

FOLKWAYS RECORDS FCS 77855

VOLUME ONE

Children's Songs for Games from Africa with Kojo Fosu and Mrs. Edwina Hunter



DAVID GAHR

COVER DESIGN BY RONALD CLYNE

M
1985
C536
1979
v.1

MUSIC LP

**SIDE 1**

1. Kye Kye Kule 6:15
2. Si Si Si 3:11
3. Kro Kro Kro 9:10

SIDE 2

1. Pete Pete 12:36
2. Etiti Etiti 3:13
3. Kofi Atta 4:31

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**Children's Songs
for Games from Africa
with Kojo Fosu and
Mrs. Edwina Hunter**

DESCRIPTIVE NOTES ARE INSIDE POCKET

CHILDREN'S SONGS FOR GAMES FROM AFRICA

Kojo Fosu and Mrs. Edwina Hunter

KOJO FOSU

Kojo Fosu is an Associate Professor of African Art History at Howard University, Washington, D.C., with the Department of Art, College of Fine Arts.

A recipient of many grant awards, he has conducted extensive field research on African art and culture in several African countries. He has also published many articles on various aspects of African art and lectured, conducted numerous seminars/workshops and produced Television programs on African Cultural Arts for children in games, music, and dance in the United States, Canada and in Africa.

In 1977, Professor Fosu received an award for his "Outstanding Contributions to the Arts" from the D.C. Chapter of the National Conference of Artists in the United States.

In addition to his book on *African Children's Games*, Mr. Fosu's recent book on *Trends in African Contemporary Art* is scheduled for publication in September, 1979. He is from Ghana.

EDWINA HUNTER

Mrs. Edwina Hunter has taught music in Public Schools for over ten years. Presently, she is a Music Teacher with the Prince George's County Public School System in Maryland. A noted musicologist, she has also taught music from pre-school through college levels.

Mrs. Hunter has a B.A. degree in Piano & Theory from Spelman College, Atlanta, Georgia; and M.A. in Musicology from Smith College in Northampton, Massachusetts.

INTRODUCTION

The songs included in this collection are favorite folksongs of children in Ghana.

We have adapted various African rhythms to accompany the songs. These traditional poly-rhythmic patterns are broken down into accurate component sections, so that students may easily learn to distinguish and play the individual patterns singularly and collectively. Simple musical instruments are also used in an accessible and comprehensive manner to benefit teachers and parents.

There are corresponding games and/or stories for each song. Some of the games are interchangeable; thus may be used for several songs. Although Ghanaian names are used for the games, they are played in all of West Africa.

All the songs with their corresponding games and stories are geared for children from age three to thirteen. However, because of their enjoyment and educational value, people of all ages, including adults may play them.

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PRONUNCIATION GUIDE

Pronounce:

a as ah (apple)
e as a (age)
i as e (ink)
u as oo (cool)
oo as oh (oh)
o or ɔ as aw (awful)

e or ɛ as eh (edge)
ky as ch (chair)
dw as j (just)
gy as j (just)
hy as sh (shout)
tw as ch-wee

Note: Pronounce each letter in a word phonetically as it is done in Latin words.

SONG 1 KYEKYE KULE

System 1: b. min. Call Response
kye kye ku Leei kye ku Leei

System 2: Call Response
kye kye ko fi nsa

System 3: b. min. Call
ko fi sa lan - ga

System 4: Response Call
ko fi sa lan - ga

System 5: Call Response
Ka Ka shi lan ga

System 6: Response Call
Ka Ka shi lan ga

System 7: Call Response
Kum a den de kum a den de

GAME for KYEKYE KULE (Pronounced Chay Chay Koo Lay)

(Boys and Girls)

Objectives

Leadership Responsibilities

Memory Exercise

Dexterity in Rhythm

Sense of Spontaneous Improvisation

Participants

Any number of children, boys and girls, ages 3 to 10 years.

Directions

This is a lively musical game of follow-the-leader. The song is part of the game.

Form a circle with any number of children.

One child is selected to step into the center of the circle. He/she is the first leader.

Whenever the leader gestures with a part of the body, motioning with the call song, the participants in the circle imitate those motions and repeat the song in response.

The song is sung simultaneously with the motioning of the body.

Following in a clockwise direction, each child gets a turn to become a leader in this call and response game.

Each child is free to improvise with body motions of his/her own. It is more fun when the children are encouraged to adopt several variations in the game.

The following are standard body motions with the corresponding call and response song.

Leader's call...

