

Use of Indigenous and Folk-Game Songs for Teaching and Learning in Early Childhood Education Setting

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Abstract:

The purpose of the study was to collect some indigenous and folk-game songs that are developmentally appropriate for teaching and learning in early childhood education setting. The research identified some of the repertoire pre-school children use during musical activities and collected some indigenous songs and folk game songs for teaching and learning in early childhood settings. The researchers Adopted qualitative research approach supported by interpretivists' paradigm and implemented the case study strategy. Purposive sampling technique was used to select twenty five participants (twenty pupils, four teachers, and one early childhood coordinator). The schools were conveniently selected. The instruments used were interview, observation and Ghanaian pre-school Creative Arts Curriculum. Findings revealed that indigenous and folk games songs in teaching would bring pre-school children to interact with environment since teachers will be compared to prepare teaching and learning aids using local materials of which pupils may be conversant with and this will make concept learning easier. The implication is that the use of Indigenous materials for teaching music are in line with the multiple intelligences by Gardner as it echoes cultural education and total development of the child. Teachers should not exhaust the early childhood music curriculum with Western and contemporary music, and leave no room for Ghanaian children's indigenous and folk songs. Teachers should also apply diverse pedagogical strategy to unearth children's musical intelligences through the use of indigenous and folk game songs.

Keywords: Heritage, Indigenous, Game Songs

INTRODUCTION

Music is a cultural element that plays a significant role in the expansion and development of our society. Every aspect of music is studied or learned. To preserve music's survival in our culture, students from generation to generation need to get a high-quality education in the subject. In Ghana, and particularly Namong, Music is a very significant tool in the lives of pre-school children and contributes to their total growth and development. Young children and music get along like old friends and are practically inseparable. Children like singing, playing musical instruments, creating music, moving to it, and doing all kinds of exciting things in response to it. A universal activity, generating music allows young children to express themselves musically through their play behaviours, such as singing, speaking rhythmically, experimenting with sounds, and improvising.

The pupils of Offinso Municipal in the Ashanti Region are musically very vocal, which is both highly appealing and momentous. It is impossible for schools to organize professional events like speech and prize giving days, cultural festivals, and durbars without involving pupils from their schools, whether it is a national, regional or district program or a town event. These children cannot perform songs without indigenous or folk games songs. Folk songs are indigenous songs available in the communities and are very important part of our cultural heritage that are original and mostly not documented and often without any creator or composer. Indigenous songs remind us of earlier times and helps us to understand people better in our society (Obeng, 2020). Preliminary studies revealed that indigenous songs were not available in some of the schools. The few identified in other schools were not sufficient and teachers who are to use these materials also lack the skills to handle these songs.

Children enjoy and respond to music with great sensitivity and involve themselves in children's musical activities such as musical games, action songs, singing and instrumental performances that involve movement. This shows that music is very important in the developmental stages and lives of children just as Burnett & Wiggins (1984, p.1) cited in Mawuse (2015) rightly state, "The field of music is necessary for the total growth of the child." Children's traditional games are essential part of the Ghanaian tradition. These games which were mostly created by children throughout ages contribute to the needs of their development and are pass from one generation to another as part of children's folklore. Some of the songs have lost their significance in the course of time and have tumbled into obscurity. Some of the songs have been adapted and complemented with new ones, either original or adopted formation. Those games which have been preserved until today are updated in different ways and they form part of the present children's set of game.

Before the advent of computer games every society had a way of entertaining the young ones through a lot of traditional games. Apart from the entertaining aspect of it, folk songs and folk games prepare children holistically (Head, Hand and Heart) towards fruitful life in future. According to Staempflim (2009), play is essential not only for brain development but also for the growth of flexible and divergent thought, which inevitably results in the capacity to solve issues in the real world. Children naturally engage in games that mimic and prepare them for the experiences they will have in life, such as cooking, washing, mother and father, playing hide and seek, or cleaning the house. The basic skills that the child needs for healthy and independent living largely depends on how he or she is embraced in any form of traditional game and folk game songs found around him or her. Life skills are defined by the World Health Organization (2004) as talents for adaptive and constructive behaviour that help individuals to manage well with the demands and obstacles of daily life. Children learn about following rules and regulations through folk songs and folk game tunes. All of these characteristics highlight the importance of teamwork. They learn to think and act more quickly, both individually and in groups. They learn how to successfully communicate and collaborate.

According to the Early Years Foundation Stage, children in early years settings, including reception classrooms, are encouraged to explore music by learning a variety of songs and musical instruments, as well as matching movement to music. As part of the National Curriculum, music is required to be taught in preschools, primary schools, and junior high schools. This curriculum establishes the foundation for learner experience and, as a result, how music should be taught in all Ghanaian schools. It provides opportunity to play musical instruments, sing, listen to and evaluate music, create, read and write music, and exhibit creative artworks (NaCCA, 2019). Notwithstanding the above statements identified to be good

material for our country (Ghana), there are no provision for specific repertoire, and music instruments to be used by the pre-school teacher in the pre-school classroom. That is:

1. What are some of the material songs to be used by the pre-school teacher?
2. What kind of folk games and indigenous songs can be used by the pre-school teachers to support the development of the child?

Using indigenous games and songs, this research discusses what can be done to improve music education to help children develop cognitive, psychomotor, and affective abilities, especially while they are at the preschool level.

RESEARCH QUESTION

1. What indigenous and folk game songs are developmentally appropriate for teaching and learning in pre-school setting?

REVIEW OF RELATED LITERATURE

THEORETICAL FRAMEWORK

According to Acquah (2015), the theory of child development, Piaget (1936), has been applied at the psychomotor, cognitive, and affective levels in order to describe how music as a background element of education can contribute to a child's overall well-being and development. According to Gardner's multiple intelligences theory, indigenous musical games can be used as educational resource materials to improve effective teaching and advance the desired total development of the child rather than just linguistic and mathematical developments at the pedagogical level of teachers (Gardner, 1983, 2004). Five of these musically-related activities have been found to give children emotionally stimulating learning environments, which in turn aids in their general development—a issue that education aims to address.

Reasoning, remembering, and recall are examples of mental processes that fall under the cognitive domain. It helps in problem solving, coming up with original ideas, and evaluating. Some researchers, such Cheek & Smith (1999) and Hetland (2000), who are quoted by Acquah et al. (2025), show how music influences the overall growth of the many music-related listening events. Scholars have proposed a variety of explanations for why music, musical games, and other similar activities can enhance skills. One of the primary strategies that appears crucial is that music stimulates localised brain activity in regions of the brain that are also in charge of high-level thinking, including mathematics. According to Spelke's (2008) theory, when students operate melodies, harmonies, and rhythms, certain brain regions are activated, which makes it easier for them to understand mathematical representations like computations and estimates.

Psychomotor activities are those that cause the body to move, whether on a small scale like a single eye movement or a large scale like a full-scale battle. Such movements rely on a complicated neural network that connects particular brain regions to particular muscles, allowing the brain to direct and coordinate the necessary body movement. For instance, games that require running, clapping, jumping, singing, dancing, throwing, and shouting serve as tools for both the development of psychomotor skills and a minimum of self-expression. Some of these games are career-focused. Three-year-old children in Ghana have already begun to learn how to play the parts of a mother and father, a hunter, a farmer, a teacher, a dancer, and a singer through games. The musical games that kids play are likely to influence their future careers. As a result, kids learn some skills that will help them in their future careers. It is noteworthy that some games, like passing stones, have their origins in occupations like fishing and yam harvesting.

Traditional fishing tactics entail moving a part of the fishing net from one person to the next when the fishermen return from sea and unload their harvest. This transferring of the net from person to person transforms into a game within a work. A similar trend may be found among yam-growing peasants, where yams are passed down from person to person until they reach the barn. Their youngsters see this behaviour and turn it into their own game. Other activities require a lot of clapping, singing, and running, all of which help to build psychomotor abilities.

Games that teach psychomotor proficiency range from quite peaceful to extremely vigorous. Eyelid control games, nerve control games, breath control games, finger dexterity games, and others that are more active include skipping, dancing, sprinting, singing, hopping, balancing, and body rolling. Aside from the development of psychomotor skills for social purposes, the exercises in these sorts of games improve physical health and fitness, which is also important for cerebral progress.

