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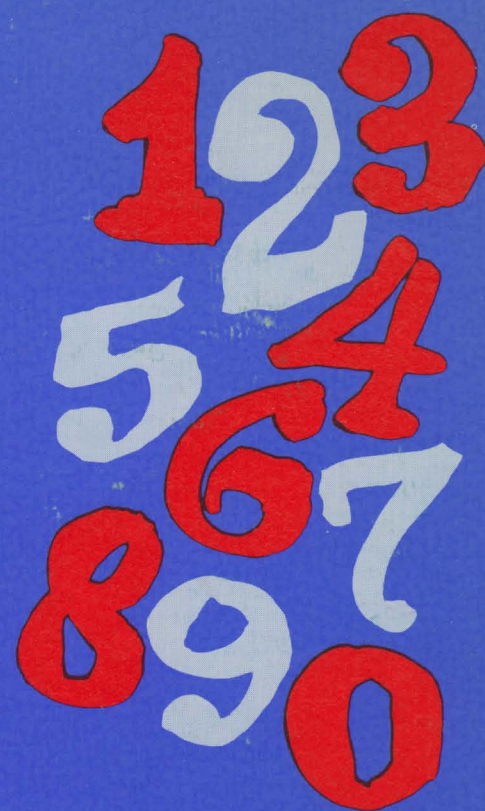
Counting
Games
and
Rhythms
for
the
Little Ones
by Ella Jenkins

With children from
Lake Meadows
Nursery School

Irwin Rosenhouse

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MUSIC LP



COUNTING GAMES AND RHYTHMS FOR THE LITTLE ONES by ELLA JENKINS

Hello
One, Two, Buckle My Shoe
One, Two, Had One Friend
Johnny Had Black Birds
Two Little Black Birds, Four, Five
Two, Three, Four, Five
One, Two, Three, Four, Five
One, Two, Three, Four, Five
One, Two, Three, Four, Five
One Potato, Two Potatoes
Eight Clay Pigeons
John Brown Had a Little Indian
It's The Milkman

cover design by Irwin Rosenhouse
Descriptive notes are inside pocket

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COUNTING GAMES and RHYTHMS for the LITTLE ONES

with Ella Jenkins

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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."



Lake Meadows Nursery School Picnic May, 1964 Guest Entertainer - Ella Jenkins

ELLA JENKINS

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!



Ella helps children and adults enjoy music together in an informal way.



Ella shares some Latin Rhythms with nursery school children in York Center community, a residential development twenty two miles from Chicago.

SIDE A

Band #1

HELLO

Children liked to be greeted cheerfully upon arriving to class and waved a happy farewell, so Hello is a kind of hello and goodbye song...

Hello-o, hello-o
Hello-o, how are you?
I'm fine-ine, I'm fine-ine
I hope that you are too

Please feel free to raise the key to any of the songs if you find it more comfortable to do so. You also might like to sing Hello in this fashion:

Hello-o, hello-o
Hello and how are you?
I'm fine-ine, I'm fine-ine
And I hope that you are too

Here's a suggestion that might prove to be fun - while singing and playing the song, why not have the children go from partner to partner, learning to shake hands.

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Words and music by Ella Jenkins

Band #2
ONE TWO, BUCKLE MY SHOE

No introduction need be made to this old rhyme recited by Callie.

One two
Buckle my shoe
Three four
Knock on the door
Five six

Pick up sticks
Seven eight
Lay them straight
Nine ten
A big fat hen

You might like to go beyond ten with:

Eleven twelve
Dig and delve
Thirteen fourteen
The maids are courtin'
Fifteen sixteen
The maids are in the kitchen
Seventeen eighteen
The maids are waiting
Nineteen twenty
The platter's empty

Band #3
JOHNNY HAD ONE FRIEND

This song was taught to me by Larry Gordon - one of my seven-year old students. The original was Johnny had one hand, one hand, one hand, Johnny had one hand, Johnny had two. Johnny had two hands, two hands, two hands, Johnny had two hands, Johnny had one. Johnny had one foot, etc.

Johnny had one friend
One friend, one friend
Johnny had one friend
Johnny had two

Johnny had two friends
Two friends, two friends
Johnny had two friends
Johnny had three

Johnny had three friends
Three friends, three friends
Johnny had three friends
Johnny had four (you can keep building for number practice).

Band #4
TWO LITTLE BLACK BIRDS

Two little black birds (shake both "pointing" fingers
Sitting on a hill in rhythm)
One's named Jack (accent right pointing finger)
And the other's named Jill (accent left pointing finger)

Fly away Jack (place right hand in back of shoulders)
Fly away Jill (place left hand in back of shoulders)
Come back Jack (right hand placed in front; pointing
finger is extended)
Come back Jill (left hand placed in front; pointing
finger is extended)

Two little black birds (return to first position)
Sitting on the hill
One's named Jack
And the other's named Jill

You might like to try this version also:

Two little black birds
Sitting on a wall
One's named Peter
And the other's named Paul, etc.

Band #5
ONE, TWO, THREE, FOUR, FIVE

I first heard this little counting rhyme at a workshop in Montreal. The tune did not stay with me so I made up one:

One two three four five
I caught a fish alive
Why did I let him go?
Because he bit my finger so

Most recently - July 11 of this year - at a workshop in Terre Haute, Indiana (Indiana State College), I came across this little rhyme again - some what extended:

One two three four five (use right hand - put up
I caught a fish alive one finger at a time)
Six seven eight nine ten (use left hand in same manner)
I let him go again

Why did I let him go?
Because he bit my finger so
Which finger did he bite?
The little one on the right (wiggle your little finger)

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Music by Ella Jenkins

Band #6
ONE POTATO, TWO POTATO

Here's a little chant to practice rhythm with - the game is easy to play - simply call it, "fist stacking." It's fun to play with partners or with several children. Everybody does the chanting. Children enjoy playing it over and over again. And speed up the rhythm sometimes.

One potato, two potato
Three potato four
Five potato, six potato
Seven potato more



Ella and Pre-teen rhythm-makers make guest appearance on Chicago's popular LEE PHILLIPS Television Show



Ella sharing some musical ideas with Y-teens at a YWCA Summer Conference at Bradley University - Peoria, Ill.

SIDE B

Band #1

EIGHT CLAY PIGEONS

You need not confine yourself to eight pigeons - you could easily use less or more. Let the children run, skip, hop, etc. on the fly-away providing there is ample space. And as each child flies away you might suggest an area of the city, state, country or the world to fly to.

Eight clay pigeons
 Eight clay pigeons
 Eight clay pigeons a - sitting on a wall
 Oh look, one of them has flown away....etc.

Band #2

JOHN BROWN HAD A LITTLE INDIAN

More practicing with numbers - counting on fingers. You will observe that the children get awfully loud during portions of the song - they are simply getting tired - they spent two hours in the studio.

John Brown had a little Indian
 John Brown had a little Indian
 John Brown had a little Indian
 One little Indian boy

One little two little three little Indians
 Four little five little six little Indians
 Seven little eight little nine little Indians
 Ten little Indian boys

It's a challenge for the children to count backwards - younger children will have difficulty but first and second-graders can do pretty well.

Ten little nine little eight little Indians
 Seven little six little five little Indians
 Four little three little two little Indians
 One little Indian boy

Band #3

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:

Slap our thighs
 Beat our chest
 Stomp our feet

Rhythm instrument:

1 castanet, 2 castanets, 3 castanets, 4 castanets and clap hands; triangle and clap hands; rhythm sticks and triangle; tamborine with voices; tom tom and voices; all in unison.