

Children's Singing Games from Ghana, West Africa
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Karen Howard, Ph.D.

University of St. Thomas, St. Paul, MN

karen.howard@stthomas.edu

Rain, rain, go a - way.

3
Go and come a - no - ther day.

5
Go and come a - no - ther day.

7
Lit - tle chil - dren want to play.

9
Lit - tle chil - dren want to play.

(From "First Steps in Global Music" available through GIA Publishing)

COME BACK, BUTTERFLY

- Show different varieties of butterflies from Ghana. Consider including butterflies found in your local area as well.
- Repeat the chant, changing the slide after every two measures.
- When students have "caught" the chant, have them take over. Avoid chanting "with" the students so that you can hear their performance, and they can gain independence.

- B Ostinato two times
- AB Ostinato with Come Back
- B¹ Ostinato with body percussion (perhaps claps, pats, stamps, snaps, or a combination that the students create)
- AB¹ Body Percussion Ostinato with Come Back
- Coda Let the students decide what happens here

Pathway to *Instrumental Technique*: Transferring rhythms to instruments

- Review Come Back both with words and body percussion.
- Transfer the rhythm to the selected percussion instrument.
- Review selected butterfly ostinato created in small groups.
- Transfer ostinato to different percussion instrument.
- Practice the forms the small groups created.
- Put the forms together to create a larger route

Kaafo

Kah - foh Kah - foh Kah - foh nee moh - koh kwayo - dahn

5
Fee - ka kehk - poh yayoh - dahn kah - foh nee moh - koh kwayo - dahn

Ewe

Kaa fo, Kaa fo
Kah foh

Kaa fo ni moko kwε odan
Kah foh nee moh-koh kwah oh-dahn

(F)ika kε kpɔ yε odan
**Shee-ka kehk poh yay oh-dahn*

Kaa fo ni moko kwε odan.
Kah foh nee moh-koh kwah oh-dan

English

Don't cry don't cry.

Don't cry and let anyone see your mouth.

There is gold in your mouth.

Don't cry and let anyone see your mouth.

*the f is produced in the same way as English but without the front teeth pressing against the lower lip.

Pathway to *Language*: Catching the Words

Teacher Talk: Language Tips

When learning songs in unfamiliar languages such as Ewe, repetition is key. By having legitimate reasons for the students to hear the songs again and again, the sounds and tones begin to grab hold in the memory. It is not necessary to go straight to looking at a written presentation of the lyrics. Use the aural pathway to hook into the music and the sounds of the words.

- For the first hearing of the song, ask the students to count the number of times they hear you sing the word Kaa fo. (four)
- The next time through, have the students raise their hand each time they hear you sing the word Kaa fo. Keep repeating the song (you sing alone) until it seems they know exactly where those happen.
- Ask them to listen to the melody each time Kaa fo happens – are they the same or different? (The first three are the same, the last one is lower.)
- Have the students sing just “Kaa fo” each time it occurs. Do not sing that word with them.
- Ask them to listen to you sing the whole song again, and to note if there is any other word that repeats. (“odan” – three times)
- Sing the song and ask them to check if that is indeed the answer, and if so, are they the same or different. (The first one is higher, and the second and third are the same and lower than the first.)
- Have the students fill in “Kaa fo” and “odan” while you sing the rest.
- Put up a visual of the Ewe words using Slide 1. Note the alphabet characters that are not in the Roman alphabet.
- Move to the second slide if you think that the phonetic spelling will be helpful for your students. Challenge them to sing only sections that you underline, while you sing the rest. Or, split the class in two groups: one group sings what is underlined in red, the other group sings what is underlined black. Increase the challenge with each repetition until they are able to sing the whole song comfortable.

Kafo & Come Back Butterfly

Kah - foh Kah - foh Kah - foh nee moh-koh kwayo-dahn Shee - ka kehk-poh

But - ter - fly, but - ter - fly, come back to me. But - ter - fly,

yayoh - dahn kah - foh nee moh-koh kwayo - dahn Kah - foh Kah - foh Kah - foh nee moh-koh

but - ter - fly come back to me. Fly low, _____ Fly high _____

kwayo-dahn Shee - ka kehk - poh yayoh - dahn kah - foh nee moh - koh kwayo - dahn

But - ter - fly, but - ter - fly, come back to me.

- Elements from *Come Back, Butterfly* and *Kafo* can be manipulated and switched around to create an extended form that can work in the classroom, for an informance, and for a more formal performance. A sample form might go as follows:
 - Introduction – 3 rhythm patterns from Kafo (played on firikiwa, kpanlogo drum, axatse layered in one at a time, total of 8 measures)
 - A Sing Kafo
 - Interlude – 3 rhythm patterns
 - B Speak Come Back, Butterfly and 3 rhythm patterns
 - Interlude – 3 rhythm patterns
 - C Four selected butterfly rhythms played as solos, then layered until all 4 are playing together
 - D One group sings Kafo, One group speaks *Come Back, Butterfly*, One group plays butterfly rhythms
 - Coda Group repeats in unison “butterfly, butterfly, come back to me” softer each time, until at a whisper to finish