Importance of Folk Songs in Early Childhood Education

Folk songs are types of music which are home-grown songs available in the communities and form very significant part of the cultural inheritance. They prompt and draw us into the mood of ancient times by giving better understanding of the folks. According to Anderson and Lawrence (2007, p. 75) as cited in Obeng (2020) folk songs are local to a particular region or society because they reveal the musical/verbal preferences of that people or region in their materials. Valk-Falk and Gulina (2002, p. 172) explains that, the benefit of the use of folk songs concerns its role in developing improvisation skills. Indigenous songs aid children to develop improvisation skills where they will be able to create their own music, because children like creating, moving, exploring and responding to sounds. They can discover a lot of music from the community create and improvise their own under the guidance of an adult leader. Social development comes about when pre-school children sing, play, listen or dance to music together at their play musical activities in the school. This binds pre-school children together or unites them as they work and play in groups in the pre-school setting. Working in groups aids pupils to learn leadership roles, learn from others and develop a sense of belongingness.

Folk songs are excellent musical materials for pre-school children, covering topics of significance and interest to pupils through storytelling. Neff (1996) is of the view that folk songs are appropriate for children because they are simple for the child to comprehend, perform and to remember. Pre-school children's taste is folk song because they represent the musical language of the community and therefore should not be denied. Pre-school children must be helped to enjoy these songs. Singing of folk songs improves upon the children's listening skills as they perform games and songs of their community. The linguistic patterns of our language shape our culture's folk melodies. Singing the songs is a valuable technique for language development. This is especially significant when teaching English as a second language. Indeed singing of folk songs is good for children's language development, so pre-school teachers should be encouraged to incorporate it in their lessons. Nketia (1999, p.17) cited in Opoku (2020) opines that songs are like little books in a culture that is based on oral traditions. They are means of transmitting culture and knowledge, and each has a story. People's philosophies, stories and histories are in folk songs which children can best learn and remember as they do in their children's books. Pre-school children need to learn folk songs that are good materials for studying all other subjects in the school curriculum.

Mason (2009) expresses the practice of singing folk songs since early childhood gives everyone the training needed to be able to sing at least reasonably well. Yes, it is a fact that the continuous singing of folk songs right from the early stage enables every pre-school child to sing well. Pre-school children need

to be encouraged to sing folk songs in order to become good singers. To add to this, it is moral to use songs of diverse cultures to enrich one's culture but one does not need to abandon the songs of one's culture which are used to shape total personalities. Children must perform folk songs from their own cultures in the school and at home. They need also to continue singing the songs so that they will be able to recollect and learn to sing them very well.

Folk songs offers the best, most important and natural material for flattering a literate musician. The teaching and learning of folk songs enable children to gain quality education and to become musically motivated. Aduonum (1980) cited in Mawuse (2020) and Obeng (2020), states that children's folk songs transmit an immense amount of essential information that is considered in Africa as a necessary foundation for formal education. He points out the importance of children's folk songs as a major element in the training of children in Africa. In African society, children's folk songs perform a very essential role in the education of children because these songs reveal what is expected in the African society and also it is necessary that children accept, learn and master their folk songs. This will help them to understand the basic knowledge, skill and quality information from formal education. The nature and value of specific Ghanaian children's folk songs develop children's understanding of the cultural values of their people, and their society at large. Children's folk songs teach everything about nature, environment, belief system and social life.

Ward (2003, p.1) states that an essential basis of music education in a country is the folk music of that country. Folk songs in the children's education provide children with a good foundation of music education. Children's music education should begin with folk songs of that particular community or culture. It will be in place if the use of folk songs in children's musical activities would be encouraged. It is understood that when children are provided with the systematic learning experiences in traditional music they will be able to put this knowledge in proper creative use. This will enable pupils to become very effective and dynamic in using the creative style in creating both old style and new style of traditional music. For with such an excellent and profound basis, the child will surely contribute to the development of musical culture of the society. Ghanaian children's folk songs provide the children with the means for understanding and appreciating our own culture.

The honesty and openness of children's folk songs contributes to an understanding of and sympathy for the cultures in which they live. The nature of the children's indigenous songs contributes to the reasons why Ghanaian children admit and respect their customs and culture as well as perform well in the formal music education and general education in Ghana. As observed by Nketia (1999, p.4), "African traditional songs create more impact through their texts rather than their melodies". It is so because the texts literally carry all the characteristics of a particular culture, ranging from the sound culture and language to history, attitudes, norms, belief system moral values, religion, knowledge, and the like. Wallace (1994) reports that melodic text was the most straightforward to remember, followed by rhyming text and spoken speech as the least usually recalled. The use of folk songs is very necessary in the life of every individual. According to Flolu and Amuah (2003), the significance of the use of folk music is the importance given to children's creativity. In order to inspire and support the teaching of folk songs in pre-schools, there is the need to collect some of the folk songs in the community and compile them for their use. For this will improve upon the children's creativity. Folk songs and rhymes are used to entertain children because they devote most of their time on entertainment. Pre-school teachers are encouraged to use a lot of folk songs in their lessons to correct children's behaviours. The researcher has decided to document the following folk songs and folk-game songs for future use. They are: *'Daa kente'*, *'Anomaa feefe bi'*, *'Sansankrɔma'*,

'Pete pete', ketekye, akokɔ Antwiwaa, pempenaa, Anhwe woakyere, koto fam, bankye, bankye, and 'Ama Edɔn rebɔ'.

Sometimes rhythmic singing, clapping, or other sounds are added to game music (Malobola-Ndlovu, 2018). The way that game tunes allow kids to learn informally is remarkable. According to Ntshlele (2003:26), referenced in Malobola-Ndlovu (2018), video games are accompanied by music that are secondary to the games themselves since they have no bearing on how the games are structured. Children usually perform game songs and those songs that are performed by children during their leisure time are part of their culture. Children and games are inseparable as was stated by Malobola-Ndlovu (2018). From time immemorial, pre-school children have been playing a variety of folk games and indigenous songs that were passed down orally from generation to generation. Finnegan (1970:303) cited in Malobola-Ndlovu (2018) says:

Like children elsewhere, African children seem to have the familiar range of games and verse for their own play – nonsense songs, singing games, catch rhymes, and so on.

The youngster learns the language that is a component of the culture of the society via the performance of folk games. Through playing games, kids can also learn about other societal customs and behaviours. Children learn by listening, imitating, and watching. We cannot distinguish between the general culture of any civilization and the culture of children's play, according to Kalliala (2006:23), who supports the aforementioned claim.

Children's Traditional Folk Games

Pre-school children traditional folk games are essential parts of the Ghanaian tradition and most especially Offinso traditional area. These games which were mostly created by children throughout centuries agree to the needs of their development and pass from generation to generation as part of children folklore. Some of the games have lost their significance in the course of time and have fallen into amnesia. Others have been altered and supplemented with new ones, either new or adopted creation. Those folk games which have been preserved until today are restructured in different ways and they form part of the present children's set of folk games.

Before the introduction of computer games, every society had a way of entertaining the young ones through a lot of traditional folk games. Apart from the amusing aspect of these folk games, it prepares pre-school children holistically towards productive life in future. Staempfli (2009) expresses that play does not only develop the brain, but it also enhances flexible and divergent thinking which then afford children with the ability to solve real world problems. Children's folk games have been passed from generation to generation, since time immemorial. The day-to-day activities of the parents and other adults are what make up the key part of their play. Children will play 'cooking', 'hide and seek', 'washing', 'mother and father', or house cleaning as they imitate and expect the life ahead of them. Through folk games, children learn about keeping within the limit of rules and regulations. All these essentials bring to the fore components of team work. They learn to act and think faster both individually and in groups. On understanding the benefits of traditional folk games to the development of the pre-school child, the researcher sought to develop a clear and thorough document on children's folk games to be used in our pre-schools for effective teaching and learning. The aim is to support all learning aspects in the school curriculum.

Sierra and Kaminski (1995) state that folk games are those games that children play which are passed over from generation to generation and they normally include characteristics such as physical skills, strategy, chance, repetition of patterns, and creativity. Some scholars thought champions rarely emerge from traditional folk games, as one rather leaves the game when he is bored or when his friends request that he leaves, and a game ends when an enhanced one is recommended or when everyone must go home. This is far from the truth since most of the games played by children in the Ghanaian traditional settings demand that a winner emerges. This is done to spice up the game and also to intensify the level of fun between the players. Folk games can be categorized by what the performers do. This is usually referred to as “games play”. According to Salen, Tekinbas and Zimmerman (2004, p.80), “Tools and rules are the key elements acknowledged as the overall setting of games. Many game tools are symbols which are intended to represent other things.

