

Children Singing Online: An Examination of Internet-Based Resources of
Children Singing Throughout the World¹

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All across the globe, children express their experience of the world by gathering in groups to sing together. Some of these activities are structured, such as the choirs, bands, and other community groups that are common throughout much of the West. But whether West or East, North or South, children throughout the world join together with their peers to make music in schoolyards, be they three-story air-conditioned structures or one-room huts, in their neighborhoods, urban or rural, or in the streets, paved or dirt. Increasing attention has been paid to children's musicking experiences in these natural contexts. A steady stream of scholarship has subscribed to the notion that children's music is one worth studying on its own, to determine its characteristics and the meaning for the children engaged in it. This interest dates at least as far back as the 19th century (Gomme, 1894; Newell, 1883/1963), continuing through the 20th century into the present day (e.g. Yoffie, 1948, Blacking, 1967; Opie & Opie, 1985; Merrill-Mirsky, 1986; Riddell, 1990; Kartomi, 1991; Harwood, 1993, 1998; Campbell, 1998/2010; Mans, 2002; Corso, 2003; Gaunt, 2006; Brumfield, 2006, 2009; Marsh, 2008; Emberly 2009). The studies undertaken by these scholars have resulted in dissertations, books and book chapters, and articles in which the various characteristics of music have been discussed.

While the written treatises concerning children's musical cultures have been based on recordings or observations, rarely have those recordings been made

available to readers. A few exceptions exist. Corso (2003), for example, explored African-American children's singing games in Tucson, Arizona as part of her doctoral dissertation, and included compact discs of sample recordings in her final product. Also, Brumfield (2006, 2009) published two books intended for music teachers, in which she mined the archives of the British Broadcasting Corporation, finding field recordings made by Peter Kennedy and Father Damian Webb. She taught the songs to modern-day children, then published both the historical and contemporary recordings, along with musical transcriptions and suggestions for ways in which the songs could be used by teachers in music classes. By and large, though, discourse concerning children's musical cultures has transpired through the silent pages of books and articles, or at conferences in which children are rarely present.

The growth of the Internet has allowed music listeners to hear and download favorite songs through their computers, as sites such as iTunes have become ubiquitous among popular music lovers. For those interested in children's music, a smaller population, such technology allows for the possibility that recordings can be placed cheaply on the Internet, rendering heretofore hard-to-find recordings easier to access from the comfort of one's own home. Marsh (2008), in her cross-cultural study of children's playground games, included links to videos of the singing games she found through the Oxford University website, available for no cost to anyone who purchased the book. This allows the reader to opportunity to hear the sounds of children that were discussed in the book, providing a deeper, sonic connection to the words that described the music emanating from children.

Researchers of children's musical cultures have looked at the musical content of children's natural musicking behaviors (e.g. Campbell, 1991, 2010; Marsh, 2008; Marsh & Young, 2004; Merrill-Mirsky, 1986). A variety of musical characteristics have been classified, including range, tessitura, meter, form, rhythmic patterns, textual patterns, tonality, and tone sets. Extra-musical characteristics have been explored as well, with attention paid to processes of transmission, the social hierarchies that are lived out through singing games, and the ways that these songs are used in children's cultures.

This purpose of this project was to identify websites that hold examples of children singing in their natural contexts, without the mediation of adults, while also providing for a classification system to note musical and non-musical characteristics of the recordings. The focusing questions were:

1. What websites contain musical examples of children singing outside the purview of adults?
2. What is the content of these websites regarding children's natural singing practices?
3. What are the common musical characteristics of sample recordings from each of the sites?

Method

I explored the Internet for examples of children's music making, with a focus on the singing cultures of children. Common search engines such as Google, Bing, and Yahoo were employed using a variety of phrases, such as "children's music recordings," "children's field recordings," and "Ghana children's singing." In

addition, e-mails were sent to 15 colleagues from around the world in the fields of music education, ethnomusicology, and folk music studies. The response to e-mails was inconsistent: more than half of the e-mails elicited no response, while other respondents replied with many suggestions both to specific websites that might be of interest, and also to other people who might be of assistance. Through this web of networking and online searching, over fifty websites were identified as possibilities. Once websites were identified, I explored each site for evidence of recorded examples of children singing. The study focused on children's musical cultures that were not mediated by adults, so recordings of adults singing children's songs or children singing songs with a parent, teacher, or other adult were not accepted. If more than five examples fulfilling the criteria were found on a given site, then the website was included for analysis. Once websites were selected, I determined the mission statement, identified the various search mechanisms, and listened to recordings. Sample recordings from each site were chosen for further analysis, and were transcribed using traditional Western notation.

Results

Over fifty websites were examined, and five met the criteria: Smithsonian Folkways, the American Folk Song Collection at Holy Names University, the Florida Folklife Project of the Works Progress Administration (housed in the Library of Congress in the United States), The Association for Cultural Equity, and The Archival Sound Recordings of the British Library. Many other websites featuring issues of folk culture were identified, but examples of children's musicking were either minimal or non-existent. There were many examples of children's songs sung by

adults, for example, but the focus of the current project aimed at the voices of children, so websites featuring these recordings were not included.

The initial intent of the project was to find eight sites based in countries around the world, in an attempt to represent a diverse group of children's singing experiences. Ultimately, websites based outside the United States and the United Kingdom with easy access to children's musicking experiences were not identified. However, of the five websites that were found, three hold extensive recordings of children's music based outside the United States and United Kingdom. In an attempt to include as much geographic and cultural diversity, these recordings were highlighted, mitigating the concern over the lack of diversity of the websites' origin.

In the following section, each website is described, first in broad overview, then with specific sections explaining the overall musical content available on the site followed by particular attention to the musical content of children. In addition, the search tools within each site are explained. Following the description of each website, the transcribed songs from the site are posted, along with relevant information available on the website. Links for all songs are included. After all five sites are described, a classification system is provided, followed by an explanation highlighting some of the findings.

The recordings chosen for transcription and analysis were selected with an eye to represent a diversity of cultures available. Some countries and cultures have greater representation than others. The Florida Folklife project, for example, highlights music from one region of the United States recorded from 1937-1942, so the geographical diversity is minimal. However, the recordings from that website

reflect a variety of cultures, with recordings of African-American, Greek-American, Cuban-American, and Seminole Indian cultures.

The transcriptions use traditional Western staff notation. While efforts were made to replicate the sound as accurately as possible, the transcription process is approximate at best. Particularly with non-Western examples, rhythms and melodies do not always perfectly conform to the limitations of notation. Readers are strongly encouraged to listen to the recordings, both to identify the ways in which the notation fails to accurately describe the music, but perhaps more importantly to get a greater “feel” for the music, noting the other sounds that the recording captures – the side conversations, the arguing between performers, and the joy that is often present in the children’s voices. Marsh (2008), in her cross-cultural analysis of singing games, chose not to include time signatures in transcriptions of children’s music, due to flexibility of meter and sections that appeared ametrical. Meters were assigned to all examples here, to render the examples most accessible to readers educated in the Western musical tradition. At times, a recording as experienced through the website used a tonal center that fell between absolute pitches, in which case I “rounded” to the closest note. In other performances, the key in which the children started the song changed as the song went on, generally moving higher. In these cases, the notation represents the key of the initial phrases. When possible, the recordings were shared with culture-bearers, to help provide accurate textual information and translation. When that was not available, I relied on the information included on the website or album liner notes, which occasionally appeared to have been inaccurate. Lyrics were not always

provided, in which case I documented the text to the best of my ear. This has been duly noted on the analysis sheets. At other times, the text was left blank, due to the decoding difficulty.

The American Folk Song Collection at Holy Names University

The American Folk Song collection (<http://kodaly.hnu.edu/home.cfm>) is an online resource created by the Kodály Center at Holy Names University in Oakland, California. Holy Names hosts the Kodály Center, which was created in 1969 to offer training and resources for those interested in children's musical development. One of Kodály's philosophical principles concerning music education included a focus on folk music of the mother tongue (Choksy, 1999). As such, the Kodály Center at Holy Names has maintained an extensive collection of field recordings of music from the United States. In 2000, two faculty members, Anne Laskey and Gail Needleman, began work on what would become the site, culling the Library of Congress Archive of Folk Culture for historical field recordings. The site went live in 2004, and the American Folk Song Collection currently holds 340 transcriptions of songs performed by culture-bearers. The site has secured permission to stream the sound examples of 66 of the songs transcribed on the site. In addition to the transcription and sound examples, the webpage for each song includes song lyrics, explanations of any associated games, and whether the informant(s) were children or adults. The transcription of each song is accompanied by an extensive analysis sheet, which includes the song's tone set (i.e. the solfege notes found in the song), rhythmic content, song type, range, game type, original starting pitch, and formal structure, among other characteristics.

Musical Examples, Overall

Many of the musical examples available on the site represent recordings from the Library of Congress, made by folklorists such as John Lomax, Alan Lomax,

Herbert Halpert, Mary Elizabeth Barnicle, and Zora Neale Hurston. The majority of the recordings represent songs collected in the southern portion of the United States, such as Alabama, Mississippi, South Carolina, and parts of the Appalachian mountain region, with the occasional inclusion of recordings from other states, including New York City, Vermont (in the Northeast United States) and Wisconsin (in the Upper Midwest United States). The musical cultures represent primarily African-Americans and Anglo-Americans from rural areas. The majority of recordings were made in the 1930s.

Musical Examples, Children

Of the 66 transcriptions that include sound recordings, 21 are recordings of children singing. Of the child recordings, eight come from one session with eight girls at Kirby Industrial School in Atmore, Alabama, collected in 1934 by John Lomax. These songs include *Miss Sue*, *Sally Go 'Round the Sunshine*, and *Kitty, Kitty Casket*. Alan Lomax and Zora Neale Hurston collected two songs in Eatonville, Florida, a town that is notable in part because of the Hurston's 1935 book *Mules and Men*, in which she documented the folk culture of the African-American community in her hometown of Eatonville. Other songs were recorded in Texas, Mississippi, and Georgia. Only one child's recording comes from an area outside of the southern United States, *Walking Up the Green Grass*, which was recorded in New York City by Herbert Halpert, in 1939. The names of the child informants on these recordings are for the most part lost.

Navigational Opportunities

A variety of searching possibilities abound. One can choose to view all titles in the collection, listed alphabetically, clicking on the songs for more information. It is also possible to search by title, using a keyword function in which you can designate whether the song should begin with the keyword or only include it in the title. Searches can be performed by specific state, or by broader region, most of which are in the United States (e.g. Southwest, Plains, New England), with a few outliers from the British Isles, Caribbean, and Mexico. Other broad search categories include cultural origin (e.g. African-American, Cajun/Creole, or Irish-American), song type (e.g. play-party, canon, or work song), and subject (e.g. animals, historical, or seasons). One can search by specific musical characteristic, as well, using the fields of form type, scale, melodic range, tonal center, formal analysis, tone set, or meter. While the site is accessible for all comers, specific aspects are set up for music teachers. It is possible, for example, to see a list of songs that the website creators believe are most appropriate for a specific grade, from pre-kindergarten up through high school. Teachers can also search for songs that highlight a specific melodic element (such as the so-mi interval) or rhythmic element (such as four sixteenth notes tied together). In addition, any combination of these search categories can be combined. For example, it is possible to search for African-American songs that use a call-response structure, and find 27 examples.

All songs on the website have been transcribed and are available to be viewed on the website, so no additional analyses are included as part of this study.

