SF45006 We Are America's Children (UP)
- SF45007 Adventures in Rhythm (P, UP)
- SF45008 Rhythms of Childhood (PK, P)
- SF45009 Travellin' With Ella Jenkins — A Bi-Lingual Journey (K, P)
- SF45010 You'll Sing A Song and I'll Sing A Song (PK, P)
- SF45014 Come Dance By the Ocean (PK, K, P)
- SF45015 Early, Early Childhood Songs (PK)
- SF45016 And One and Two (PK)
- SF45017 Jambo (PK, P)
- SF45018 Play Your Instruments and Make A Pretty Sound (PK, P)
- SF45019 Nursery Rhymes, Rhyming and Remembering (PK)
- SF45026 Little Johnny Brown (PK, P)
- SF45027 Rhythm and Game Songs (PK)
- SF45028 This is Rhythm (PK, P)
- SF45029 Counting Games and Rhythms for the Little Ones (PK)
- SF45030 Call and Response (K, P)
- SF45031 Seasons for Singing (P, UP)
- SF45032 Growing Up With Ella Jenkins: Rhythms, Songs and Rhymes (PK)
- SF45033 Songs and Rhymes From Near and Far
- SF45034 A Long Time
- SF48001 Ella Jenkins Live at the Smithsonian (videotape) (PK, K)
- SF48002 Ella Jenkins For the Family (videotape) (PK, K, P)

(PK = pre-kindergarten; K = kindergarten; P = primary; UP = upper primary)

Smithsonian/Folkways Recordings offers many different kinds of music and stories for children and many kinds of music and spoken word for adults. For a complete catalog write to Smithsonian/Folkways Recordings, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560 or telephone 202/287-3262.

Anthony Seeger  
Director, Smithsonian/Folkways Recordings

# ELLA JENKINS *THIS IS RHYTHM*



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1. Rhythm
2. Rhythm Instruments—Conga Drum
3. Rhythm Instruments—Bongos
4. Rhythm Instruments—Rhythm Sticks
5. Rhythm Instruments—Maracas
6. Rhythm Instruments—Guiro
7. Rhythm Instruments—Cow Bell
8. Rhythm Instruments—Wood Block/Tone Block
9. Rhythm Instruments—Tambourine
10. Rhythm Instruments—Plate Gong
11. Bells
12. Bell Tones
13. Let's Build a Rhythm
14. Hear That Train
15. Chicka Hank
16. This Train
17. Little Red Caboose (Arranged by Odetta Gordon)
18. O Where O Where Has My Little Dog Gone?
19. My Dog Has Fleas
20. A Rabbit With a Flea
21. Winter
22. Mexican Hand-Clapping Song
23. In Trinidad
24. These Bones Shall Rise Again

*All songs and chants written, arranged, or adapted by Ella Jenkins, Ell-Bern Music Publishers, except as indicated.*

*Previously issued as FC 7652 in 1981.*

The world-famous children's performer uses various instruments to teach kindergarten and elementary school-age children about rhythm, and to create an awareness and appreciation of the cultures of peoples of many lands. Published in conjunction with the book *This is Rhythm (Sing Out! Publications, 1993)*, available from Smithsonian/Folkways or the publisher.



Smithsonian  
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