Lindon (2001, p.83) states that in most competitive games, the final goal is winning. In this case, common win conditions are being first to accrue a certain quota of points. Most games necessitate multiple players. Though, single player games are unique in respect to the type of encounters a player faces. Unlike a game with numerous players which contest with or against each other to reach the game's goal. A one-player game is a battle exclusively against an element of the environment against one's own skills, against time, or in contradiction of chance. For example, playing game against a wall is not commonly recognized as playing a game due to the lack of any challenging opposition. A multiplayer game is a game of numerous players who may be independent team.

With positive influences, games can support the development of a number of diverse skills, as mentioned by Mitchell and Savill-Smith (2004). These scholars recognize analytical and special skills, tactical skills and understanding, learning and recall competences, psychomotor skills, and visual selective attentions. They acknowledge that even violent games can be helpful in that they offer an opening to reduce frustration. This sounds challenging but it also explains the fact that exposing the child to both folk games and electronic games can be beneficial to the child's development. Touching again on the positive impact of games. Moursund (2007) reveals that games provide an atmosphere in which game players can learn about themselves. Also, games provide an environment in which one can relate with other people and develop certain types of social skills. He further stresses that games provide an environment in which one can develop a diversity of thinking and problem-solving skills that are beneficial in both non-games and game environment. Folk games therefore, provide an environment in which one can gain in mental maturity. According to Rieber (1996), further potential benefits of games include improved self-monitoring, problem recognition and problem solving, negotiation, decision making, better short-term and long-term memory, and increase social skills such as collaboration, and shared decision-making. These opinions expressed by the authors fully backing the idea that the child needs to discover its immediate environment and also interact with friends which is the key at developing problem solving and social skills among them.

2.7.1 Types of folk-Games

Newell (2010) groups games into various kinds, and some of the types are tabletop games, video/electronic games, card games, board games, and dice games. According to Newell (2010), tabletop games are played in a confined area and need little physical energy. Most of these folk games are played on tables around which the players are seated. These games still do not require a large area in which to play them. Munyao (2010) considers board games as a central tool on which the players' status, resources, and progress are followed using physical symbol. Some plays also involve dice or cards. Almost all board games involve

"turn-based" play; one player studies and then makes a move, then the next player does the same, and a player can only act on their turn. Most other board games combine strategy and luck factors. The game requires players to agree the best strategic move based on the roll of two dice. Dice games use a number of dice as their central element. Board games normally use dice for a randomization element, and thus each roll of the dice has a profound impact on the outcome of the game. However, dice games are distinguished in that the dice do not determine the success or failure of some other element of the game.

McGonigal (2011, p.21) believes that games today come in many forms, stands, and types than any other time in human history. According to McGonigal, there are single-player and multiplayer games, story based games like 'Robert', and games with no story like 'Ahyehyeba' (McGonigal, 2011, p.22). The games with and without scores, games that challenge mostly our brains or our bodies are all forms of basically exclusive about the way games structure experience. The researcher can think of games he played that were single and multiplayer, story-based games and games that challenge mostly in our body. A personal example that came into mind was the game of 'ɔware', 'antoakyere', 'ludu', 'dame', 'hwehwe mu koyi wo mpena' and many others.

Notwithstanding the above discussions, the researcher is interested in the documentation of some traditional folk games from Namong community in the Offinso Municipality in the Ashanti Region. In several parts of the country including Offinso community, the traditional folk-games have been downgraded due to increased interest in contemporary or computer games. These games are part and parcel of Offinso people's cultural activities and should therefore be preserved. The researcher believes that the ultimate goal of this collection is to promote Akan traditional folk-games and cultural heritage for the benefit of the present and future generations and the societies at large. The researcher has decided to document the following traditional folk games for future use.

METHODOLOGY

Research Paradigm

The researchers adopted qualitative research paradigm. According to Creswell (2008:46), qualitative research is a type of educational research in which the researcher depends on the views of participants; asks broad, general questions; collects data consisting largely of words (or text) from participants; describes and analyses these words for themes; and conducts the inquiry in a subjective manner." The qualitative research technique involves conducting a systematic investigation of a situation where individuals are the primary data source. The study is conducted in a static, natural setting to prevent the effects of changing environments on the results. A change in setting might affect incorrect outcomes as a result of anxiety and panic. The participant's replies won't be the same as those given in a natural setting if the interview is conducted in front of other interested parties. According to Mayring (2014), communication, shared interpretation, dialectic, and deductive reasoning are characteristics of a qualitative investigation. A transmitter and a receiver with shared explanations are involved in the communication process.

Fraenkel and Wallen (2009) outlines five features of qualitative research as follows:

1. Natural environments are regarded as primary sources of data in qualitative research, and researchers are considered to be the primary instruments.
2. Instead of numbers, qualitative data is gathered in the form of phrases or images.
3. Qualitative researchers are concerned with both the process and the end result.
4. Inductive data analysis is a common practise among qualitative researchers.

5. For qualitative researchers, the question of how individuals make meaning of their life is of utmost importance.

Obeng (2020) references Rug and Petre's theory and explanation for the choice to employ this paradigm as the study's framework. Through meaningful discussion between the researcher and participants, this paradigm tries to comprehend a phenomenon in all of its intricacies within a given socio-cultural context or worldview.

Research Design

The researchers embraced the case study Research Design. This design suited to this study since it addressed the research question appropriately. The design enabled the researchers to observe the natural occurrences of pre-school children's musical experiences in the selected schools and were able to describe how these affected them. A case study technique in research, according to Mukerji and Albon (2010), gives an in-depth knowledge of a subject being investigated within a social context. According to Creswell (2008), the objective of a study design is to generalise from a sample of a population so that conclusions about particular features, attitudes, or behaviour patterns of this group may be drawn. Theoretical, methodological, and ethical factors pertinent to the study are taken into account while establishing a research design (Cheek, 2008).

Population of the Study

The population for this research involved all pre-schools within Offinso Municipal Assembly in the Ashanti Region, Ghana. The Municipal was selected because of its geographical location. Four pre-schools (Namong M/A KG, Reverence Preparatory, Offinso College of Education Practice Schools and State "A" Schools) were selected for the study. According to Seidu (2007), population is the sum or totality of items or persons from whom conclusions are to be drawn in sampling research. The term "population" in this study refers to persons who share characteristics that the researchers intended to employ in the study.

Sampling and Sampling Techniques

A sample size for the study consisted of twenty five (25) participants at the Offinso Municipality. They were twenty (20) pre-school children, five from each selected school, four (4) pre-school teachers, each from the four selected schools and one (1) early childhood coordinator from the Municipal Education Office. Participants were chosen using the purposeful sampling approach. Purposive sampling guarantees that samples are found that are specifically suited to the study's objectives (Fraenkel and Wallen, 2009). Purposive sampling was utilised based on the researcher's discretion and the goal of the study.

Research Instruments

The research tools employed included observation, interviews, and purposeful selection to determine how children are managed in the classroom based on Gardner's (2004) multiple intelligence theory, particularly at the pre-school level. Three pre-school teachers' lessons were observed. Musical activities and songs from the community were also gathered and analysed for their relevance to learners' cognitive, psychological, and emotional development. To facilitate pre-school instructors' use of songs in the classroom, eight songs were randomly selected, translated, and analysed. By asking participants for

permission to record, and letting them know what the study's aim was and how it would be used, this study followed all ethical responsibilities as stipulated by Rubin and Rubin (1995). Furthermore, confidentiality and anonymity were assured to all participants. Pre-school teachers were interviewed whether they feel comfortable with the use of indigenous and folk-game songs to develop pupils. Pre-schoolers were observed during class hours and break periods to identify day-to-day musical activities in the school. Musical scores and text were collected and analysed to be used in pre-school learning environment. Pictures were also used at appropriate places to give more details to the discussion.

DISCUSSION

Collections of songs for Pre-school Teaching and Learning

One of the major elements that the participants (teachers and coordinator) of this study identified was problem solving. Pre-school teachers shared the view that using traditional games in the teaching and learning process would help pre-school children to develop skill at solving their own problems in life. Others also claimed that it would enhance good interpersonal relationship among pre-school children through their interactions. The coordinator expressed that folk games in teaching would bring pre-school children to interact with environment since teachers will be compared to prepare teaching and learning aids using local materials of which pupils may be conversant with and this will make concept learning easier. Nsamenang (2004) therefore cautions that pre-school children gaining unfamiliar knowledge and skills from Western education will sink into alienation and ignorance of their cultural circumstances. Some of the participants also shared that folk games would help pupils to synchronize the activities performed at home with that of the school. Therefore, children will see the school as complementing the home and not different entities. This will make education locally relevant to transmit their values to generations to come. Obeng (2020) expresses that children must perform indigenous songs and folk-game songs so that they will be able to recollect and learn to sing them very well. Folk music is the greatest and most natural source of inspiration for developing into a literate musician.