Archival Sound Recordings of the British Library

The British Library, the national library of the United Kingdom, hosts a sound archive (<http://sounds.bl.uk/>) that holds over 3.5 million audio recordings from all over the world. From 2004 through 2009, the library instituted an Archival Sound Recording project, which digitized over 46,000 recordings and began work on access through the Internet. Currently, just over half of the digitized recordings are available to the general public, with the remainder accessible to those that are in a licensed institution of higher education in the United Kingdom. The categories include recordings of accents and dialects from areas throughout England and parts of Wales; arts, literature and performance recordings (including early spoken word recordings and public debates); Western classical music; environment and nature (including examples of animal sounds and soundscapes of particular places); jazz and popular music; oral history (including interviews with Jewish survivors of the Holocaust and the Opie collection of children's games and songs); sound recording history (including an oral history of recorded sound); and world and traditional music. Efforts have been made to obtain permissions of the informants and collectors before posting the sound files on the Internet.

Musical Examples, Overall

The archival sound recordings hold musical recordings in a variety of genres from a wide range of cultures. One can hear historical recordings of music from the Western classical tradition, including commercially released albums, recordings of radio broadcasts, and unpublished recordings donated by private collectors. The site holds recordings of over 200 interviews concerning the oral history of jazz in

Britain, and “Touch Radio,” which includes public service and commercial recordings from the radio. The Oral History section includes field recordings of Peter and Iona Opie’s documentation of the musical worlds of children in the United Kingdom. The World and Traditional Music section contains music from a variety of musical traditions, including three collections from Uganda (those of Kenneth Gourlay, Klaus Wachsmann, and Peter Cooke), along with collections from South Africa, Senegal, West Africa, and Africa more generally. In addition, recording collections can be found from South Asia (Nepal, North India, India, and Pakistan), Australasia (Fiji, the Solomon Islands, and Kiribati), and the Americas (Columbia), as well as traditional music from England.

Musical Examples, Children

When the search word “children” is placed in the search engine, with the box “only recordings everyone can play” checked, 490 results come up. Approximately 75% of the tracks consist of adult informants, either performing children’s songs or discussing various aspects of children’s music, such as game directions, how and when they were learned, who played them, or how songs were used in their culture as children. Roughly 15% of the recordings feature children singing the songs or games, with occasional tracks of commentary by the children, and the final 10% portray adults and children singing together. The recordings of children singing mostly come from four collections: The Peter Cooke Uganda recordings, the Klaus Wachsmann Uganda recordings, the Kenneth Gourlay Uganda collection (which includes a few tracks from Nigeria), and the Traditional Music in England collection (most of which were collected by Roy Palmer). Other recordings concerning

children's music (but have adult informants) include the Raymond Firth Tikopia Collection, made in the Solomon Islands between 1952 and 1973.

The section in the Oral History section of the Opie Collection of Children's Games and Songs contains one hundred and forty recordings made between 1969 and 1983 by folklorist Iona Opie and her husband Peter. Included are recordings of children in playgrounds and parks, children's reports of game directions, and interviews with adults recalling memories of the musical play of their childhoods. Since the Opies' collections have been much chronicled, particularly in their book *The Singing Game* (1985), those recordings have not been examined here.

Navigational Possibilities

The website can be searched using a keyword search in a search box, with an option to limit findings to the recordings that everyone can hear, or to include recordings available only to those that are in a licensed institution of higher education in the United Kingdom. One can also put other search terms as well, potentially resulting in a range of results. For example, the term "Elvis" turns up eight results, seven interviews with people that reference Elvis Presley, and one children's game song transcribed below, *Elvis Presley, Baby*. It is possible to browse by language or country, if one is searching for music of a particular musical culture. One can peruse a collection, as well, listening to all 20 hours recorded in the Gambia and Senegal in 1982 in the Giles Swayne Senegal Collection. Students, faculty, and staff of licensed education organizations in the United Kingdom are able to create an account, and designate specific recordings as favorites. In addition, they can tag

recordings to describe the content or topic of a recording, and read the tags of other members.

Anyaka Miya Akwany Ba



Performer(s) (with age): Mixed chorus of children from the Church Missionary Society School. Names and ages not provided.

Date: November 11, 1954

Location: Kitgum, Uganda

Collector: Klaus Wachsmann

Language: Acholi

Translation: Call: A girl let me choose

Response: Not provided

Game information: Not provided

Recording notes: The call and response are each sung five times on the recording.

Other information: The text for the "call" phrase is given on the website, as the title of the song. The "response" is a textual approximation. The song is categorized as a children's game, but game directions are not provided on the website.

Other recordings:

Sound source: <http://sounds.bl.uk/View.aspx?item=025M-C0004X0054XX-2300V0.xml>

Apoli

Call: Response: Call: Response: Call:

Po - li, a - po___ li, Ma - po - lo, Po - li Go - na gi - me - ma po - lo, Po -

5 Resp: Call: Resp: Call:

li a - po___ li, ma - po - lo, Po - li go - na gi - me ma po - lo Po -

9 Resp: Call: Resp:

li a - po___ li, ma - po - lo Po - li Go - na gi - me ma - po - lo

13

Ma ma ma - po - lo, Ah, go - na gi - me ma - po - lo

17 Call:

Ma ma ma - po - lo, Ah, go - na gi - me ma - po - lo, Po -

21 Resp: Call: Resp: Call:

li, a - po___ li, ma - po - lo, po - li go - na gi - me ma - po - lo, Po -

25 Resp: Call: Resp: Call:

li a - po___ li, ma - po - lo, Po - li go - na gi - me ma po - lo Po -

29 Resp: Call: Resp:

li a - po___ li, ma - po - lo Po - li Go - na gi - me ma - po - lo

33

Ma ma ma - po - lo, Ah, go - na gi - me ma - po - lo

2

37 Ma ma ma - po - lo, Ah, go - na gi - me ma - po - lo, Po -

41 li, a - po - li, ma - po - lo, po - li go - na gi - me ma - po - lo, Po -

45 li, a - po - li, ma - po - lo, po - li go - na gi - me ma - po - lo

Performer(s) (with age): Acholi children from of Gulu Girls School, Church
Missionary Society (ages not given)

Date: Nov. 5, 1954

Location: Gul, Uganda

Collector: Klaus Wachsmann

Language: Acholi

Translation: Apoli means "the reed buck." The text in the transcription above is approximate.

Game information: Not provided, although it is called a children's game

Recording notes: Clapping occurs on the beat.

It may be easier to consider the song as having two sections, each repeating a different number of times. The A section runs from mm. 1-4, while the B section runs from mm. 13- 16. On the whole recording, the sections occur in the following fashion:

A: 4 times

B: 2 times

A: 4 times

B: 2 times

A: 2 times

B: 2 times

Other information: There are two sections, the A section

Other recordings: N/A

Sound source: <http://sounds.bl.uk/View.aspx?item=025M-C0004X0051XX-1700V0.xml>

Benue

The musical score for 'Benue' is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of seven staves, each containing four measures. The pattern of 'Call' and 'Response' is as follows:

- Staff 1: Call (measures 1-2), Response (measures 3-4)
- Staff 2: Response (measures 1-2), Call (measures 3-4)
- Staff 3: Response (measures 1-2), Call (measures 3-4)
- Staff 4: Response (measures 1-2), Call (measures 3-4)
- Staff 5: Response (measures 1-2), Call (measures 3-4)
- Staff 6: Response (measures 1-2), Call (measures 3-4)
- Staff 7: Response (measures 1-2), followed by a final measure (measure 4) and a double bar line.

Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective staves.

The text is not provided on the website, and is difficult to understand.

Performer(s) (with age): Not provided (the website notes "children singing")

Date: Not provided

Location: Nigeria, Tyap region

Collector: Kenneth Gourlay

Language: Tyap

Translation: Not provided

Game information: Not provided

Recording notes: The song continues past the transcription, with the call returning to the opening melodic patterns. The same basic patterns are repeated throughout, but in different order. Throughout the recording, drum accompaniment can be heard in the background, for the most part playing straight sixteenth notes. There are some lower notes detected in some of the responses, suggesting that there may be older children or adult men singing along with the children.

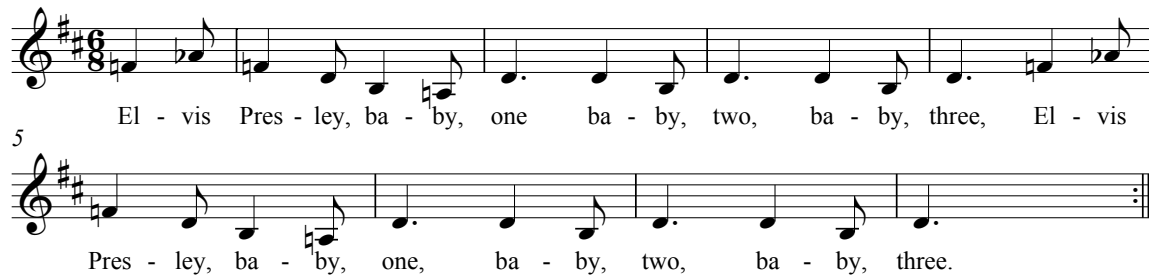
Other information: Following the recording is discussion between Gourlay and the performers. The website provides the following text: [Gourlay asks]: How would they stop it you didn't stop them? – they would just go on singing it. [G]: But they must stop sometimes? – yes! There's no special way of stopping. There's no stopping point in Nigeria, in Africa even in the world! [G]: Even if the Benue plateau service is now the Benue bus service?! This must be a fairly recent song? Or perhaps it is an old song with new words? Do you know anything about it?

The website further notes: "For detailed notes and cross references see: 'A descriptive catalogue of recorded sound' compiled by Ken A. Gourlay for the musicology section of the Centre for Nigerian Cultural Studies, Ahmadu Bello University, Zaria. See also: Ames, David W. and Gourlay, Ken A. (1978): 'Kimkim: A Woman's Musical Pot' from *African Arts* 11 (2) p. 60 for reference to the Benue-Plateau Bus Service."

Other recordings:

Sound source: <http://sounds.bl.uk/View.aspx?item=025M-C0105X0036XX-0100V0.xml>

Elvis Presley



Text: After the transcription above, the tune is repeated, with unintelligible words substituted for the text “Elvis Presley.” On the third and final pass through the song, the children sing, “Shirley Bassey, baby, one, baby, two, baby, three.”

Performer(s) (with age): Unidentified children (ages not given)

Date: 1966

Location: Shenley Court Comprehensive School, Weoley Castle, Birmingham, West Midlands, England, UK

Collector: Roy Palmer

Language: English

Translation: N/A

Game information: Not provided. The text is similar to a hand-clapping game found in the United States, commonly called “Head and Shoulder, Baby.”

Recording notes: There is a pause after the word “three” on the first phrase. This does not occur on subsequent passes through the song, so it has not been noted here.

Other information: The website notes that the recording is part of a collection of children’s songs and rhymes, some very short, often interrupted by comments and laughter.

Other recordings: “Head and Shoulder, Baby” can be found on the Folkways albums *1, 2, 3, and a Zing Zing Zing (FW 7003)*, released in 1953, and *Songs for Children from New York City (FW 7858)*, released in 1978.

Sound source: <http://sounds.bl.uk/View.aspx?item=025M-C1023X0060XX-6800V0.xml>

Kwa - Kwakwa, Kakwali Kambuyiri Salaka



Performer(s) (with age): Not provided.