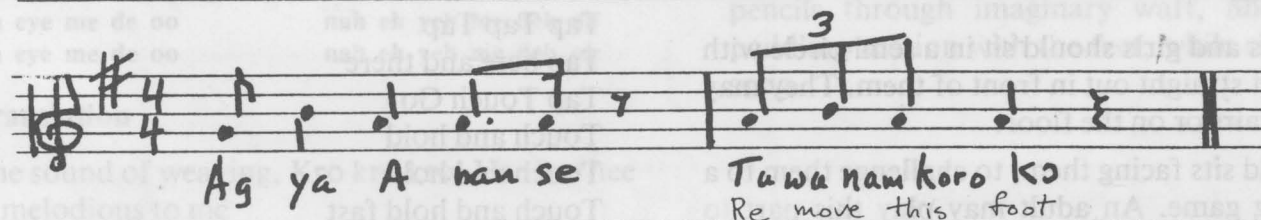
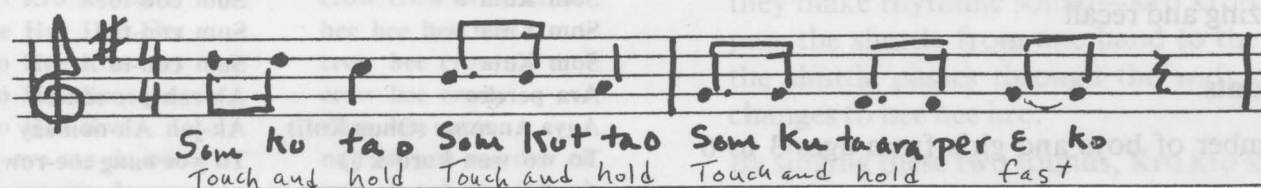
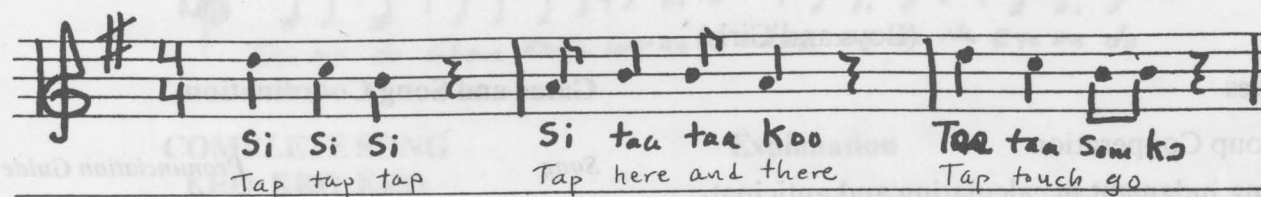
(Song) Kyekye Kule

(Motion) Hands to the head

Followers should imitate leader's action and repeat the song... (see music)

Kyekye Kule

SONG 2 Si Si Si



Leader's call . . .
 (Song) Kyekye Kofi Nsa
 (Motion) Place hands to the shoulders
 Followers place hands to the shoulders and repeat the song . . .

Kyekye Kofi Nsa
 Leader's call . . .
 (Song) Kofi Salanga
 (Motion) Hands to the knees
 Followers place hands to the knees and repeat the song . . .

Complete Song		Pronunciation
Call	Kyekye Kule	Chay Chay Coolay
Response	Kyekye Kule	
Call	Kyekye Kofi Nsa	Chay Chay Kofi n-sah
Response	Kyekye Kofi Nsa	
Call	Kofi Salanga	Kofi Sah-lah-n-gah
Response	Kofi Salanga	
Call	Kakashie Langa	Kah Kah Shea Lahngah
Response	Kakashie Langa	
Call	Kum Adende	Cum Ah-day-n-day
Response	Kum Adende	

GAME for SI SI SI (See See See)

(Boys and Girls)

Objectives

- Peer Group Cooperation
- Exercising judgment in calculating and anticipating what comes next
- Developing basic counting skills
- Memorizing and recall

Participants

Any number of boys and girls from ages 3 to 6 years.

Directions

The boys and girls should sit in a semi-circle with both feet straight out in front of them. They may sit on chairs or on the floor.
 One child sits facing them, to challenge them to a counting game. An adult may play this part to serve as an example. The challenger requests and memorizes the first names of all the participants.

Beginning with the person sitting to the left, the challenger starts to sing while at the same time gently tapping the feet of each child facing him/her. The song rhymes with the tapping of the feet. The other children should join in the singing.

On singing the last line of the song, the challenger calls out the name of the participants on whose foot he projects the song will end. That person's name is used in the song.

If the song and the last tap end on the foot of the predicted person, the challenger must stop for that child to withdraw that particular foot.

The song is resumed and the taps on the feet continued in the same manner.

Any participant who has both of his or her feet counted out is eliminated from the game.

The last remaining person with either one or both feet in counting position wins the game.

On the other hand, if the challenger fails to end his song on the projected foot, he/she must yield the position to the next participant from the line or semi-circle.

In this instance the challenger must also eliminate himself from playing the rest of the game.