Pupils tend to like folk games but lack the adequate knowledge about several folk games played in the Offinso community in the Ashanti Region of Ghana. *Daa daa kente, Anhwɛ wakyire, ehene kwan nie, and eno mako abere* emerged the most popular games among children. It has become progressively challenging preserving some traditional play modes and that there is the risk to lose some of them. The conclusion is that pre-school children would not be able to appreciate most of their own rich folk games if proper measures are not put in place to document the significant few to be used in the pre-school teaching and learning environment. When pre-school children choose not to gain certain aspects of their culture, those traits will be weeded out of the culture.

The researchers at this point observed the pre-school curriculum and identified few traditional games but the developers did not touch or explain how those games would be played (NaCCA, 2019). This calls for a document that can fully explain how these games are played and identify the potential life skills that can be developed from playing such folk games. The importance of playing folk games in the pre-school is to inculcate in the child how to adhere to rules and regulations. This shows that not only do games prepare the minds and foster relationships in pre-school children they also prepare the individual to conform to the norms of the society.

It was also clear during data collection that folk songs and folk games helps pre-school children to build good relationship with their colleagues. Children's interaction with friends is one of the significant aspects of their life. This suggests that pre-school children like spending good time with their friends than to be

alone. It was revealed that indigenous songs and games help pre-school children develop trust in each other. This means that pre-school children understand each other's behaviour and how to live in harmony when they play such games. If pre-school children are directed into playing folk games at school it would instill in them the sense of seeing themselves as one big family which has potential of preventing conflict among them both at school and at home. When folk songs are used in the teaching and learning process, it would arouse pre-school children's interest to assimilate fully what the pre-school teacher intended to give them. It was also clear that some of the pre-school children did not know why they play folk games. To eradicate this problem the researchers think that documentation and factoring folk games in the teaching and learning process would help pre-school children to value on their play.

The researchers realised that the topic under study was of much interest to the children. Pre-school children who were initially feeling shy participated with happiness. Even those who were not selected for the study tried to sneak their way through but the researchers prevented them and promised to involve them next time.

Hughes (1996) opines that, activity oriented learning takes away boredom. Children must react to music by playing instruments singing, moving and making their own music. Linking music information with actual music sounds and activities allows youngsters to participate actively in musical learning. They appear to integrate and retain knowledge more successfully as a result of such interaction, and they have a strong interest in and willingness to study. Language education and learning are aided by the use of game tunes. They are also useful in assisting children acquire social skills. Swinyar (2006) states that beside the fun, these songs and the associated games and movements are very useful in helping children develop social skills. It was also determined that some folk songs and indigenous games were passed down verbally from generation to generation unchanged and that some had been influenced by neighbouring languages. Malobola-Ndlovu (2018) corroborated the participants' observations that some folk songs and games were passed down orally from generation to generation unchanged.

A participant cited an example of the stone passing game which children normally participated. He clarified that the stone passing game is one of the games in which children use songs and objects. From my observation, the pre-school teacher wrote the words of the song on the board and treated the key words with the children and also guided children learn the song. To perform the game, children crouched in circular formation with each of pupil with a stone in hand. Participants shared that, in the absence of stones other objects such as milk tins are sometimes used. Each child passed the stone on to the next child usually on the right, placing it in front of him/her as they sung. This was repeated severally in relation to the rhythm of the song while the speed of the song gradually increased. Participants in the game were expected to keep passing the stone on based on the tempo and the rhythm. One was eliminated from the game when she missed to pick and pass on the stone to the next person in rhythm and time. The elimination continued till the champion was emerged. Participants confirmed that, the use of folk songs makes the teaching and learning easy. This is because of the usage of the local language. As a result pre-school children get better understanding of the activities in the songs and are able to perform them. Through continuous singing of the folk songs, children learn how to sing and dance to music.

Selection of Indigenous and Folk-Game Songs

In games that are played by both sexes while following to a game's structure and limits, there is typically a great amount of consideration given to both sexes' skills. As a result, twenty musical activities and songs were chosen that may be effective in a pre-school learning context. Thirteen of these activities and songs

were sampled and described for pre-school usage. The table below shows the games and songs selected to be used in the pre-school classroom.

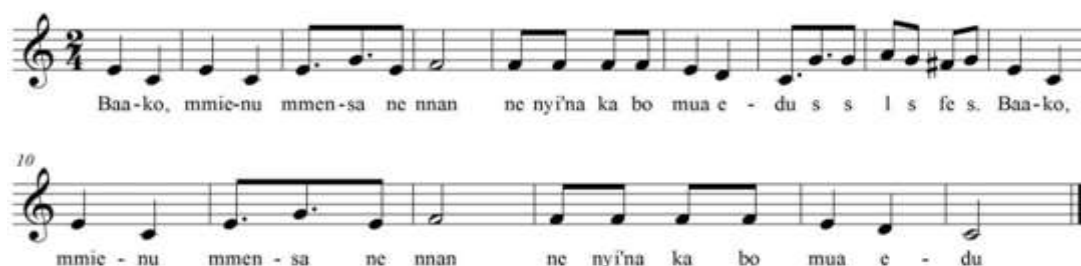
No.	Title of game or song	English translation	No. of players	Formation
1.	Baako	One	Whole class	Free style
2	Amangoase Bosomfoɔ	Priest under mango tree	5 or more	Circle
3	Eno Mako Abere	Eno's Ripe Pepper	Whole class	Free style
4	Dua o dua	Tail o, tail	5 or more	Leader facing co-players
5	Ɛhene Kwan Nie	Which way is this?	4 or more	Circle
6	Anhwɛ W'akyire	Do not look back	4 or more	Circle
7	Pempenaa	"Pempenaa"	5 or more	Players sits on the floor or ground with their two legs stretched
8	Anomaa Fɛɛfɛ Bi	A beautiful bird	5 or more	Free style
9	Daa daa Kente	Kente everyday	4 or more	Circle
10	Sansankrɔma	Hawk	4 or more	Circle
11	Petɛ, Petɛ	Vulture	Whole class	Free style
12	Akokɔ Antwiwaa	Fowl	Whole class	Free style
13	Ama Ɛdɔn Rebo	Ama, bell is ringing	4 characters	Dramatization

Source: field data (2022)

BAAKO (One)

BAAKO

Arr. by
Peter Obeng



Baa-ko, mmie-nu mmen-sa ne nnan ne nyi'na ka bo mua e - du s s l s fe s. Baa-ko, mmie - nu mmen - sa ne nnan ne nyi'na ka bo mua e - du

Mode of Performance

This type of play song is performed by both girls and boys. Pupils in a free style count fingers one after the other while singing the song *baako, mmienu, mmiensa ne nnan* (One, two, three and four) all add up to 10 (i.e. 1+2+3+4=10). After counting their fingers, they raise their ten fingers to signify that all add up to ten. Performing such an activity enhances their numeracy skills and also establishes a sense of rhythm and increased pupils awareness of rhyming patterns. It assimilates mathematics concept like counting and addition skills. Below is the text of the song.

Baako (one)

Baako, mmienu mmiensa ne nnan	One, two, three and four
Ne nyina ka bo mua edu	All add up to ten
.,s:-.s:l:s:fe.s	.,s:-.s:l:s:fe.s
Baako, mmienu mmiensa ne nnan	One, two, three and four
Ne nyina ka bo mua edu	All add up to ten



Figure 1: Pupils’ performing Baako, Mmienu, Mmiensa ne Nnan at OFCE Practice School.
Picture by the researcher

Amangoase Bosomfo

A M A N G O A S E B O M F O O

Transcribed by Peter Obeng



A - man - goa - se bo - som - fo - o Den - su a - fa -

no, w'a - fa ne koo - tu'a - fa ne b, t, Den - su a - fa no,

o - yeo - be - ri - ma o - mra o - yeo baa dea o - nko.