Date: Nov. 25, 1954

Location: Butiaba, Uganda

Collector: Klaus Wachsmann

Language: Nyoro language

Translation: The translation is not specifically labeled, but the following English words follow the title on the website: "When a child tried to pick up the Salaka fruit, it fell on its chest and it felt the pain." The English words are many, in comparison to the Nyoro children's language, but it nonetheless may be the translation of the song.

Game information: Not provided.

Recording notes: The song is repeated 15 times. On the 12th time through, one of the singers ululates during the beginning of the phrase. One can hear slight talking in the background, but the recording quality is very good.

Other information: The recording comes from the Klaus Wachsmann Uganda Collection, housed at the British Library's Archival Sound Recordings.

Other recordings:

Sound source: <http://sounds.bl.uk/View.aspx?item=025M-C0004X0058XX-1000V0.xml>

The Association for Cultural Equity

Alan Lomax founded The Association for Cultural Equity (<http://culturalequity.org/>) in 1983, with a mission to facilitate cultural equity through exploring and preserving “the world’s expressive traditions with humanistic commitment and scientific engagement².” Lomax traveled the world throughout the mid-twentieth century, making many recordings of adults and children engaged in the wide variety of musical activities. The Association for Cultural Equity is now working to create publications and exhibitions, and develop materials for teachers to use in their classrooms. Many of these recordings are now available for free streaming through the website. In addition to musical recordings, the site includes photographs from many of the recording ventures that Lomax undertook; radio programs with which he was involved, such as a 26-week survey of English-language folk songs and an “on-the-street” recording of American public’s comments directly after the United States’ entry into World War II; interviews with experts from disciplines ranging from statistics to primate behavior to cultural anthropology; research on performance style in the form of cantometrics, a statistical analysis of folk music developed by Lomax; 400 hours of unedited video footage from 1978-1985 of preparations for PBS projects; and classroom resources in the form of lesson plans with associated sonic links. The site also offers the opportunity to purchase recordings, videos, and books related to Lomax, and provides links to related websites.

Musical Examples, Overall

² Downloaded on Feb. 28, 2011 from (http://culturalequity.org/ace/ce_ace_index.php).

Lomax traveled widely throughout the world, documenting the musical lives of many peoples. Over 17,000 digital audio files are available on the website. Many recordings come from the United States. For example, Jean Ritchie shared the music of her Appalachian upbringing, and Bessie Jones sung songs from the Georgia Sea Islands, an isolated group of islands off the coast of Georgia populated by African-Americans. One can also hear music from two different trips through a broad swath of the American South in which Lomax made recordings of Delta blues guitarists, fife-and-drum ensembles, sacred harp singers, prison work gangs, Ozark and Appalachian ballad singers, and children's songs and singing games. In addition, Lomax headed overseas, and the site holds recordings he made in England, Wales, Scotland, Ireland, Spain, the Soviet Union, Romania, Italy, Morocco, the Dominican Republic, St. Eustatius, Haiti, and a variety of other sites in the Caribbean (Trinidad and Tobago, Grenada, St. Lucia, Anguilla, Guadeloupe, St. Kitts, Nevis, and Martinique). The majority of the recordings available on the website were made between 1947 and 1960, with a few earlier recordings (e.g. a trip to Haiti in 1936-37) and some from later years (e.g. trips to the Dominican Republic and Morocco in 1967).

Musical Examples, Children

Lomax held long-standing interest in children's songs, children's singing games in particular, and the Cultural Equity website holds many examples of children's music. Adult informants can be found recalling the games of their youth. Vera Hall, for example, provides many sound examples of children's musical material from Livingston, Alabama, as well as commentary on associated games and

the role that the games played in child culture. One also finds recordings of children making music themselves. Two of Lomax's recording trips led to a large enough collection of children's songs and singing games that they resulted in the release of compact discs of the material from Rounder Records. *Caribbean Voyage: Brown Girl in the Ring* made known songs that were recorded by Lomax in 1962 from children in Trinidad and Tobago, Nevis, Carriacou, and the surrounding islands. *Singing in the Streets: Scottish Children's Songs* was the result of trips to Scotland in 1951, 1953, and 1957. All songs from these two albums are available for free streaming on the Cultural Equity website, as well as other recordings from those collecting trips that were not included on the albums. Children's voices are found scattered throughout other recordings Lomax made in his travels. For example, children's songs were recorded in Spain (e.g. *El Cochecito*), Scotland (e.g. *He Bhan's Na Hiu Rì*), Morocco (e.g. *Children's Song*), and the Dominican Republic (e.g. *La Arenita*).

Navigational Possibilities

All musical examples are cross-referenced, so one can search using a variety of categories. Recordings can be browsed by collection/session, performing group or artist, genre, location, culture, or tape number. A keyword search can also be employed, using a portion of the song title, performing group or artist, or genre. In addition, one can explore other content on the site, such as photographs or video recordings, using the same search functions.

La Arenita



Note: The text is very difficult to understand, so it has not been rendered here.

Performer(s) (with age): Ana Rosa Cepeda (age not given), "unidentified"

Date: 1967

Location: Dominican Republic (town not given)

Collector: Alan Lomax

Language: Spanish

Translation:

Game information: None given

Recording notes: Claps on the beat accompany the song. On the recording, the song is sung twice through. The recording has a great deal of ambient noise: children talking, roosters crowing, etc., making the decoding process challenging. The rhythm in the second full measure is unclear. Also, in the penultimate measure, the first time the song is sung, the melody sounds like re-mi-do, while in the second rendition, it is mi-re-do. The second version of the song has more tonal clarity, so the *mi-re-do* pattern was used for the transcription above.

Other information: Lomax's notes identify this children's song as "Caramba sí, Caramba no," the songs chorus. The performer on the track gives the title as "La Arenita."

Other recordings: None known

Sound source: <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=11561>

El Cochecito

El co-che-ci-to le le Me di-jo/a-no-che le le, Que si que-rí-a le le Mon
 7 -tar en co-che le le, Y yo le di-je le le, Congran sa-le-ro le le, No quie-ro co-che le
 14 le, Que me ma-re-o le le— Nom bre de Ma - ri - a, Que cin-co let-ras tie-ne, la
 20 R la A la M la R la A la I la A: Ma - ri - a!

Performer(s) (with age): Santia Sánchez (age not given)

Date: September 1, 1952

Location: La Solana (Ciudad Real), Castilla-La Mancha (Spain)

Collector: Alan Lomax

Language: Spanish

Translation:

A little car asked me last night
 If I wanted to ride in a car/carriage/train car
 And I told him/it as politely as I could
 I don't want a car (ride), I get dizzy (seasick)
 In the name of [the Virgin] Mary that has five letters
 Which are
 The M, the A, the R, the M, the A the I, the A: Maria!

Note: On the last line, the letter "R" is pronounced "e-re," "M" is "e-me."

Game information: None

Other information: These recordings were made as part of Lomax's trip to Spain from 1952-53.

Recording notes: On the first two recordings, Santia Sanchez (a young girl) sings the song. At the end, she misspells the name "Maria." On the third recording a woman sings the song, correctly spelling out the name. The notation here is a transcription of the second of the three recordings.

Other recordings: None known

Sound source: <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=21983>.

He bhan 's na hiu ri

The musical score is written on five staves in 8/8 time, using a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests. Above the staves, labels indicate the structure of the song: 'Call:' and 'Response:' are repeated across the measures. The staves are numbered 8, 15, 23, and 28, indicating the start of new lines of music.

Performer(s) (with age): A group of schoolchildren, unnamed, under the supervision of Kate MacPhee.

Date: June 22, 1951

Location: Garrynamonie, Scotland

Collector: Alan Lomax

Language: Gaelic

Translation:

Game information: Per Lomax's notes found on the website, this song is part of a collection of "waulking songs and games performed by a group of Garrynamonie schoolchildren."

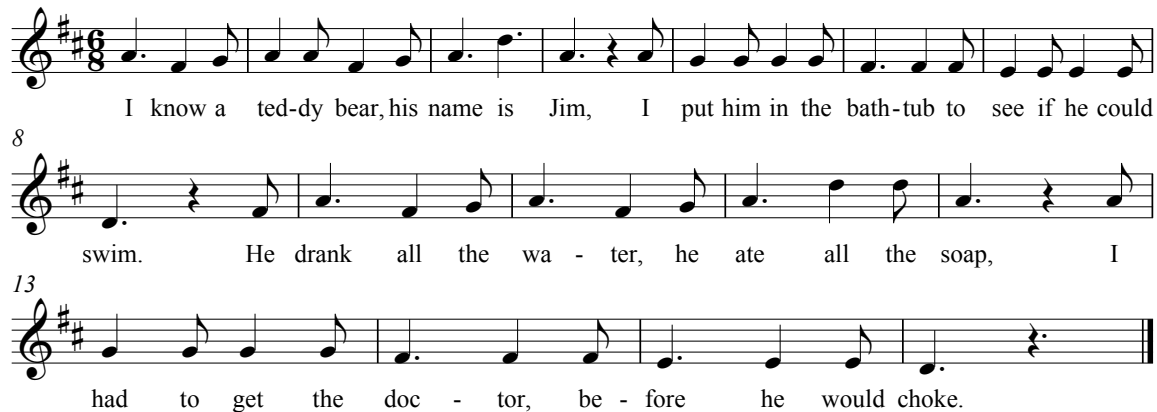
Recording notes: None

Other information: Lomax noted that the waulking songs are from Lewis' *Gaelic Songs*, published in Stornoway, 1938.

Other recordings: None known

Sound source: <http://research.culturalequity.org/get-audio-detailed-recording.do?recordingId=12081>

I Know a Teddy Bear



I know a ted-dy bear, his name is Jim, I put him in the bath-tub to see if he could

8 swim. He drank all the wa - ter, he ate all the soap, I

13 had to get the doc - tor, be - fore he would choke.

Additional text:

In came the doctor, in came the nurse; In came the lady with the big fat purse.
Out went the doctor, out went the nurse; Out went the lady with the big fat purse.

Performer(s) (with age): The specific names of the child informants are not given, but are likely to include all or some of the following: Jack Mearns, Kathleen Mearns, Pat Cushnie, Jennifer Cushnie, Jim Hunter, Willie Hunter, Norma Watt, Tom Watt, Arthur Ronald, Christopher Ronald, and Gwen Ronald.

Date: July 15, 1951

Location: Aberdeen, Scotland, at the home of John Mearns, 5 Cedar Place

Collector: Alan Lomax

Language: English

Translation: N/A

Game information: None given

Recording notes:

Other information: Per Lomax's notes from the recording session, "The children's songs and games were recorded in the street in front of the Mearns' house by the Mearns' children and their friends who 'lived round the corner'"

Other recordings: None known

Sound source: <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=12180>

I'm Gaun Awn in the Train

I'm gaun a - w(a)n the train and you're nae co-min' wi me, I've got a lad o mmy ain, his

10 name__ is Kil - ter John - nie. He wears a tar - tan kilt__ he wears it in the

18 fash - ion, ev - 'ry time he tu - rms roond! I can - not stop fae laugh - in'.

Performer: Jennifer Cushnie (age not given)

Date of recording: 7/15/1951

Location: Aberdeen, Scotland, at the home of John Mearns

Collector: Alan Lomax

Language: English (with some Gaelic words)

Translation: N/A

Game information: N/A

Recording notes:

Other information: Per the liner notes of *Singing in the Streets: Scottish Children's Songs*: "The tune is "Orange and Blue." The hero is usually "Kiltie Johnny," which indicates he is a soldier in a kilted Scottish regiment."