Game and Song Coordination

Song	Pronunciation Guide
Si Si Si	See See See
Si taa taa ko	See tah tah coe
Taa taa Som K ɔɛ	Tah tah Sum quay
Som Kuta o	Sum coo-toe
Som Kuta o	Sum coo-toe
Som Kuta	Sum coo-to
Ara pereko	Ah-rah pre-rah-co
Agya Anannse (Onua Kofi)	Ah-jah Ah-non-say
To wo wan koro k ɔ	To woe nang coe-row quay

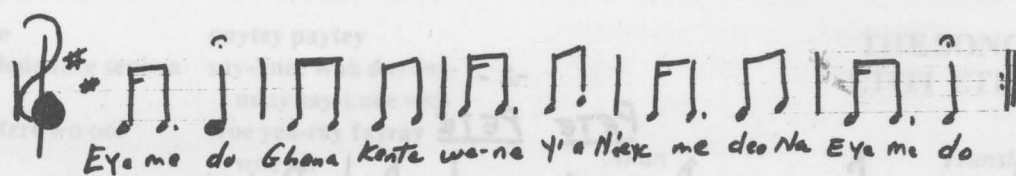
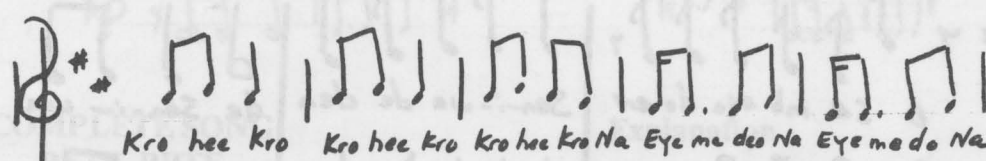
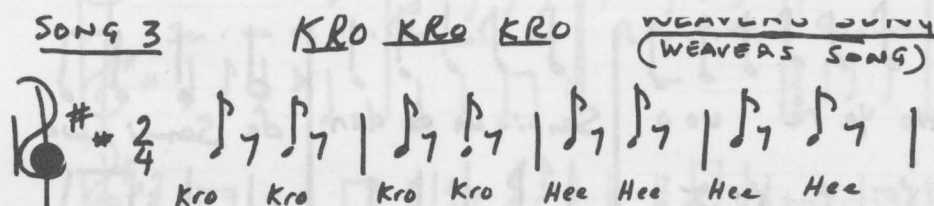
English Version of Song

Tap Tap Tap
 Tap here and there
 Tap Touch Go
 Touch and hold
 Touch and hold
 Touch and hold fast
 Agya Ananse (or my friend Albert)
 Remove your foot.

Background Explanation

The game is meant to help in the technique of quick number counting with fun. By forcing the child to project answers through a subtractive process, the game is teaching how children can solve problems with calculated precision. It also helps to develop sensitivity for the comprehension of basic mathematical abstractions.

Ananse is the popular folk hero, whose name is often used by children for any imaginary personality in games and stories. Recalling the names of participants in the game also helps the child's retention faculties.



COMPLETE SONG KRO KRO KRO

The Song

Kro Kro Kro Kro
Hee Hee Hee Hee
Kro Hee Kro
Kro Hee Kro
Kro Hee Kro
Na eye me de oo
Na eye me de oo
na eye me de oo
Ghana Kente wene yi
Na eye me de oo
Na eye me de oo

Pronunciation Guide

crow crow crow crow
hee hee hee hee
crow hee crow
crow hee crow
crow hee crow
nah eh yeh me deh oh
nah eh yeh me deh oh
nah eh yeh me deh oh
Ghana Kay-n-tay when-ay
nah eh yeh me deh oh
nah eh yeh me deh oh

Translation

The sound of weaving, Kro kro kro, Hee hee hee
Is melodious to me
The weaving of Ghana's Kente cloth
Is melodious to me

Explanation

Africans like to sing while at work. The weavers of Ghana like to do the same. When these weavers, who make colorful Kente, are at work, they make rhythmic sound—Kro kro kroas, they pass the shuttle from one hand to the other. As the shuttle passes through the waft, the sound changes to hee hee hee.

By singing these two sounds, Kro kro kro hee hee hee, the weaver creates patterns in the Kente. Children like to imitate the weaver by throwing pencils through imaginary waft, and making paddling motion with the feet, while singing this song.