Mode of Performance

This song is another pre-school play song found in early childhood setting in Offinso Municipality. Pupils in free style sing along with dance movements with two hands. Even though it is a free style but they move one hand and another hand backwards as they sing *se ɔye ɔberema ɔmmra, se ɔye ɔbaa dea ɔnkɔ*. Pupils sing and move to the rhythm in a free style formation, it helps them to cooperate well among themselves and also aid in the development of retentive memory as they keep on repeating the song. The following is the text of the song.

Texts in Akan

Amangoase Bosomfoɔ Densu afa no
 Amangoase Bosomfoɔ Densu afa no
 W'afa no kootu afa no bɔtɔ Densu afa no
 W'afa no kootu afa no bɔtɔ Densu afa no
 Ɔye ɔberima ɔmbra, ɔye ɔbaa dea ɔnkɔ
 Ɔye ɔberima ɔmbra, ɔye ɔbaa dea ɔnkɔ

English Translation

Priest under mango tree, swallowed by shark
Priest under mango tree, swallowed by shark
has taken his coat and sack, swallowed by shark.
has taken his coat and sack, swallowed by shark.
come if you are a man, go if you are a girl
come if you are a man, go if you are a girl



**Figure 2: researcher, Mentee and Pupils performing Amangoase Bosomfoɔ at State “A”
 Picture by Peter Obeng**

Eno Mako Abere (Eno's Ripe Pepper)

Mode of Play

Pupils in a free style select the leader for the game. The leader begin by singing *Eno mako abere* (Eno’s ripe pepper), the rest respond by singing *Yereɛte* (we are harvesting).The leader goes on for several times and then change the name of ripe pepper to green pepper i.e. *akɔka mako bunu* (Left with green pepper). Anyone who respond by singing *Yereɛte* instead of *Yempɛ* (We don’t want it) is taken out from the game. This continues till the last person remains and is declared the winner in the game. The song will help learners to be good listeners, differentiate between ripe pepper and green pepper (different objects). It also teaches repetition, brings about unity, teamwork and leadership skills. The following is the text of the song.

Eno Mako Abere

Texts in Akan

Eno mako abere,
 Yereɛte
 Eno mako abere,

Eno’s Ripe Pepper

English Translation

Eno’s ripe pepper
we are harvesting
Eno’s ripe pepper

Yerefe	<i>we are harvesting</i>
Eno mako abere,	<i>Eno's ripe pepper</i>
Yerefe	<i>we are harvesting</i>
Akoka mako bunu,	<i>left with green pepper</i>
Yempe	<i>we don't want it,</i>



**Figure 3: Teacher and pupils performing Eno mako abere at Reverence Preparatory School.
Picture by Peter Obeng**

DUA OO, DUA (TAIL O, TAIL)

Duaoo Dua

Transcribed by Peter Obeng

Call	
	Du - a - oo du - a, du - a ku - sie du - a, du - a o - dwan du - a,
Response	
	du - a, du - a, du - a
C	
	du - a o - yuo du - a du - a n - nwa du - a, du - a o - twe du - a
R	
	du - a no response du - a.

This mind exercising game is also performed among pre-school children in the Ashanti Region and more specifically Offinso Namong. Dua o, dua means tail hence children are made to categorize animals into those which have tail and those that do not.

Mode of Play

This game is played by both boys and girls and it is also accompanied by a song. Children with their knotted cloths stand sparsely in an open area. The leader mentions names of animals for the others to respond dua, if that particular animal truly has tail. Anyone who responds dua to a tailless animal is given a beating by the other players until he/she runs away or escapes the ordeal. This game develops children's reasoning skills. It also develops pupil's imaginative skills. It also develops balance and movement skills. The text of the song is translated below.

Text in Akan

Leader: Dua o, dua

Response: Dua

Leader: Dua Oyuo dua

Response: Dua

Leader: Dua odwan dua

Response: Dua

Leader: Dua ɔtwe dua

Response: Dua

Leader: Dua kusie dua

Response: Dua

Leader: Dua akura dua

Response: Dua

Leader: Dua nantwie dua

Response: Dua

Leader: Dua kɔtɔ dua

Response: Dinn

English Translation

Tail o, tail

Tail

Tail deer tail

Tail

Tail sheep tail

Tail

Tail Antelope tail

Tail

Tail rat tail

Tail

Tail mouse tail

Tail

Tail cow tail

Tail

()

Silence should be observed since Crab has no tail

A player whose response comes last becomes a loser, and a point is deducted from his/her marks because crab has no tail. Children are made to categorize animals into those which have tails and those that do not. The game develops reasoning skills in the pre-school children; develops children's creative skills, develops in children the ability to imitate. It also develops movement skills; self-control and self-confidence in children and good interpersonal skills. Mason (2009) asserts that learning folk songs since infancy provides everyone with the necessary training to be able to sing and dance pretty effectively.

EHEN KWAN NIE (WHICH WAY IS THIS?)

Ehen Kwan Nie

Transcribed by Peter Obeng



Mode of Play

Both boys and girls may enjoy this type of game. Children form a circle around the leader while holding hands. The commander in this game is seen as a prisoner. The leader in the middle cannot rush through if they try because the players' grips are too tight. Each player's right-hand acts as one of their gates, and the leader wins the game by destroying any of the players' barriers. The target zone is designated as being twenty (20) metres outside of the circle. The leader then circles, touching the gates and singing, trying to find a method to get into one of the players' corners. When the lead touches a gate, he or she sings the song Mepε Kwan makɔ o (I want to go away) and the player whose gate is touched has to respond wo nnya (no way). The players respond wo nnya (no way).

The following is the translation of the text of the music.

Text in Akan	English Translation
Leader: ehen kwan ni?	<i>Which way is this?</i>
Response: Namong kwan	<i>Namong way</i>
Leader: ehen kwan ni?	<i>Which way is this?</i>
Response: Dentin kwan	<i>Dentin way</i>
Leader: ehen kwan ni?	<i>Which way is this?</i>

Response: Aboasu Kwan	<i>Aboasu way</i>
Leader: Mepɛ kwan m'akɔ o	<i>I want to go away</i>
Response: Wonnya	<i>No way</i>
Leader: Mennyā kwan menko	<i>I can't get away</i>
Response: Wonnya	<i>No way</i>
Leader: Mepɛ Kwan m'akɔ o	<i>I want to go away</i>
Response: Wonnya	<i>No way</i>
Leader: Mennyā Kwan m'akɔ a	<i>I cannot get away</i>
Response: Wonnya	<i>No way</i>



Figure 4: Children performing Ehen Kwan nie at Home
Picture by Peter Obeng

This game develops creative skills, divergent thinking and reasoning skills in the pre-school children. Also, the game discharged excess energy in the pre-school children, developed their balance and movement skills, developed good interpersonal skills, self-control and self-confidence in the pre-school children.

Anhwɛ W'akyire

Transcribed by Peter Obeng



ANHWɛ W'AKYIRE (DO NOT LOOK BACK)

Mode of Play

There are no gender differences in the role of Anhw w'akyire between boys and girls. Players create a circle and crouch down or kneel. In order to provide adequate room between every two participants, the players extend out to grab hands and widen the circle. To begin the game, one person will offer to use a duster or a piece of cloth. The leader asks for responses from the other players while starting to contextualise the music. The players will clap along with the music and follow a rhythmic sequence. The players continue to chant and cheer while the leader circles around behind them. The leader is now expected to place the cloth or the duster behind any player. To prevent being observed by the players, this is done carefully.

The game's rules state that participants are not to peek back to see where the cloth or duster will be placed. Anyone who discovers the duster behind him grabs it and sprints towards the leader. When the player reaches the leader, he or she will hit him or her. The player will follow the leader until he or she arrives at their destination. If he/she is successful in catching the leader, he/she must withdraw from the game. The process continued as the player assumes the role of leader. The game continues until the players (children) fatigue. The text is translated as follows.

Texts in Akan

Anhwɛ w'akyire

Leader: Anhwɛ w'akyire

English Translation

Do not look back

Do not look back

Response:	Yee Yei	Yee Yei
Leader:	Obi reba o	Someone is coming
Response:	Yee Yei	Yee Yei
Leader:	orebeyε deen	what is he/she coming to do?
Response:	Yee Yei	Yee Yei
Leader:	orebewuo	He/she coming to die
Response:	Yei	Yei
Leader:	Biribirebao	something is coming
Response:	Kenkenka	Kenkenka
Leader:	Biribirebao	Kenkenka
Response:	Biribirebao	Kenkenka

The game develops reasoning skills in the child, and how to imitate others. It develops balance and movement skills in the children. It also develops postural control in the children. It develops in the child how to share and cooperate, and good interpersonal skills in children. It develops self confidence in the children. It helps children to live harmoniously with each other in the home, at school and in the community as a whole. It brings good relationship with performers, and an important source of social support and happiness. It also helps children to make informed decision to solve real life problems which are doubtful. Moving round the circle teaches children how to protect one another in the community.