Other recordings: Also released on *Singing in the Streets: Scottish Children's Songs*, by Rounder Records (2004), track 49.

Sound source available at <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=12192>.

Little Sally Walker (Variant from Charlo Village, Trinidad)

There's a lit-tle san-dy girl, sit-tin on a thro. ne, cry - in', wee- pin', all the days a-lone.

5 Rise up, san - dy girls and wipe your tears a - way.

7 Kiss the one you love the best and then ? ? ? ?

Performer(s) (with age): Unidentified group of children

Date: May 12-13, 1962

Location: Charlo Village, Trinidad

Collector: Alan Lomax

Language: English

Translation: N/A

Game information: None given.

Recording notes:

Other information: Lomax recorded this song at a traditional Indo-Trinidadian wedding in Charlo Village, Trinidad, which began on May 12, 1962, and concluded on the following morning.

Other recordings: None known

Sound source: <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=25945>

One Two Three Four Five

One two three four five, once I caught a fish a-live, six se-ven eight nine ten, then I let it go a-gain.

5 Why did you let it go? 'Cause it bit my fin - ger - o,

7 Which fin - ger did it bite? This lit - tle fin - ger on my right.

Performer(s) (with age): Unidentified boy (age not given)

Date: 1957-58

Location: London, England

Collector: Ewan MacColl

Language: English

Translation: N/A

Game information: N/A

Recording notes: The intonation is inconsistent in the mm. 1-4, but more so in mm.

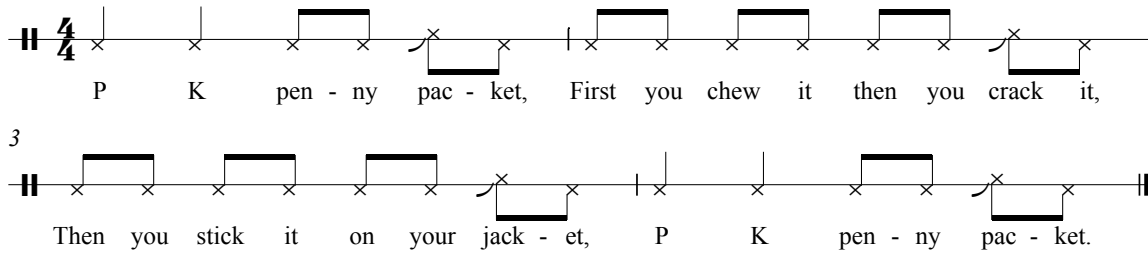
5-8. For example, in the second measure, the second half of the third beat could be interpreted as a B natural; however, at the same point in the second phrase, the note is clearly sung as a B flat, suggesting that the first attempt may have been sung incorrectly. The fourth measure of each phrase clearly begins on different notes, so they have been transcribed accordingly.

Other information:

Other recordings:

Sound source: <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=10172>

PK Penny Packet



Singer: Child performers are not identified, but likely included Jack Mearns, Kathleen Mearns, Pat Cushnie, Jennifer Cushnie, Jim Hunter, Willie Hunter, Norma Watt, Tom Watt, Arthur Ronald, Christopher Ronald, and Gwen Ronald

Date: July, 1951

Location: Aberdeen, Scotland, at the home of John Mearns

Collector: Alan Lomax

Language: English

Game information: Ball-bouncing song. Per the liner notes of *Singing in the Streets: Scottish Children's Songs*: Jack Mearns recalls that "PK" was performed with a ball on a string or inside a nylon stocking, the ball being bounced over and under the body and against the wall.

Recording notes: The third beat is clearly accented in the chanting. One can hear the sound of a bouncing ball in the background.

Other information: Per the liner notes of *Singing in the Streets: Scottish Children's Songs*: PK was a popular brand of Wrigley's chewing gum, no longer available.

Other recordings: Also released on *Singing in the Streets: Scottish Children's Songs*, by Rounder Records (2004), track 25.

Sound source available at: <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=12198>.

Florida Folklife of the WPA Project, 1937-1942

When the Great Depression of the 1930s hit many parts of the world, it hit hard, resulting in skyrocketing unemployment rates. In the United States, one government response was the creation of the Works Projects Administration (or WPA), which employed 8.5 million U.S. citizens to work on more than a million public projects. One such project was a Florida Folklife collecting project, in which anthropologists documented folktales, life histories, superstitions, and music of the citizens of Florida, recorded between 1937 and 1942. Many of the recordings from these expeditions can be found through the American Memory Project from the Library of Congress (<http://memory.loc.gov/ammem/collections/florida/ffabout.html>). In addition to the recordings, the website features accompanying materials, such as recording logs, transcriptions, correspondence between Florida WPA workers and the Library of Congress employees, and essays on Florida Folklife by collectors Zora Neale Hurston and Stetson Kennedy. There is also a bibliography of writings about Florida folklife, a list of related websites, and a guide to the ethnic and language groups of the state. All materials are available for free streaming or viewing on the website.

Musical Examples, Overall

The musical recordings made by the WPA workers reflect the wide degree of cultural diversity that characterized Florida in the 1930s and 40s. On the website, one can hear music of African-American, Arabic, Bahamian, British-American, Cuban, Greek, Italian, Minorcan, Seminole, and Slavic cultures. The recording quality is often very poor, making it difficult to discern texts or melodic lines, and

some sound recordings have not been included in the online presentation because the damage to the recordings over time rendered them too difficult to understand. A total of 376 sound recordings can be heard on the site.

Musical Examples, Children

The collectors organized the songs they compiled in a variety of categories, including children's songs. Of the 376 recordings on the site, 25 are identified as children's songs. Fifteen of the songs are performed by adults, recalling the songs of their childhood, while the remainder contain children's voices, sharing the songs and games from their lives. Many of the tracks of songs include interviews with the children or other informants in which the collector asks questions about the text, the time or place in which it was learned, or the directions for the game. The webpage for each track provides a description of the city or town in which the song was recorded. Links for the text and English translation can also be found on the webpage, although close listenings to the recordings and analysis of the translations suggest that some of the textual transcriptions were not done correctly. The songs sung by children represent a variety of the cultures that settled in Florida, including the Seminole Indians (e.g. *Chish-hi-you-bung-gay*), Cuban-Americans (e.g. *Cachumbambe*), and Greek-Americans (e.g. *To Mikro Potomaki*).

Navigational Possibilities

The site has many ways to search for material. Keyword searches can be performed, if searching for a specific song or item of interest. It is also possible to browse the collection by subject (e.g. children's game), performer, collector, place, or culture. For example, one could see the list for all the material that was collected

by Zora Neale Hurston, or hear all the songs and stories of Bahamian-American.

Alternatively, one could become intrigued by a particular informant, and click through to see a list (and hear examples) of all the recordings made of that informant. It is also possible to browse the recording logs, textual transcriptions, and correspondence between various officials from the Library of Congress and the collectors.

Amambrocha To

Am - am - bro - cha to, Ma - tan - di - len, di - len, di - len,

Am - am - bro - cha to, Ma - tan - di - len, di - len, don.

¿Qué que - rí - a mi Se - ño - ri - ta? Ma - tan - di - len, di - len, di - len,

¿Qué que - rí - a mi Se - ño - ri - ta? Ma - tan - di - len, di - len, don.

Solo 1:

Amambrocha to, Matandilen, dilen, dilen
 Amambrocha to, Matandilen, dilen, don.

(Vocables)

Solo 2:

¿Qué quería mi Señorita, Matandilen... (2X)

What would the young lady like?

Solo 1:

Yo quería una de sushijas, Matandilen... (2X)

I want one of your daughters

Solo 2:

¿Cuál de ellas usted quería? Matandilen...(2X)

(implied: hand in marriage)

Which one of them would you like?

Solo 1:

Yo quería a Orbito, Matandilen...(2X)

I wanted Orbito

Solo 2:

¿Qué oficio le pondremos? Matandilen...(2X)

What job should we give her?

Solo 1:

Le pondremos "cowboy," Matandilen...(2X)

We'll make her a "cowboy"

Solo 2:

Ese oficio sí le agreda, Matandilen...(2X)

Yes, she likes that job

Solo 1:

Vamos a dar la media vuelta, Matandilen...(2X)

Let's take a half turn (i.e. dancing)

Performer(s) (with age): Ziamora Andux (age 13), Evelia Andux (age 11)

Date: August 24, 1939

Location: Ybor City, Florida (today, a part of Tampa)

Collector: Stetson Kennedy and Robert Cook

Language: Spanish

Translation: See above

Game information: The notes from the recording session: "To play the game, a group of children line up, with the exception of one who faces the line and sings the first two lines of the song; all the other children in the line sing together in response. The game continues until each of the children has been offered some agreeable "work" and have been adopted by the original singer, who takes them and forms a line opposite. When all but one of the children have been "adopted," the game begins again." (Downloaded from [http://memory.loc.gov/cgi-bin/query/h?ammem/flwpabib:@field\(NUMBER+@band\(afcflwpa+tt0029\)\)](http://memory.loc.gov/cgi-bin/query/h?ammem/flwpabib:@field(NUMBER+@band(afcflwpa+tt0029))))

Recording notes:

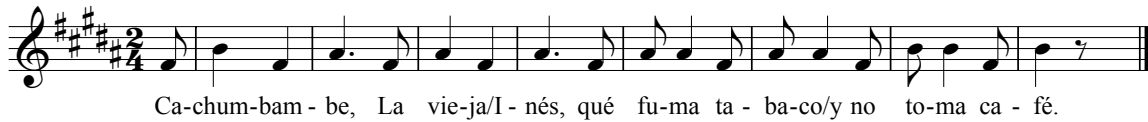
Other information: The recording was made as part of the Florida Folklife from the WPA Collections, 1937-1942.

"Ybor City, now a neighborhood within Tampa, was settled in 1886 by Cuban cigar manufacturers under the leadership of Vicene Martinez de Ybor. The cigar companies moved from Key West to avoid unionization of their workers" (from the notes of the song, link listed below).

Other recordings: See *Ambos a Do*, from this collection, for a Puerto Rican variant of the same song.

Sound source: [http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD\(SUBJ+@band\(+children's+songs+\)\)](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ+@band(+children's+songs+)))
Then click on *Amambrocha To*.

Cachumbambe



Performer(s) (with age): Isabel Garcia (age 9), Ziomara Andux (13), Evelia Andux (11), Tony Lopez (11)

Date: August 23, 1939

Location: Ybor City, Florida (Tampa)

Collector: Stetson Kennedy and Robert Cook

Language: Spanish

Translation:

See Saw

Old Lady Ines

Who smokes tobacco

And doesn't drink coffee

Game information: The song is sung while see-sawing

Recording notes: The song is sung five times by the different children. The rhythm of the text is sung the same way each time, but the notes differ somewhat: On some renditions, notes that are transcribed as (A) above are sung as a (B). The transcription above is of the first version.

Other information:

Other recordings:

Sound source: [http://memory.loc.gov/cgi-](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ)+@band(+children's+songs+))

[bin/query/S?ammem/flwpabib:@FIELD\(SUBJ\)+@band\(+children's+songs+\)\)](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ)+@band(+children's+songs+))

Then, click on *Cachumbambe*

Chish-hi-you-bung-gay



Performer(s) (with age): Lura May Jumper (8 years old)

Date: July, 1940

Location: Brighton, Florida

Collector: Carita Doggett Corse and Robert Cornwall, collected as part of the Florida Folklife from the WPA Collections, 1937-1942

Language: Creek; Culture: Seminole Indians

Translation: The Bat Song (title)

Game information: None given, although the website notes that "the record concludes with skipping."