SONG 4

PETE, PETE

Leader's call... (Song) 4/4

Pe-te Pete San-i-wa de den de San-i-wa

Followers place song... (Song) 4/4

Wo ye re uo o San-i-wa de den de San-i-wa

Complete Song

Call Kyek Kyek Kyek Kyek

Response Kyek Kyek Kyek Kyek

Call Kyek Kyek Kyek Kyek

Response Kyek Kyek Kyek Kyek

Call Kyek Kyek Kyek Kyek

Response Kyek Kyek Kyek Kyek

Call Kyek Kyek Kyek Kyek

Response Kyek Kyek Kyek Kyek

Call Kyek Kyek Kyek Kyek

Response Kyek Kyek Kyek Kyek

-2-

PETE PETE

Objectives

Peer Group Cooperation

Exercising rhythmic skills

Memorizing the song

Any number of groups

One child sits and counts game

serve as an exercise in memory

0 se-be di di San-i-wa de den de San-i-wa

E ban ad zi ban o San-i-wa de den de San-i-wa

Fu Fu nea ben kwa, San-i-wa de den de San-i-wa

mofra nkye ndi ou San-i-wa de den de San-i-wa



COMPLETE SONG PETE PETE

Explanation

Full explanation is on tape in the dialogue.

	<i>The Song</i>	<i>Pronunciation Guide</i>
Call:	Pete Pete	paytey paytey
Resp:	Seniwa dedendee seniwa	say-knee wah dayday- nday say-knee wah
Call:	Woyere fere wo oo	woe yea-ray fayray woe oh
Resp:	seniwa dedendee seniwa	say-knee-wah dayday- n-day say knee wah
Call:	Ose me mbeye den	aw say me m-beh yeah den
Resp:	seniwa dedendee seniwa	say knee wah dayday- n-day say knee wah
Call:	ose bedzidzi	aw say bay dzedze
Resp:	seniwa dedendee seniwa	say knee wah dayday- n-day say knee wah
Call:	eben edziban a	eh ben edze ban ah
Resp:	seniwa dedendee seniwa	say knee wah dayday- n-day say knee wah
Call:	fufu n'abenkwan	fuhfuh nah ben kwan
Resp:	seniwa dedendee seniwa	say knee wah dayday- n-day say knee wah
Call:	mmofra nkye ndzi oo	mmofrah n-che n-dzee oh
Resp:	seniwa dedendee seniwa	say knee wah dayday- n-day say knee wah
Refrain:	seniwa dedendee	say knee wah dayday- n-day
	seniwa dedendee	say knee wah dayday- n-day
	seniwa dedendee	say knee wah dayday- n-day
	seniwa	say knee wah

THE SONG ETITI ETITI

Akan

Etiti Etiti
Woti me a
Meti wo
Etiti etiti
Woti me a
Meti wo

Translation

Pinch, pinch
If you pinch me
I will pinch back
Pinch, pinch
If you pinch me
I will pinch back

GAME FOR ETITI ETITI

Explanation

This is a game to test the honesty of each of its players.

Game Directions

The game is played by two or more boys and girls.

The players are standing during this game. The boy who begins the game clenches his left hand and holds it at waist level. Then a girl holds the back of the boy's hand with the forefinger and the thumb of her right hand as if she were going to pinch him. No one should actually pinch, for the goal of the game is honesty.

The rest of the players do the same as the first two forming a pyramid as they go along until the first boy brings his right hand from the bottom and places it on the top.

The other players using their left hands continue the pyramid until the last person has perched his left hand at the top in a pretend to pinch position.

They then start to unfold the tower of hands from the top by reversing the order so the last person is now first and vice versa (starting with the left hand of the last person and ending with the left fist of the first person).

The movement of each hand is accompanied by a song. Therefore,

First Boy: Clench left hand and hold it up

Everybody sings: Etiti Etiti

First Girl:

With the forefinger and the thumb of the right hand, hold the back of the clenched hand of the first boy in a pinching manner and sing:

Wo ti me a meti wo

Second Boy:

Do the same as 1st girl and sing:

Etiti Etiti

Everybody sings:

Wo ti me a meti wo

Second Girl:

Do the same as 2nd boy and sing:

Etiti Etiti

Everybody sings: Woti me a meti wo

This continues with all the players in the game as they build their way up the pyramid with their hands and as they reverse and descend to the left hand of the first person again.



COMPLETE SONG KOFI ATTA

The Song

Kofi Atta

Kofi Atta

Kofi Atta

Nim Sanku Bo

So so mi mi

So fa mi

Do re mi fa so

So fa mi re do

Pronunciation Guide

Kofi Ahttah

Kofi Ahttah

Kofi Ahttah

neam sah-n-kuh baw

so so me me

so far me

doe ray me far so

so far me ray doe

Translation

Kofi Atta (a male twin born on Friday)

knows how to play the following song on piano

So so mi mi

etc.

Explanation

This song follows the African tradition of using music as an important means of recording new experiences in society. In this instance, it is the piano which Kofi Atta, has mastered its art of playing. Since the piano is a newly introduced musical instrument, Kofi Atta has become popular among his playmates, because he has learned to play it, even if not so well.

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