**Figure 5: Pupils Performing Anwhε w’akyire at Namong M/A KG School
Picture by Peter Obeng**

Pempenaa

Mode of Play

Players usually sit on the floor or ground with their two legs stretched without a definite position. The leader of the game is supposed to be the organiser and he/she uses his/her hand to sweep over from one

side to the other side. The leader puts his/her hand on every player on the floor while he/she sings the song. The leader will start the song by saying Penpenaa, and the players respond Nanaa once until the first game ends. The leader will continue to sing the rest of the verses of the song until the game ends. The leader starts counting the legs of the players one by one. Whichever leg the leader puts his/her hand on becomes a winner and is made to fold the leg upwards. If a player gets his/her two legs upwards, he/she becomes a winner and stand up. The game continues repeatedly until it goes round all the players but left with one who will not get any player to compete with. The game develops imaginative skills, communicative skills, and understanding problem solving skills in children. It also develops hand and eye coordination and counting, good interpersonal skill, self-confidence and a sense of trust in others.

Texts in Akan

Leader: Penpenaa

Response: Nanaaaaa

Leader: Sii sii sii, sii Dada koo, kata

Bonkutu bonkutu bonkutu apre,

Ei maame, ei Paapai, huri bom bom faya

English Translation

Penpenaa

Nanaaaaa

See see see, see Dada koo, kata

bonku bonkutu bonkutu apre

ei mother, ei father, huri bom bom fire.



**Figure 6: Children playing *Pempenaa*.
Picture by Peter Obeng**

Anomaa Fɛɛfɛ Bi (A Beautiful Bird)

ANOMAA Fɛɛfɛ BI

Transcribed by Peter Obeng

prano



Me wɔa - no - maa fɛɛ - fɛ bi, me wɔa - no - maa fɛɛ - fɛ bi,
 me wɔa - no - maa fɛɛ - fɛ bi w'a - tu'a - ba me - nkyɛn. Me wɔa - no - maa
 fɛɛ - fɛ bi, me wɔa - no - maa fɛɛ - fɛ bi, me wɔa - no - maa fɛɛ - fɛ bi
 w'a - tu'a - ba me - nkyɛn. A - no - maae brao, bra ma'yɛn nia -
 go - roo. A - no - maae brao, bra ma'yɛn nia - go - roo S - L -
 S A - go'rɔ yɛ de S L R A - go'rɔ yɛ de. A - no - maae brao,
 bra ma'yɛn nia - go - roo. A - no - maae brao, bra ma'yɛn nia -
 go - - - - roo.

Mode of Performance

The following is the text of the song.

Anomaa Fɛɛfɛ Bi (A Beautiful Bird)

Texts in Akan

English Translation

Me wɔ Anomaa fɛɛfɛ bi
Me wɔ Anomaa fɛɛfɛ bi
Me wɔ Anomaa fɛɛfɛ bi
W'atu aba menkyɛn.

Anomaa brao, bra mayɛn nni agorɔ
Anomaa brao, bra mayɛn nni agorɔ
S: L .S agorɔ yɛdɛ S: L .R agorɔ yɛdɛ
Anomaa brao, bra mayɛn nni agorɔ

*I have a beautiful bird
I have a beautiful bird
I have a beautiful bird
It flew besides me
Come bird, come and let us play
Come bird, come and let us play
Game is sweat, Game is sweat
Come bird, come and let us play*



Figure 7: Pupils and class teacher performing Anomaa Fɛɛfɛbi at OFCE Practice School. Picture by Peter Obeng

Mode of Performance

Both boys and girls like playing the stone passing game in question. Players are often in a circular formation while squatting. Each participant is given a stone or any other object that can be picked up and raised with one hand and is neither too heavy nor too light. Players continuously pound the floor with the object to the beat of the music while singing the accompanying song through once. On the first note of the beat, each player passes the object to the right. To the beat of the music, each player takes up the object that was delivered to them by the person to their left. Any player who messes up with an item or mixes a beat and so ruins the game is eliminated. When a player is removed, they take on the role of a judge by keeping track of the "defaulters" until all but two have been eliminated. The game's winners are these two contestants. Other folk songs with the similar movement patterns can be utilised for the game in addition to the sample song from this essay. This song teaches about counting numbers, recall of facts, teamwork, concentration, flexibility and eye-hand coordination.

DAA DAA KENTE

DAA DAA KENTE

Arr. by
Peter Obeng



Daa - daa Ken - te daa, daa - daa ken - te daa, daa - daa ken - te

6 daa. O-ni-pa ma-ma be fi'ra ken-te o daa. E-si Maa-mei. Daa-daa Ken-te daa,

11 daa-daa ken-te daa daa-daa ken-te daa O-ni-pa ma-ma be fi'ra ken-te o

16 daa.

Mode of Performance

This type of song is performed by both boys and girls. The teacher first sing through the song several times and ask children to sing after him or her phrase by phrase. Pupils are called individually or in groups to sing the entire song. Teacher guides learners to move to the rhythm of the song and clap some sections of the song. With accompaniment of the available musical instruments, children perform the entire song to end the lesson. The following is the text of the song:

Texts in Akan

Daa Daa Kente

Daa daa kente daa
Daa daa kente daa
Daa daa kente daa
Onipa mama be fira kente o daa
Esi Maamee
Daa daa kente daa
Daa daa kente daa
Daa daa kente daa
Onipa mama be fira kente o daa

English Translation

Everyday kente

Everyday kente
Everyday kente
Everyday kente
Someone special will wear kente everyday
Esi Mother
Everyday kente
Everyday kente
Everyday kente
Someone special will wear kente Every day



Figure 9: Teacher and pupils performing Daa daa kente at Reverence Preparatory School. Picture by Peter Obeng

TEACHING FOLKSONGS

Topic: Teaching folk songs

Sub-Topic: Sansankrɔma

Objectives: by the end of the lesson pupils should be able to

- a. Sing the folk song learnt.
- b. Repeat the words of the song.
- c. Move to the song-marching and twisting.
- d. Sing in groups and individually.

RPK: Children have been singing folk songs long before they came to school.

TLMs: castanet, rattles, drums made with milk tins

SANSANKRŌMA

Transcribed by: Peter Obeng



San-san-krŏ - ma ne-na'a - wuo nko-kamma. wo seonkoyea - dwu-ma ne-na'a-

7 wuo ɔkye-kye nko-kamma.w'a - kyin - kyin n'a-kyin - kyin na kyin kyin-na, kyin - kyin na.

11 wo se'ɔ-nke ya'a - dwu-ma, ne - na'a - wuo n'a - gya'a - wuo

16 oh San-san-krŏ - ma ne-na'a - wuo nko-kamma. wo seɔ-ke yea - dwu-ma ne-na'a-

23 wuo ɔ - kye - kye nko - kɔ - mma.

Activities (exemplars)

Introduction (starter): Ask pupils to sing any familiar folk song and accompany it with clapping and dancing.

- i. Introduce the new song (Sansankrōma) by singing expressively with attention to phrasing, dynamics, tempo and text whilst children listen attentively.
- ii. Guide children to sing the song in phrases and let the repeat the song.
- iii. Learner's sing the whole song, tap the beat and clap the rhythm of the song.
- iv. Encourage learners to move to the song as teacher accompanies with the available musical instrument.
- v. Call individuals or groups to give performances (solo, duets, trios or quartets).
- vi. Let them accompany the song with the materials available i.e. rattles castanet, drums etc.

Evaluation

Let pupils answer these questions orally

- a) What is the title of the song?
- b) What is the song about?
- c) At what time can the song be sung?
- d) Repeat the words of the song.

With older children it is possible to discuss techniques that lead to more beautiful singing, but with pre-school children, good vocal techniques and enunciation should simply be modeled in the teacher's singing.