Recording notes: The text is not provided. The sound quality is poor, making deciphering the Creek text difficult

Other information: The recording begins with the introduction, "This is William D. Boehmer, teacher at Brighton Indian Day School, at Brighton, Florida, introducing Lura May Jumper, 8-year-old Seminole girl, a pupil at the school. She will sing a traditional Seminole children's song called 'The Bat Song,' "Chish-hi-you-bung-gay."

Other recordings: None known

Sound source: [http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD\(SUBJ+@band\(+children's+songs+\)\)](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ+@band(+children's+songs+)))
Then click "Chish-Hi-You-Bung-Gay"

Counting-Out Rhyme

Itch - y mitch - y tee - der- ceeg, Oo - la a - la dom - i - nee,

5 Ah - chee, pah - chee, dom - i - nah - chee, En - fon - do!

Performer(s) (with age): Delores Noriega (age 16)

Date: August 23, 1939

Location: Ybor City, Florida (now a part of Tampa)

Collector: Stetson Kennedy and Robert Cook

Language: (vocables)

Translation: N/A; the informant calls it "Pig Latin"

Game information: It is a counting-out rhyme, to pick a player for a game.

Recording notes: Before the song, the collector Stetson Kennedy asks the informant questions her age, her heritage, and the way in which she learned the song.

Other information: The informant learned the song at a girls' home in Jacksonville, Florida, where she was placed when her mother died. Her parents were Cuban, but she was born in Florida.

Other recordings:

Sound source: [http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD\(SUBJ\)+@band\(+children's+songs+\)](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ)+@band(+children's+songs+))
Then click "Counting-Out Rhyme"

Duermete Mi Niña

7 Duer-me-te, mi ni - ña, Que ten-go que/ha - cer, La - var los pa - ña - les,

12 Y sen-tar-me/a co - ser. Pa - lo - mi - ta bla - n - ca, Pi - co de co -

ral, Cuan - do yo me mue - ra ¿Quien me va/a llo - rar?

Performer: Alva Rodriguez (age not given)

Date: January 22, 1940

Location: Key West, Florida

Collector: Stetson Kennedy and Robert Cook

Language: Spanish

Genre: Lullaby

English translation: Go to sleep my girl,

For I have to wash out the nappies/diapers/handkerchiefs

And sit down to sew.

Little white dove, with the coral-colored beak

When I die who will cry for me?

Other information: Per the website notes, "An ancient lullaby which has remained popular among the Cuban people and their descendants in Key West. Sung by a pupil at the San Carlos Institute, a grammar school in Key West owned and operated by the Cuban government, with classes taught in both English and Spanish."

Collected as a part of the Florida Folklife from the WPA Collections, 1937-1942

Recording notes: None

Other recordings:

Sound source: [http://memory.loc.gov/cgi-](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ+@band(+children's+songs+)))

[bin/query/S?ammem/flwpabib:@FIELD\(SUBJ+@band\(+children's+songs+\)\)](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ+@band(+children's+songs+)))

Then click "Duermete Mi Niña"

El Raton y El Gato

Un ra-ton-ci - to ham-bre te-ní - a Y/un - a mi-ga - ja sa lió/a bus-car.

Pe-ro/el ga-ti - co que le/es-pe-ra - ba No lo de-ja - ba ni/un pa-so dar.

El ra-ton-ci - to por o-tro la - do, Sa - li-da nue - va al fin hal-ló

Y fue muy le - jos, mien-tres el ga - to cor - re que cor - re de - trás que-dó.

Performer(s) (with age): Dalia Soto/Unidentified schoolchildren

Date: January 22, 1940

Location: Key West, Florida

Language: Spanish

Collector: Stetson Kennedy and Robert Cook

Translation: A little mouse was hungry, and he went out to find a crumb.

But the little cat that was waiting didn't even let him take a step.

The little mouse, somewhere else, at last found a new exit

And he went very far, while the cat, running and running, was left behind.

Game information: None given.

Other information: This performance was sung by students at the San Carlos Institute, a grammar school in Key West that was owned and operated by the Cuban government. Classes were taught in both English and Spanish.

Recording notes: The song is first sung by a solo girl singer, then repeated by a group of children. On the repeat, measure four is sung as re-re-mi-re.

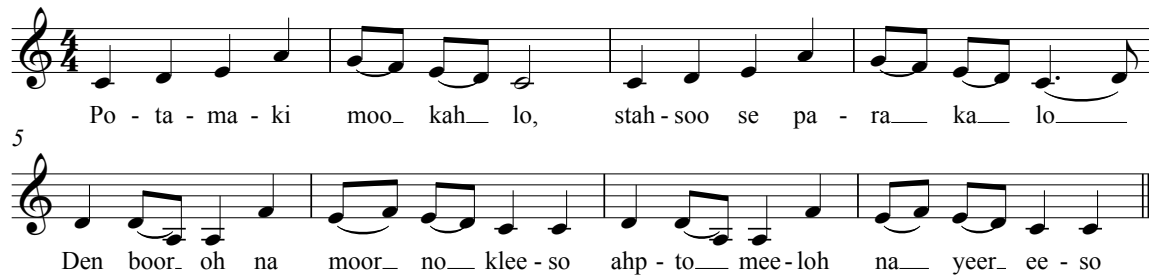
Other recordings: None known.

Sound source: [http://memory.loc.gov/cgi-](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ+@band(+children's+songs+)))

[bin/query/S?ammem/flwpabib:@FIELD\(SUBJ+@band\(+children's+songs+\)\)](http://memory.loc.gov/cgi-bin/query/S?ammem/flwpabib:@FIELD(SUBJ+@band(+children's+songs+)))

Then click "El Raton y El Gato"

To Mikro Potomaki



Verse 2:

Bloom kay bloom kay pe-trah daiy-kya
 Loom kay loom kay loo-loo-daiy-kya
 Tohn thee-koh soo tohn skih-poh
 Then thah vroh na stohn poh

Ποταμάκι μου καλό
 στάσου σε Παρακαλώ

Δεν μπορώ να κάνω Πίσω
 απ' το μύλο να γυρίσω

Μπλουμι και μπλουμι και Πετραδάκια
 λουμι και λουμι και λουλουδάκια
 τον δικό σου τον σκοπό
 δεν θα βρω να στον Πω

Performer(s) (with age): Helen Sarris (10 years old)

Date: September 27, 1939

Location: St. Augustine, Florida

Collector: Alton Morris and Carita Doggett Corse

Language: Greek

Translation:

My good brook, I beg to stay still
 I can't stop and come back from the mill (flour mill, watermill, windmill)
 Little rocks and flowers
 I will not find
 Your own purpose (goal)
 To tell it

Game information: None given

Recording notes:

Other information: Per the website: "Greeks, along with Italians and Minorcans, first came to Florida in 1768, led by Dr. Andrew Turnbull. Turnbull settled New Smyrna Beach, Florida. When the colony came to an end in 1777, the settlers

relocated to St. Augustine." A large Greek-American population can also be found in Tarpon Springs.

Other recordings: None known.

Sound source: http://memory.loc.gov/cgi-bin/query/D?flwpabib:11:/temp/~ammem_TV8n::

Smithsonian Folkways

The Folkways Record Label was founded in 1948 by Moses Asch, in New York City, and quickly established itself as a label different from its competitors. The music published by the label was nothing if not diverse, with albums by now-famous singers such as Woody Guthrie and Pete Seeger sold alongside recordings of the Ituri Pygmies of the Congo and Hawaiian steel guitar. All albums were sold in simple black sleeves, and typically contained extensive liner notes, rare among albums of the time. Moreover, each album was kept “in print,” whether it sold 100 copies or 10,000. In 1987, Asch sold his label to the Smithsonian Institution, one of the national museums of the United States. As a condition of the sale, the Smithsonian agreed to keep all of the 2,168 albums in circulation, which it continues to do in distinctly 21st century fashion; all recordings released by Asch are now available on the website www.folkways.si.edu. Today, anyone in any part of the world can hear 30-second excerpts for free, with minimal fuss. Individual tracks can then be purchased for 99 cents. Alternatively, entire albums can be purchased, and downloaded as mp3 files. Or, for a slightly greater fee, a compact disc will be created at the Smithsonian and mailed to the buyer. All liner notes can be downloaded for free from the website, regardless of whether or not an album or track has been purchased. The mission of Smithsonian Folkways notes, “Through the dissemination of audio recordings and educational materials, we seek to strengthen people’s engagement with their own culture and to enhance their awareness and appreciation of the cultural heritage of others.”³

³ Downloaded from http://www.folkways.si.edu/about_us/mission_history.aspx.

Musical Examples, Overall

In addition to the 2000+ albums that were released by Folkways, recordings from the International Library of African Music at Willard Rhodes University, the Archives and Research Centre for Ethnomusicology of the American Institute for Indian Studies, and the Aga Khan Music Initiative for Central Asia of the Aga Khan Trust for Culture can be accessed through the Smithsonian Folkways website. The vastest part of the catalog consists of music from the far reaches of the world, often recorded by ethnomusicologists in “the field.” One can hear musical examples from ethnic groups as diverse as the Inuit people of Canada to the Basuku of the Congo to Cocama people of the Upper Amazon, with seemingly every ethnic group and country represented. Some albums broadly address a musical culture, with titles such as *Folk Music of Japan* (SFW 4429), while others are notably specific, such as *Por Por: Horn Honk Music of Ghana* (SFW 40451), an entire album of truckers in Ghana making music with their truck horns. Smithsonian Folkways is not only an archive, but an active label, releasing approximately 20 new albums per year. Recent releases include *Baddi Geet – Songs of the Baddi Community of Garhwal* (ARCE 00039), from India, and *Music from Aluku: Maroon Sounds of Struggle, Solace, and Survival* (SFW 50412), from the northeastern coast of South America.

Musical Examples, Children

Children’s music has always comprised a fairly large part of the Smithsonian Folkways catalog. At one point, Asch estimated that 50% of the label’s sales came from children’s musical material. Recordings of adults singing children’s music are available, with performers such as Ella Jenkins, Woody Guthrie, Pete Seeger, and

Jean Ritchie. In addition, one can find entire albums of children sharing their own music. For example, *1, 2, 3 and a Zing Zing Zing* and *Songs for Children from New York City* both contain field recordings of children singing the songs and games from diverse cultures in New York City. Similar albums with children's music from around the world can be found on the site, such as *Children's Songs and Games from Ecuador, Mexico, and Puerto Rico* (FW 7854), *Caribbean Songs and Games for Children* (FW 7856), and *Skip Rope Games* (FW 7649). In addition, individual tracks of children's natural singing ventures are found tucked away in albums of music of a specific culture. For example, the album *Folk Music of Japan* contains a ball-bounce song (see *Maritsuki-Uta* for the transcription), *Tarascan and Other Music of Mexico* (FW 8867) includes a song sung while kicking a ball (see *Kick-Ball Song*), and *The Eskimos of Hudson Bay and Alaska* (FW 4444) includes a children's game in which two girls sing a song while competing to make the other laugh first (see the transcription of *Inuit Children's Game*). As was typical of recordings from the middle part of the 20th century, the majority of the recordings of the children's songs do not include the names of the informants, even on albums in which the names of adult performers were included.

Navigational Possibilities

The Smithsonian Folkways website allows for search options in a variety of ways. On the front page, a keyword search can be performed, or one can search a variety of broad genres, such as African American music, children's song, or struggle and protest. Click on "children," for example, and 244 albums dedicated to children's music pop up. On the "advanced search" page, one can search by country,

culture group, format (i.e. CD, download, DVD, or vinyl), specific genre (agriculture, animal songs, and art song are a few of the hundreds of options), instrument (zuffalo whistle, zora drum, and zither are three of the eleven instruments beginning with the letter “z”), label/archive, language, and year or decade in which an album was released. In addition, one can browse the front matter of the initial webpage, in which the album covers from a variety of albums over the years stream across the page – an easy and musically satisfying way to fill a couple of hours.

Ambos a Do



Chorus: Ambos a do, matarire, rire, rire;	(vocables)
Ambos a do, matarire, rire, ron.	
All: ¿Que quiere ud? Matarire, rire, rire	What do you want, mata...
¿Que quiere ud? Matarire, rire, ron.	
Queen: Yo quiero un paje, matarire, rire, rire;	I want a page, mata...
Yo quiero un paje, matarire, rire, ron.	
All: Pues cójalo ud, matarire, rire, rire;	Well, choose one, mata...
Pues cójalo ud, matarire, rire, ron.	
Queen: Cojeremos a Magui, matarire, rire, rire;	We will pick Maggie, mata...
Cojaremos a Magui, matarire, rire, ron.	
All: ¿Qué officio le va a poner? Matarire, rire, rire;	What job will you give her,
¿Qué officio le va a poner? Matarire, rire, ron.	mata...
Queen: Le pondremos maestra, matarire, rire, rire;	We will make her a teacher,
Le pondremos maestra, matarire, rire, ron.	mata...
All: Ella dice que sí le gusta, matarire, rire, rire;	She says she likes it, mata...
Ella dice que sí le gusta, matarire, rire, ron.	

Performer(s) (with age): Deisy Parilla (age 10), with “neighborhood kids and relatives.”

Date: Date of recording is not given, but the album *Children’s Songs and Games from Ecuador, Mexico, and Puerto Rico* was released in 1977.

Location: Loiza Aldea, Puerto Rico, “one of the few black villages on the island,” in the Baja Mediania section of the island. The recording was made “in the carport of Deisy Parilla’s modest house.”

Collector: Henrietta Yurchenko

Language: Spanish

Translation:

Game information: Per the liner notes: “Games dramatizing life in medieval castles of Europe are found in Spain and Latin America. *Ambos a Dos*, or *Ambo Ato*, the most popular of them all, probably came to Spain in the eighteenth century from France. Known as *Un Beau Chateau* (A Beautiful Castle) the sound of the French words was partially retained, but lost its meaning on Spanish soil. *Ambos a Dos*, or, *Ambo Ato*, are nonsense syllables.

“It was considered a great honor to serve the nobility as part of their households. In this game the Queen chooses new pages and allows them to select their own occupations. It is played in line formation. Two lines face each other. As the children sing the chorus they step towards each other and then step back to their original places. The Queen and her page stand in between the two lines

and engage in dialogue, supported by the whole group. When everyone has been chosen, or the children tire, they all form a circle to sing and dance the last stanza" (liner notes, p. 6).

Recording notes: On the verses that are sung as a response, the first note of the third and seventh measures is sung on an E (i.e. a *fa* instead of a *mi*).

Other information: See *Amambrocha To* in this collection for a Cuban-American variant of the same song, recorded in Florida.

Other recordings:

Sound source: <http://www.folkways.si.edu/TrackDetails.aspx?itemid=17680>

El Lobo



All: Jugaremos en el bosque

Mientras el lobo no está

Porque si el lobo aparece

A todos nos comerá.

(Spoken) ¿Donde estas allí?

Lobo: Apenas me estoy levantando

All: Jugaremos en el bosque....

Lobo: Me estoy poniendo los calcetines

All: Jugaremos en el bosque...

Lobo: Me estoy poniendo los zapatos

All: Jugaremos....

Lobo: Me estoy poniendo la camisa

All: Jugaremos....

Lobo: Estoy buscando los lentes

All: Jugaremos...

Lobo: Me estoy poniendo el sombrero

All: Jugaremos....

Lobo: Estoy buscando la llave,
estoy abriendo

All: Jugarmeos...

Lobo: Estoy cerrando la puerta

All: Jugaremos...

Lobo: Voy por el camino

All: Jugaremos....

Lobo: Ya llegué!

We will play in the forest

While the wolf is away

Because if the wolf appears

He will eat us all.

Are you there?

I'm getting up (waking up)

We will play in the forest

I am putting on my socks

I am putting on my shoes

I am putting on my shirt

I am putting on my glasses

I am putting on my hat

I am looking for the key
I'm opening (implied: the door)

I'm closing the door

I'm on my way/I'm on the path

I have arrived!

Performer(s) (with age): Cathy Illsley (age 9), and other unnamed children

Date: Not given. The song comes from the Folkways album *Children's Songs and Games from Ecuador, Mexico, and Puerto Rico (FW 7854)*, which was released in 1977.

Location: Uruapan, Michoacan, Mexico

Collector: Henrietta Yurchenko

Language: Spanish

Translation: See above.

Game information: Per the liner notes: "The wolf hides while the children sing. When he finally appears, the players scatter in all directions. The one he catches becomes the wolf" (liner notes p. 5).

Recording notes: The children do not all sing in the same key. The tempo increases throughout the recording, and the pitch gradually rises, starting at A=do, ending at ??=do. The key notated above is the initial key of the most vocal players.

Other information: Cathy Illsley was the daughter of Walter and Bundy Illsley, long-time American residents of Uruapan. Cathy "rounded up the kids on the block for the recording session" (liner notes, p. 5).

Other recordings: none

Sound source: <http://www.folkways.si.edu/TrackDetails.aspx?itemid=17678>

Inuit Children's Game



Note: the noteheads marked as an “x” indicate an aspirated breathing sound, rather than a sung note.

Performer(s) (with age): Kasugat and Ishmatuk (age 6)

Date: Not given. The song comes from the Folkways album *The Eskimos of Hudson Bay and Alaska (FW 4444)*, which was released in 1954.

Location: Hudson Bay, Canada

Collector: Laura Boulton

Language: Inuktitut (Inuit people)

Translation: The text of the game and the translation are not provided

Game information: Per the liner notes, “In this piece two little girls, about six years old, hold hands and sing a game song, trying to keep from laughing. Finally one of them can hold back no longer, they both burst into laughter and the game is over” (p. 8).

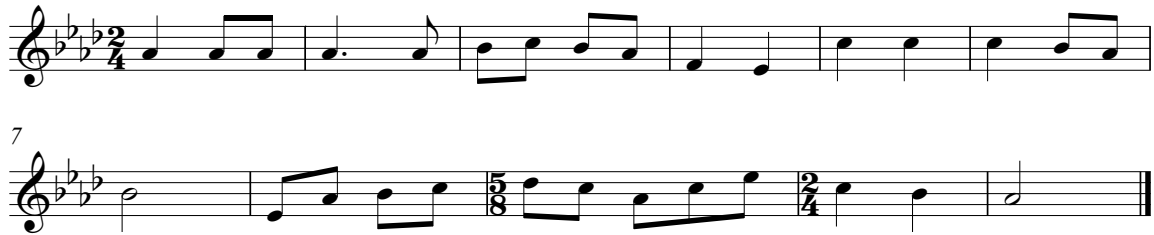
Recording notes: The difference between an aspirated breath and a “normal” breath is not always clear. It may be that there are aspirated breaths following the quarter notes in measures 3 and 4.

Other information: Although transcription is not provided on the liner notes, Boulton suggests that these meters might be written as meters of 2/4 and 1/4, rather than the 3/4 that has been notated above.

Other recordings:

Sound source: <http://www.folkways.si.edu/TrackDetails.aspx?itemid=41798>

Kick-Ball Song



Performer(s) (with age): Sung by the girls' chorus at Sisoguichi Mission (ages not given)

Date: Not given. The song comes from the Folkways album *Tarascan and Other Music of Mexico: Songs and Dances of the Mexican Plateau* (FW 7214), which was released in 1958

Location: Sisoguichi, Chihuahua, Mexico

Collectors: Charles Bogert and Martha Bogert

Language: Tarahumara, of the Tarahumara Indians

Translation: Not given

Game information: Not given

Recording notes: Measure nine has been transcribed in 5/8 meter, but there are not strong accents on any of the eighth notes in measure eight and nine.

Other information: The liner notes state: "Kick-ball races occupy a prominent place in the games of the Tarahumares, and in some communities they are held every Sunday. It is a common sight in the Sierra to see men and boys practicing for the races by kicking balls made of the madroño wood as they run along the trails. It is the ambition of every Tarahumara youth to be a great runner, and this song tells the simple story of the little boy who wanted to race up the hill with his kick-ball. The name "Tarahumara" applied by the Mexicans and roughly translated as "foot runners," is derived from "raramuri," with the Indians call themselves" (p. 9).

Other recordings:

Sound source: <http://www.folkways.si.edu/TrackDetails.aspx?itemid=30523>

Maritsuki-Uta

Ten! Ten! Ten! Ten-jin sa-ma no o-ma-tsu ri-ni, Ten ten te-ma-ri o ka i-mash-ita

6
Ten ten te-ma-ri-wa do-ko-de-tsu-ku U - me no o-ha-na no shi-ta de tsu-ku

10
shi-ta de tsu-ku Ten! Ten! Ten! Ten-jin sa-ma-no i-shi dan wa Dan dan ka-zo-e-te

15
ni-ju - dan_ Dan n - o ka-zu ho-do tsu-ki-ma-sho tsu-ki-ma- sho_

19
Ten! Ten! Ten! Ten-jin sa-ma no o-ma-tsu ri-ni, Ten ten te-ma-ri o ka i-mash-ita

24
Ten ten te-ma-ri-wa do ko-de-tsu-ku U - me no o-ha-na no shi-ta de tsu ku___

28
shi-ta de tsu-ku Ten! Ten! Ten! Ten-jin sa-ma-no i-shi dan wa Dan dan ka-zo-e-te

33
ni-ju - dan_ Dan n - o ka-zu ho-do tsu-ki-ma sho_ tsu-ki-ma sho_

Performer(s) (with age): Unnamed girls (ages not provided)

Date: Date not provided. Album *Folk Music of Japan* was released in 1952.

Location: Kitaki Island, Japan

Collector: Edward Norbeck

Language: Japanese

Translation: Per the album's liner notes:

Ten! Ten! Ten! At the festival of Tenjin

Ten! Ten! I purchased a ball
Ten! Ten! Purchased a ball
Where shall we bounce the ball?
Underneath the plum tree
Underneath the tree

Ten! Ten! Ten! The steps to the shrine of Tenjin
Step by step we count them
Count them up to twenty
Let's bounce as many times as there are steps
As many times as there are steps.

Game information: Per the liner notes from the album: "Ball-bouncing song, sung by Kitaki Island girls. Ball-bouncing songs usually involve counting and may include such meaningless onomatopoetic sounds as the 'Ten! Ten!' of this song. Tenjin is a God, deified hero of Japan's past."

Recording notes: The child singers gradually modulate higher throughout the song, ending a whole step higher than they started.