Children are naturally imitators and this statement confirms Amuah and Adum-Attah (2017) that children observe intensively and imitate adults when singing, dancing and dramatizing during special occasions and put into practice long after the celebrations are over. Many scholars according to Amuah and Adum-Attah (2017) indicate that education should be delivered in a way that helps children to value their cultural heritage. The introduction of Ghanaian indigenous music, dance and drama in schools will enable children to understand indigenous Ghanaian music and dance and thus value it. The relevance of the study of indigenous Ghanaian music in schools is that it is the responsibility of teachers to enhance the aesthetic sensitivity of Ghanaian children. Pre-school teachers are encouraged to make good use of traditional/indigenous music as a tool to educate children’s feelings (p. 64).

PETE PETE (VULTURE)

Topic: Singing

Sub-Topic: Pete Pete (Vulture)

- a. Sing the song learnt with ease.
- b. Move to the song (children create their own movements).
- c. Clap the rhythm of the melody.

Teaching/learning materials; wooden clippers

PETE PETE

Transcribed by Peter Obeng



The musical score is written in 8/8 time with a key signature of one flat (Bb). It consists of four systems of two staves each. The lyrics are written below the notes in the bottom staff of each system.

System 1:
 Top staff: Pē-tē, pē-tē | Pē-tē,
 Bottom staff: sae - ni wa de - den - dee sae ni wa.

System 2:
 Top staff: wo maa-me re - fe're - wo,
 Bottom staff: sae - ni - wa de - den - dee sae -

System 3:
 Top staff: a-se me me - ye den a-se -
 Bottom staff: ni - wa se - ni - wa de - den - dee sae - ni - wa

System 4:
 Top staff: be - di - di e - ben na'e -
 Bottom staff: se - ne - wa de - den - dee se - ne - wa.



dzi-ba-na, fu-fu nea -
 se - ne-wa de-den - dee sae - ne-wa.
 ben-kwan. be sen
 sae - ne-wa de-den - dee sae - ne-wa.
 mayen-ko-fie, sae - ne-wa de-den - dee sae - ne-wa. sae-
 ne-wa de-den - dee sae - ne-wa. sae-ne - wa de - den-dee sae-ne -
 wa. sae - - ne - wa.

Activities (exemplars):

- i. Get children ready for the lesson by requesting pupils to offer one beautiful song.
- ii. Sing the song (Pετε Pετε) in its entirety for a number of times for children to listen.
- iii. Group pupils into two. One group doing the caller’s part and another group doing the response part.
- iv. Teacher involves children in the rhythmic aspect of the song having them clap the rhythm of the melody.
- v. Children guided to accompany the song with available musical instruments.
- vi. Children to formulate their own dancing patterns.

Singing gives children the opportunity to use the voice as an expressive instrument and is therefore a significant area of the school music programme. There should be an abundance of classroom participation in group singing with many opportunities for children to sing (or choose) songs of “their own choice”. Since voice can be lasting source of pleasure, it is vital for every child to find his/her singing voice at an early age and should be encouraged to sing in light but energetic voices and with a simple natural vocal or tone quality (Obeng, 2020).

Akokɔ Antwiwaa (Fowl)**Mode of play**

Pupils perform this activity together. The leader will be selected by the pupils or the teacher. The leader will lead the activity. He/she (leader) shouts, Akokɔ Antwiwaa! The rest respond by saying Yee! The leader then asks about the parts of the fowl one after the other and the pupils respond by pointing to that part of the body. The last part to ask is the teeth of the fowl. The pupils respond by saying *me nnise*. The leader will ask again that, *wo ye den didie?* They respond by bending and nodding to show how the fowl eats while saying: *Mesosɔ aburo, aburo, mesosɔ aburo, aburo, mesosɔ aburo, aburo.* meaning that fowl eats by picking.

Texts in Akan

Akokɔ Antwiwaa ee!, yee!!!

Akokɔ Antwiwaa wotiri wɔ he?

Me tiri nie!

W'ani wɔ he?

M'ani nie!

Wo hwene wɔ he?

Me hwene nie!

Wonsa wɔ he?

Mensa nie!

Wo nan wɔ he?

Me nan nie!

W'ano wɔ he?

M'ano nie!

Wo se wɔ he?

Me nni se!

Wo ye den didie?

Meso sɔ aburo, aburo

Meso sɔ aburo aburo

Meso sɔ aburo aburo

English Translation

Fowl Antwiwaa ee! yee!!

Fowl where is your head?

This is my head

Where is your eye?

This is my eye

Where is your nose?

This is my nose

Where is your hand?

This is my hand

Where is your leg?

This is my leg

Where is your mouth?

This is my mouth

Where are your teeth?

I have no teeth

How do you eat?

I pick maize, maize

I pick maize, maize

I pick maize, maize



Figure 10: Teacher and Pupils performing Akoko Antwiwaa at OFCE Picture by Peter Obeng**Ama Eɔn Rebo (Ama the bell is ringing)****Lesson One**

Topic: Dramatisation of story song

Teaching/learning materials: mat, pillow, bell, bucket, broom.

Activities (exemplars)

- i. Let children sing and dance to one familiar song.
- ii. Teacher helps children to learn the new song. Sing “Ama Eɔn Rebo”
- iii. Discuss the drama with children while they are still seated.
- iv. Create a space in front of the class for the drama.
- v. Teacher asks for volunteer actors and actresses e.g. 1. Mother 2. Ama 3. Bell monitor
- vi. Let pupils sing the song again to remind them of the story.

Then:

- a. Invite actors to unfold the story.
- b. Mother sweeps the compound while Ama is still sleeping.
- c. The bell monitor rings the bell to attract mother’s attention.
- d. Mother rushes to wake up Ama for it is time for school.
- e. Ama rushes to take her bath and leaves for school.
- viii. Teacher round off lesson with the story learnt.

Evaluation

- a. What is the title of the story?
- b. What was the mother doing before the bell rang?

Developmentally Appropriateness of the Selected Songs.

The researchers were aware that preschoolers are absolutely capable of singing extremely complex rhythms and melodies merely by listening and auditory imitation, but it is important to locate a song or rhyme that suits the children's vocal range and tessitura when choosing a song or rhyme. The difference between a song's range and tessitura is the portion of the register that comprises the majority of the tones in that tune. For instance, some songs may include a few notes that are too high or too low for the child's voice, but most of the songs chosen are within the child's appropriate singing range.

Before teaching, it is essential to analyse a few other musical elements that the researcher took into account after locating songs with the suitable range and tessitura. The song's metre and subsequently its many phrases and parts were the main factors to evaluate. Before attempting to teach the song, the last stage was to know it by heart. The same holds true for whatever subject matter you choose to educate them. You cannot effectively teach anything if you do not truly understand it yourself. Children constantly produce music in their homes, schools, and other settings, but only when an experienced adult is there (Obeng, 2020). Children's songs often have a straightforward structure with only one or two sections or portions. Before choosing the native, rhymes, and folk games songs, these and many other elements were taken into consideration.

Music-making in Offinso community

Traditional music plays an essential role in the Offinso community. There is no occasion in Offinso community without the use of traditional music. Though western music has dominated traditional music, yet it plays a significant role in the lives of the people of Offinso community. Children's aesthetic awareness may be developed through the arts (music, dance, and theatre). Therefore, it is suggested for preschool instructors to employ folk songs and traditional activities to instruct young children in the Offinso community. Scholars have emphasised time and time again that instruction should be given in a way that encourages youngsters to cherish their culture. Children can appreciate and comprehend Offinso traditional music thanks to the introduction of traditional music in schools. During Mmoa ninko (let animals eat and go) and cultural festivals, children participate and learn very important events in these occasions. The teachers and the children learn a lot from their locality during preparation towards Mmoa Nni nkɔ and inter school cultural festivals. Here, children feel proud of presenting their own culture. Children are exposed to cultural practices that they may not know because cultural activities serve as an important avenue for exposure. Traditional music is performed to entertain, during storytelling and the performance of rites of passage. It also helps pre-school pupils to preserve their Culture. Occasions like festivals, durbars, and marriage ceremonies have revealed that traditional music is used to tell the history of Offinso people.