Other information: Per the liner notes: "In the children's world, there are a number of songs, including traditional lullabies, nursery rhyme-like songs, and little songs sung while playing games. Some of these are nationally known and others are locally restricted in their spread. Among the best known of these are ball-bouncing songs.

Other recordings: Found on the recording, *Folk Music of Japan*, Folkways album 4429.

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=842>

Oh, A Shoe, A Shoe

Ma-bu - ru we, ma-bu - ru we i-joo, di - chan-ka na na chan-ka na na chan chang.

Setl ha-ko we, setl-ha-ko we i-joo, di - chan-ka-na-na chan-ka-na-na chan-chang.

Ko mo-ra-go we, ko mo-ra-go we i-joo di - chan-ka-na na chan-ka-na-na chan-chang.

x = hand claps

Performer(s) (with age): A group of young children of the Bakgaladi cultural group (ages not given)

Date: Not given. The song comes from the Folkways album *Traditional Music of Botswana, Africa: A Journey with Tape Recorder Along Southern Botswana from Muchudi to Keng (FE 4371)*, which was released in 1983.

Location: Letlhakeng, Botswana

Collector: Elizabeth Nelbach Wood

Language: Bakgaladi cultural group (name of language not provided)

Translation: Maburu we: the Boers

Ijoo: (a word is a sound indicating pain)

Dichankanana: prisons

Setlhako we: a shoe

Ko morago we: From the back

Game information: None provided

Recording notes: On the second time through the first phrase, the last word ("chang") has a whistle sound that occurs atop the singing. This whistle repeats at the same point in the second phrase, but not on the third.

Other information:

Other recordings: Released on the Folkways recording, *Traditional Music of Botswana, Africa: A Journey with Tape Recorder Along Southern Botswana from Muchudi to Keng (FE 4371)*.

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=796>

Promenons-Nous Dans le Bois

5

Pro - me - nons - nous dans le bois, tan-disque le loup n'y est pas,

Si le loup y'é - tait, il nous man - ge - rait, le loup y'é - tait grand nez poin - tu?

The image shows a musical score for the song 'Promenons-Nous Dans le Bois'. It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff contains the first line of the melody, and the second staff contains the second line, starting with a measure rest labeled '5'. The lyrics are written below the notes.

Performer(s) (with age): Per the liner notes of the album: "Interpreted by a group of French-Canadian boys and girls, pupils of Madame Jean-Louis Sudet, professor and educationist, director of "L'Ecole de Phonetique et Diction," Montreal, with special classes for training in Dramatics, Folklore, Radio, Television, and French Conversation."

Date: Not given. The song comes from the Folkways album *Children's Game Songs of French Canada* (FW 7214), which was released in 1956.

Location: Montreal, Canada

Collector: Not provided

Language: French

Translation: Let us walk in the wood

While the wolf is not here

If the wolf comes

He will eat us...

Wolf, is that you, with a large pointy nose?

Game information: "All the singers, except the boy who personifies the wolf, are dancing in three or diagonal lines towards the Wolf, and stop when asking: "Le loup y es-tu?" Grand nez pointu?" After every answer of the other verses, they go on, dancing again. When the Wolf speaks his last line, "Yes, here is my big knife..." they all run away....frightened and crying loudly...."

Recording notes:

Other information:

Other recordings: From the album, *Children's Game Songs of French Canada*, (Folkways 7214)

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=1267>

Sa Bona, Bona, Bona



x = claps

Performer(s) (with age): Dorothy Kgosilentswe and Four Tiharo girls, unnamed (age not provided).

Date: Not given. The song comes from the album, *Singing Games from the Tswana-speaking Tiharo of the Mafeking District, South Africa (ILAM TR111B)*, which was released in 1959.

Location: Mafeking District, South Africa

Collector: Hugh Tracey

Language: Tswana

Translation: Not given.

Game information: Not provided.

Recording notes: The song is sung seven times through. On the first time, the second syllable of the “bona” is clearly distinguished. On many of the succeeding repetitions, it sounds like “bon.”

Other information: This track is from a recording released by the International Library of African Music, and can now be heard on the website of Smithsonian Folkways. On the SFW website, it states that liner notes are edited by Hugh Tracey, but the notes are not available for this album.

Other recordings:

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=2855>

Salade, Salade



Performer(s) (with age): Per the liner notes of the album: "Interpreted by a group of French-Canadian boys and girls, pupils of Madame Jean-Louis Sudet, professor and educationist, director of "L'Ecole de Phonétique et Diction," Montreal, with special classes for training in Dramatics, Folklore, Radio, Television, and French Conversation."

Date: Not given. The song comes from the Folkways album *Children's Game Songs of French Canada* (FW 7214), which was released in 1956.

Location: Montreal, Canada

Collector: Not provided

Language: French

Translation: Lettuce, Lettuce, how sick I am, I have eaten too much lettuce this evening.

Game information: "Two children, boys or girls, move the rope very slowly, and a girl jumps over it, while the group is singing. Once the chant is over, the rope is moved very quickly, with the group counting: "One, two three, four, five, etc..." When the dancer misses the step, another one goes in" (liner notes, p. 5).

Recording notes:

Other information:

Other recordings: From the album, *Children's Game Songs of French Canada*, (Folkways 7214)

Sound source: <http://www.folkways.si.edu/TrackDetails.aspx?itemid=22119>

Tortitas de Tortones

Tor - ti - tas de tor - to - nes, pa - ra ma - má que da cal - zo - nes, Tor -

5 ti - tas de man - te - ca, pa - ra ma - má que da la te - ta, Tor -

9 ti - tas de ce - ba - da, pa - ra/el ña - ño que no da na - da. Tor -

13 ti - tas de tor - to - nes, pa - ra ma - má que da cal - zo - nes, pa - ra te - ta que no da na - da, Tor -

19 ti - tas de man - te - ca, pa - ra ma - má que de la te - ta, Tor -

23 ti - tas de ce - ba - da, pa - ra/el ña - ño que no da na - da.

Performer(s) (with age): Two boys and a girl (ages not given)

Date: Not provided. The song comes from the Folkways album, *Children's Songs and Games from Ecuador, Mexico, and Puerto Rico* (7854), which was released in 1977.

Location: Cuenca, Ecuador

Collector: Henrietta Yurchenco

Language: Spanish

Translation: Bean cakes, for mother who gives us "granny panties",
 Butter cakes, for mother who gives us boobie,
 Barley cakes, for bro (i.e. informal version of brother) who gives us nothing.
Note: In the translation on the album's liner notes, "calzones" is translated as "pants," not "granny panties," and "teta" is translated as "milk."

Game information:

Recording notes: Claps can be heard in the background, suggesting that this is a clapping game. No game directions are provided.

Other information: Per the liner notes, "Tortones are large colored beans used not only as food, but also for playing games, such as this one."

Other recordings:

Sound source: <http://www.folkways.si.edu/TrackDetails.aspx?itemid=17674>

Trois Fois Passera

Trois fois pas-se-ra, la der-niè-re, la der-niè-re, Trois fois pas-se-ra, la der-niè-re/y res-te-ra.

5 Les cles sent a la mer, o gue, o gue, Les cles sent a la mer, o gue, o gue.

8 Trois fois pas-se-ra, la der-niè-re, la der-niè-re, Trois fois pas-se-ra, la der-niè-re/y res-te-ra.

Spoken: "Ra! Ra! Ra!"

Performer(s) (with age): Per the liner notes of the album: "Interpreted by a group of French-Canadian boys and girls, pupils of Madame Jean-Louis Sudet, professor and educationist, director of "L'Ecole de Phonetique et Diction," Montreal, with special classes for training in Dramatics, Folklore, Radio, Television, and French Conversation."

Date: Not given. The song comes from the Folkways album *Children's Game Songs of French Canada* (FW 7214), which was released in 1956.

Location: Montreal, Canada

Collector: Not provided

Language: French

Translation: Three times will pass the last; the last will stay

The keys feel like the sea, o gue

Game information: "The two leaders called: Knife and Fork (or any other names: Dog and Cat...etc...), their hands held high, make the bridge. The children, in line, pass under the Bridge. On the words "Ra Ra Ra," the leaders, closing their arms, stop a prisoner, asking: "Knife? Or fork?" The prisoner goes behind the leader of his choice, at the end, each group tries to beat the other one by breaking the bridge."

Recording notes: The first two beats of measure five are out of tempo.

Other information:

Other recordings: On Folkways Recording 7214, *Game Songs of French Canada*

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=1267>

Un Éléphant, Ça Trompe

Un é-lé-phant, ça trom-pe, ça trom-pe un é-lé-phant, ça trom-pe/é-nor-mé-ment. La pein

5
ture a l'hu-i - le, c'est bien dif - fi - ci - le, mais c'est bien plus beau, que la pein-

8
1. 2.
ture a l'eau. Un! Deux! Un! Deux! Trois!

Performer(s) (with age): Per the liner notes of the album: "Interpreted by a group of French-Canadian boys and girls, pupils of Madame Jean-Louis Sudet, professor and educationist, director of "L'Ecole de Phonetique et Diction," Montreal, with special classes for training in Dramatics, Folklore, Radio, Television, and French Conversation."

Date: Not given. The song comes from the Folkways album *Children's Game Songs of French Canada* (FW 7214), which was released in 1956.

Location: Montreal, Canada

Collector: Not provided

Language: French

Translation: The elephant deceives; the elephant's large trunk

Game information: "It's great fun playing on the words: "trompe," meaning the trunk (of the elephant) and trompe meaning also: to deceive, to cheat. This is what we call: "homonyms". You make the song longer and longer, by adding one more elephant at each additional verse....2 elephants....3...4...5...6...7... It helps for a long march on the road or the camping ground." (per the liner notes)

Recording notes:

Other information:

Other recordings: On Folkways Recording 7214, *Game Songs of French Canada*

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=1267>

Who You Gonna Marry?

I went up - stairs to make my bed and by mis-take I bumped my head, I
 went down-stairs to cook my food and by mis-take I cooked my shoe, I
 5 went down- stairs to hang some clothes and by mis - take, I hung my toes,
 8 Who you gon - na mar - ry, Buck Jones, What you gon - na feed him, Knuck bones,
 10 Who you gon - ga mar - ry, John ny (Mint?) Brown, Where you gon - na live at, Down - town,
 12 Who you gon na mar - ry, Roy Ro - gers, What you gon na feed him, Hot (sau - sages?)

Performer(s) (with age): Not given

Date: Not given. The song comes from the Folkways album *1, 2, 3 and a Zing Zing Zing (FW 7003)*, which was released in 1953.

Location: New York City, United States

Collector: Tony Schwartz

Language: English

Translation:

Game information: Clapping game, but the specific directions are not provided.

Recording notes:

Other information: The song is found on the track, "Clap Games," from second :50 – 1:16

Other recordings:

Sound source: <http://www.folkways.si.edu/albumdetails.aspx?itemid=1244>

Classification System

After the songs were transcribed, they were placed in an Excel file highlighting some of the possible means by which they could be compared. (See Table 1 for the Excel file). For tessitura references, a tick mark below the letter (e.g. A,) indicates that the pitch is below middle C, while a tick mark above the letter (e.g. C') signifies that the note is an octave or higher above middle C. The tone set specifies the solfege found in the song, using a moveable do system (d=do; r=re; etc.). Form refers to larger formal structures, such as call-response and strophic. Songs that are relatively continuous, with no repeating sections, have been labeled as through-composed.

Tessitura and Range

In the present collection of song analyses, the range of the repertoire varied widely. Three songs had ranges greater than an octave, while nine songs were at an octave (See Table 2). An additional ten songs held ranges of a fourth or fifth, while the range of eight songs fell between a fifth and an octave. The four spoken chants were not included in this analysis. Marsh (2008), in an exploration of singing games from the United States, Australia, England, Norway, and Korea, found smaller ranges more common in songs from the United States and Canada (typically a major sixth or less), and larger in songs from the other three countries (often as wide as a ninth). The present study broadly surveyed song material from a variety of countries, without documenting enough songs from one culture or country to make generalizations. Therefore, cultural comparisons are inappropriate. In the United States, songs taught to children by adults often hold a wider range than those in

which children teach each others (Campbell, 1991). Efforts were made to exclude songs that appeared to have been mediated by adults, but some of the songs with wider ranges may have been taught to children by adults. For example, the Cuban-American song *Duermete mi Niño*, which has a range of a tenth, is a lullaby. Adults typically sing lullabies to children, so it is likely that the child learned this song from an adult.

The tessituras of the songs vary widely. On the low end of the spectrum, *Inuit Children's Song* ranged from an A, to E; on the upper end, *Children's Song* from Morocco had a range of G to E', and the children on *Trois Fois Passera* from Canada sung notes from A flat – E flat'. Further analysis of children's songs from these particular cultures could help determine if these songs are outliers or if they are representative of children's cultures in these regions. The majority of the notes sung in all the songs fall between middle C and the A above it, which is slightly higher than other findings (e.g. Campbell, 2010; Marsh, 2008; Riddell, 1990; Roberts, 2011).

Meter

The most common meters found in song repertoire were simple duple meters (2/4 or 4/4) (See Table 3). Perhaps more notable, however, was the prevalence of less conventional meters: 12 of the 34 songs analyzed contain more than one meter or employ asymmetrical meters (sometimes both). Children's games are typically found to be in duple meter (Campbell, 1991; Marsh, 2008; Riddell, 1990; Roberts, 2011), but the inclusion of asymmetrical or mixed meters has also been found throughout children's musical cultures (Blacking, 1967; Merrill-

Mirsky, 1986; Roberts, 2011). Children appear to have much less difficulty incorporating these seemingly more complex metrical patterns into their musical play.

Subject

Textually, the most common topics had to do with violence or death, which are themes often found in music by and for children (Achte, Fagerstrom, Pentikainen, & Farberow, 1989; Roberts, 2011). (See Table 4.) Other textual topics in the analyzed songs include animals/nature, food, and work/occupation, all topics commonly found in children's musical cultures (Opie & Opie, 1985). Children's music often incorporates elements of popular culture (Campbell & Lum, 2007; Marsh, 2008; Merrill-Mirsky, 1986; Roberts 2011; Watts, 2009), and at least two songs evince this: *Elvis Presley* refers to pop figures of the time of the 1966 recording, and *PK Penny Packet* refers to a popular brand of chewing gum. It may be that other songs refer to popular elements of the cultures in which they reside, but without fuller knowledge of the cultures themselves, this cannot be identified.

The main focus of the current project was to broadly survey available online resources of children's singing, with sample recordings transcribed and analyzed. The classification system and analysis thereof was a secondary focus, and additional research might explore the musical and non-musical characteristics of the performances with a finer-toothed comb. Future studies could examine the recordings in light of the cultures from which they emerge. While "children's music" is often considered to have some of its own distinct characteristics (Campbell, 2010; Opie & Opie, 1985), it also holds musical characteristics of the adult musical culture

with which it is surrounded (Mans, 2002; Minks, 2008). For example, a future study might choose to spend more time with the *Klaus Wachsmann Uganda Collection*, found in the Archival Sound Recordings of the British Library, examining and comparing the extensive musical examples of both children and adults.

The movement to honor and value children's voices has gradually gained steam over the last two decades (Campbell, 2010), and the rise of the Internet allows interested parties to not only read about children's natural musicking experiences, but also to hear children, singing and laughing and talking about the role that music plays in their lives. The five websites featured here highlight a range of children's musical cultures, from Inuit in Canada to the Bakgaladi in Botswana. It may be that this is just the beginning of the incorporation of the Internet in the documentation and dissemination of children's culture. On March 14, 2011, a new web project concerning called "Learning Playtimes: A Century of Children's Games and Rhymes" went live, courtesy of the British Library (<http://www.bl.uk/learning/langlit/playground/index.html>). The site became public too late to be included in the current survey, but it includes video and still photos, as well as recordings of children at musical play. Over the course of the next ten years, this "new media" has the opportunity of revolutionizing the way that we talk about children's musical cultures by incorporating the sonic experiences and increasingly the visual ones as a way of better understanding children's music, all the world round.

References

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Table 1

Characteristics of Collected Songs

Website	Song name	Culture/Country	Language	Range	Tessitura	Tone Set	Meter	Form Type	Rhythmic Patterns	Text
ACE	La Arenita	Dominican Republic	Spanish	Major 9th	A ₂ -B ₂	s, drmfsl	2/4; 3/4	Through-composed	qsdgcvnbra	courting
ACE	One Two Three Four Five	England	English	Major 7th	D-C'	l,t,drmfsl	4/4;	Through-composed	qsdsxc	pain; animals
ACE	Children's Song	Morocco	Tachelhit	Major 6th	G-E'		6/8;	Through-composed	6/8: rqa ₂ ndQ	N/A
ACE	He Bhan's Na Hiu Ri	Scotland	Gaelic	Octave	B ₂ _♭ -B ₂ _♭	s,l, drms	6/8;	Call-response	6/8: rqa ₂ ndxc	N/A
ACE	I Know a Teddy Bear	Scotland	English	Octave	D-D'	drmfsl d'	6/8;	Strophic	6/8: rqaRaQ	violence; work
ACE	I'm Gaun Awn in the Train	Scotland	English/Gaelic	Octave	D-D'	drmfsl d'	2/4;	Through-composed	qgbzAZ	transportation
ACE	PK Penny Packet	Scotland	English	N/A	N/A	N/A	2/4;	Through-composed	qsd	food; clothing
ACE	El Cochecito	Spain	Spanish	Major 6th	E ₂ _♭ -C	drmfsl; s, d m	2/4; 3/4	Through-composed	qsdgbaAtriplet	transportation
ACE	Little Sally Walker	Trinidad	English	5th	C-G	s,l,t,dr	4/4; 3/4	Through-composed	qsdQgb	sorrow
FF	Amambrocha To	Cuban-American	Spanish	5th	B ₂ -F#	drmfsl	2/4;	Strophic	qsd triplet	work
FF	Cachumbambe	Cuban-American	Spanish	4th	F#-B	s, t,d	2/4;	Through-composed	qra aqa A	food
FF	Chish-Hi-You-Bung-Gay	Seminole (US)	Creek	5th	D-A	drmfsl	2/4; 3/4	Through-composed	qsdQsvbvbdAaqaqb	N/A;
FF	Counting Out Rhyme	United States	Vocables	N/A	N/A	N/A	6/8;	Through-composed	6/8: rqaRaQ	nonsense;

FF	Duermete Mi Nina	Cuban-American	Spanish	Major 10th	A,-C#'	s,l, drmfslt	6/8;	Through-composed	6/8: rqa sndR	death; work
FF	El Raton y El Gato	Cuban-American	Spanish	Octave	A,-A	s, drms	4/4;	Strophic	qsdQ	animals
FF	To Mikro Potomaki Inuit	Greek-American	Greek	Octave	A,-A	l, drmfsl		Strophic	qsdw	nature
SFW	Children's Game	Inuit (Canada)	Inuktitut	5th	A,-E	f,s, d	2/4; 1/4	Through-composed	qsd	N/A
SFW	Promenons-Nous	French-Canadian	French	Octave	E♭-E♭'	s, drmf(fi)s	2/4; 1/4	Through-composed	qsda	animals; violence
SFW	Un Éléphant, Ça Trompe	French-Canadian	French	Octave	C-C	s, t,drmf	4/4;	Cumulative Through-composed	qsdQra	animals
SFW	Salade, Salade	French-Canadian	French	N/A	N/A	N/A	6/8;	Through-composed	6/8: qa	food
SFW	Trois Fois Passera	French-Canadian	French	5th	A♭-E♭'	drmf	4/4; 5/4	Through-composed	qsdaA	
SFW	Tortitas de Tortones	Ecuador	Spanish	5th	D-A	l,t,dr	2/4;	Strophic	sdaaqaxctriplet	food
SFW	Maritsuki-Uta	Japan	Japanese	Octave	A,-A	m,f, l,t, d m	4/4;	Strophic; Warabe-Uta	qsdQragb	counting; play
SFW	El Lobo	Mexico	Spanish	5th	E-B	s, dr	2/4; 1/4	Through-composed	qsdtriplet	animals; violence
SFW	Kick-Ball Song	Tarahumara (Mex)	Tarahumara	Octave	E♭-E♭'	s,l, drmf	2/4; 5/8	Through-composed	qsdwsnd	unknown
SFW	Ambos a Do	Puerto Rico	Spanish	5th	B,-F#	drmf	2/4; 3/4	Strophic	qsd	profession
SFW	Who Ya Gonna Marry?	United States	English	N/A	N/A	N/A	2/4; 7/8	Through-composed	qsdx,bbs,cx,dgbvha	food; pain; marriage;
SFW	Oh, A Shoe, A Shoe	Botswana	Bakgaladi	13th	G,-D'	d, s, drms	6/8; 2/4	Through-composed	6/8: sndrxcmbxcdd2/4: Qsdx,,c	clothing; pain
SFW	Sa Bona, Bona, Bona	Tswana (S. Africa)	Tswana	5th	A♭-E♭'	fsl d'	2/4;	Through-composed	qsdaA	unkown
BL	Anyaka Miya Akwany Ba	Uganda	Acholi	Major 6th	G-E'	r fslt	2/4;	Call-response	qsda	choosing

BL	Apoli	Uganda	Acholi	Major 6th	F-D'	drm sl	2/4;	Call-response	qsdsvbgbvnb	animals
BL	Benue	Nigeria	Tyap	Minor 6th	F#-D	m sltd'	2;4;	Call-response	qsdsvbaqa	unknown
BL	Elvis Presley	England	English	Major 7th	A,-A \flat	s,l, dr(ma)(se)	6/8;	Through-composed	6/8: qar	popular culture
BL	Kwa-Kwakwa, Kakwali Kambuyiri Salaka	Uganda	Nyoro	Major 6th	C-A	d mfsI	2/4;	Through-composed	sdsvbragbvnd	food; pain

Website: ACE = Association for Cultural Equity

FF = Florida Folklife Collection of the WPA Project, 1937-1942

SFW = Smithsonian Folkways

BL = Archival Sound Recordings of the British Library

Table 2
Pitch Range of Collected Songs

Range	Number of Songs
Spoken	4
4 th and 5 th	10
m6 – M7	8
Octave	9
Greater than octave	3

Table 3

Meter of collected songs

Meter	Number of Songs
<hr/>	
Simple duple (2/4 or 4/4)	15
Compound Duple (6/8)	7
Mixed Meter	12

Table 4

Subject of collected songs

Subject	Number of Songs
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Violence/Pain/Death	8
Animals/Nature	7
Food	6
Work/Occupation	4
Transportation	2
Courting/Marriage/Love	2