In the social events, songs associated with children's traditional games, puberty rites and music in festivals have been discussed. It was revealed that songs are very important in children's games such as *Dua oo dua*, *Anhwe w'akyire*, and *Ehen kwan nie*. Children can socialise more with the aid of game songs, and the songs' lyrics also educate by instilling moral values in the young listeners. Puberty rituals often include singing and dancing, which promotes interaction among the initiate's friends and others attending the ceremony. The lyrics of the songs are instructive and provide guidance to the other females on how to live honourable lives till they too undergo similar ceremonies. Some years back, the performance, coupled with the puberty rite process put fear in young girls at Offinso which made such girls live a worthy life, because a breach of that rite would lead to the banishment of the girl from the community. This became bitter experience for any girl to go through. Songs in the rites of passage were an asset to the people of Namong in the Offinso Municipality. Bragorɔ songs also express the need for girls to remain virgins until their marriage. Today, such songs are beneficial because they educate the children to be chaste in order to avoid venereal diseases such as AIDS which is very deadly. Festivals are one of Offinso's happiest times, and they cannot be enjoyed without traditional music and games. The day before the festival, children, youth, and the elderly assemble to play traditional games and sing folk songs to amuse the chiefs and people of Namong and the wider Offinso traditional territory.

Ghanaian Kindergarten Curriculum

At the KG level, the purpose of the Creative Arts course is to provide students the chance to explore and appreciate their surroundings. Through creative arts activities, students learn how to look at things, examine them, express themselves, and adapt to their surroundings. By their senses—that is, through seeing, touching, tasting, hearing, smelling, and moving or lifting—learners respond aesthetically to their surroundings. Since young infants are naturally highly curious about the world around them, it makes sense to expose them to sensory experiences. It is hoped that the curriculum would expose students to the norms and ideas of vocational education as the cornerstone of economic growth with a wide range of

alternatives to solve unemployment. According to the curriculum, each learner has a variety of abilities and talents that need to be completely developed via a variety of learning situations.

The following techniques are being encouraged by this curriculum to be used by early childhood educators to facilitate efficient music teaching and learning:

1. Experiential learning
2. Exploration
3. Procedural learning
4. Inquiry-based learning
5. Project-based learning

The curriculum entreated pre-school children to be guided by the pre-school teachers to:

1. explore their surroundings, keep a critical eye on what's going on, look into it, and think about what they see.
2. perform compose, make, design, and display using available materials, tools, equipment, instruments, props, costumes, and ICT devices.

Examine, evaluate, and offer insightful opinions and suggestions for enhancement or correction.

The KG curriculum suggests some pedagogical approaches for pre-school teachers in the pre-school setting. These approaches, methods and strategies are to ensure that every learner benefits from appropriate and relevant teaching and learning events which are timely assessed and feedback provided to the learner and other key stake holders such as parents and education authorities. It also includes the type and use of appropriate and relevant teaching and learning resources to ensure that all learners make the expected level of learning outcomes.

The creative arts curriculum for Ghanaian Basic Schools identifies:

- i. The learning - centered classrooms through the use of creative approaches to teaching and learning.
- ii. It also recognises the use of differentiation and scaffolding as teaching and learning approaches for ensuring that no child is left behind.
- iii. The use of information communications technology (ICT) as pedagogical tool.
- iv. The identification of subject specific instructional expectations needed for making learning in the subject relevant to pre-school children.

A method of inquiry that promotes deeper understanding and the incorporation of accountability techniques, learning as learning, assessment for learning, and learning as learning (NaCCA, 2019).

This curriculum also recognised inclusion education in pre-school setting. Inclusion in this curriculum is ensuring access and learning for all pre-school children especially those disadvantaged. It highlighted that all learners are entitled to a broad and balanced curriculum in every school in Ghana. The learners' right to equitable access to high-quality education should be upheld through the everyday learning activities they are exposed to. When employed in classrooms, these methods or approaches will help all students reach their full learning potential. Planning, delivering, and reflecting on daily learning episodes should take into account the specific requirements, learning experiences, and degrees of motivation for learning of preschoolers. According to NaCCA (2019), the curriculum should promote:

- i. Learning that is related to the learner's background, prior information or interests, talents, potential, and experiences.
- ii. Learning that is meaningful because it is appropriate for the learners' abilities.

According to the Developers, the active involvement of learners in the selection and organization of learning experiences makes them aware of their importance and also enables children to assess their own learning outcomes. NaCCA (2019) stresses that; Assessment is used to promote learning. Its purpose is to identify the strengths and weaknesses of learners to enable pre-school teachers ascertain their learners' response to instructions. The assessment should be viewed in terms of both formative and summative. Assessment as learning and assessment for learning are two approaches to formative assessment. Summative evaluation is regarded in terms of learning assessment. It must be emphasised that all types of evaluation should be based on learning domains. The assessment process you utilise, such as class assignments, homework, projects, and others, must be designed so that the various procedures complement one another to produce a representative sample of indicators taught throughout a period of time.

CONCLUSIONS

The study concluded that the use of musical arts is embodiment of educational sources for developing the total wellbeing of pre-school child. Pre-school children would not be able to appreciate most of their own folk songs if adequate measures are not put in place to document the significant few to be used in the pre-school setting. Folk games prepare the minds and foster relationships in pre-school children. The findings revealed that folk games prepare the individual to conform to the norms of the society. Pre-school teachers use folk games for pupils to understand each other's behaviour and how to live in harmony. The study established that continuous singing of folk songs right from the early stage enables every pre-school child to sing well. Folk songs enable pre-school children to gain quality education and to become musically motivated. The study pointed out that the use of Indigenous materials for teaching music are in line with the multiple intelligences by Gardner as it echoes cultural education and total development of the child. Providing children with the appropriate means of self-expression, indigenous songs help them develop their artistic vision. Children's songs and games provide natural training devices by their very nature. Children learn more about their cultural background through traditional games in Ghana. As a result, he or she becomes more aware of his/her way of thinking, feeling, and manipulating things by learning some basic skills of work, dance, music, social etiquette, self-defense, morality, and being exposed to strategies through musical games. Preschool instructors can evaluate and implement musical games in the classroom depending on the gender type, text, and activity involved. Different games offer kids the impression that they can have an impact on the world around them and that they matter. It is important to note that each of the games mentioned has the potential to serve as an educational tool for one, two, or all three areas of human learning (the cognitive, psychomotor and affective). It was found that music stimulates and encourages movement in young children, which is why they like listening to it. The study concluded that pre-school children perform most games and indigenous songs and they learn them from their peers and from the environment in which they grow up. The research confirmed that there were inadequate teaching and learning resources for the teaching and learning of music in all the pre-schools in the Municipality. The pre-school curriculum stresses that; all forms of assessment should be based on the domains of learning. It was also evident that assessment is used to promote learning. It became clear that assessment is used to identify the strengths and weaknesses of pre-school children for teachers to adjust their teaching approaches.

RECOMMENDATIONS

Preschool instructors are to link with certain musical materials or tools in order to help students uncover their musical ability. To improve multicultural music in pre-school classes, pre-school instructors must first overcome their concerns connected with teaching the topic. Preschool instructors should work with experienced musicians outside of school to gather information as a method of understanding cultural variety and guiding their students in learning this diversity via musical themes. To increase brain traces established among intercultural music learners, pre-school instructors are advised to utilise pointing instruments to monitor rhythmic flows written on marker/chalkboards.

Pre-school instructors are urged to teach more indigenous songs in order to improve the effectiveness of music teaching and learning in pre-school classes. Preschool instructors should be encouraged not to overburden the early childhood music curriculum with western and contemporary music while leaving no place for Ghanaian children's traditional songs. Preschool instructors should also employ a variety of pedagogical strategies to help youngsters discover their musical intelligences through the use of indigenous songs.

The study recommended that some folk games could be integrated in the formal programmes in pre-school classrooms. Teachers need to be resourceful and be opened to varied teaching approaches that can help sustain the interest of pre-school children in teaching and learning process. Documentation and factoring folk games in teaching and learning process would help pre-school children to put value on their play. Pre-school children are to be encouraged to sing folk songs in order to become good singers. Pre-school children need also to continue singing folk songs so that they will be able to recollect them and learn to sing very well. Pre-school teachers are also encouraged to use a lot of folk songs in their lessons to correct pre-school children's behaviours. There is the need for pre-school teachers to use improvise musical instruments for effective teaching and learning. Involvement of learners in the selection and organization of learning experiences make pupils aware of their importance and also enabling children to assess their own learning outcomes. Pre-school teachers should ensure that all learners have equal access to quality music education in the pre-school learning environment. Some games and game songs could be integrated in the formal programmes of teaching and learning. Additionally, the collected native tunes and customary gaming songs have to be saved for later usage. It is important to note that each of the games on display has the potential to instruct students in one, two, or all three of the human learning domains: cognitive, psychomotor, and emotional.

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