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VOLUME ONE

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



M  
1985  
C536  
1979  
v.1

DAVID GAHR

COVER DESIGN BY RONALD CLYNE

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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*Songs Collected & Adapted by: Kojo Fosu  
Songs Transcribed by: Edwina Hunter  
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*Voices by: Kojo Fosu  
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Coordinated by: Ann M. F. Baiden*

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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.

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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 polyrhythmic 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.

## INTRODUCTION

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.

*Kojo Fosu*

## 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**

D. min. Call Response

kye kye ku Leei kyee ku Leei

Call kye kye ko fi nsa

Response: kye kye ko fi nsa

b min. Call: ko fi sa lan - ga

Response: ko fi sa lan - ga

b min. Call: ka ka shi lan ga

Response: ka ka shi lan ga

b min. Call: Kum a den de kum a den de

Response

## 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

Handwritten musical notation for the first line of the song "Si Si Si". The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of quarter notes and eighth notes. The lyrics "Si Si Si" are written below the staff, with "Tap tap tap" written underneath. The next line of the melody continues with "Si taa taa koo" and "Tap here and there". The third line starts with "Toe taa Some ko" and "Tap touch go".

Handwritten musical notation for the second line of the song "Si Si Si". The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of quarter notes and eighth notes. The lyrics "Some ko tao Some koo tao" are written below the staff, with "Touch and hold" written underneath. The next line of the melody continues with "Some koo taa per E ko" and "fast".

Handwritten musical notation for the third line of the song "Si Si Si". The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of quarter notes and eighth notes. The lyrics "Ag ya A han se" are written below the staff. The next line of the melody starts with "Tuwa nam koro ko" and "Re move this foot". A circled "3" is placed above the staff near the end of the line.

Leader's call...

(Song) Kye Kye Kofi Nsa

(Motion) Place hands to the shoulders

Followers place hands to the shoulders and repeat the song...

Kye Kye Kofi Nsa

Leader's call...

(Song) Kofi Salanga

(Motion) Hands to the knees

Followers place hands to the knees and repeat the song...

Kofi Salanga

#### Complete Song

		Pronunciation
Call	Kye Kye Kule	Chay Chay Coolay
Response	Kye Kye Kule	
Call	Kye Kye Kofi Nsa	Chay Chay Kofi n-sah
Response	Kye Kye 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 C	Tah tah Sum quay
Som Kuta o	Sum coo-toe
Som Kuta o	Sum coo-toe
Som Kuta	Sum coo-to
Ara perekoo	Ah-rah pre-rah-co
Agya Ananase (Onua Kofi)	Ah-jah Ah-non-say
To wo wan koro k C	To woe nang coe-row quay

#### English Version of Song

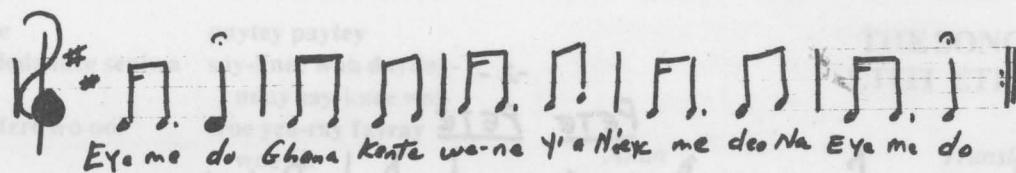
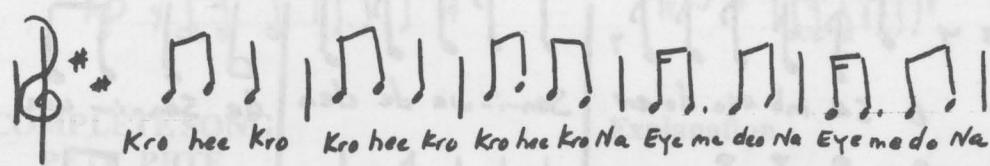
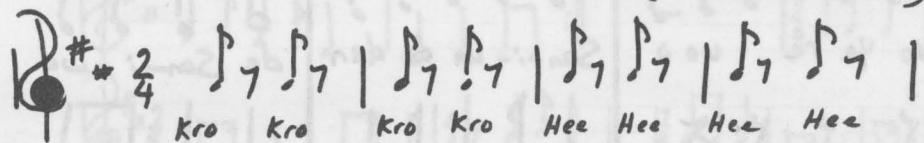
Tap Tap Tap  
Tap here and there  
Tap Touch Go  
Touch and hold  
Touch and hold  
Touch and hold fast  
Agya Ananse (or my friend Albert)  
Remove your foot.

## 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.

### SONG 3      KRO KRO KRO      WEAVERS SONG



### 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 4PETE, PETE

**Pete**

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

**Leader's call**

Wo ye re uoo San-i-wa de den

**Followers place song**

O sem be do er San-i-wa de den

-2-

PETE PETE

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

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

Fu Fu nea ben kwan, San-i-wa de den  
mnofrankye ndio

### COMPLETE SONG PETE PETE

	<i>The Song</i>	<i>Pronunciation Guide</i>
Call:	Pete Pete	paytay paytay
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	uhuhuh 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

### Explanation

Full explanation is on tape in the dialogue.

### THE SONG ETITI ETITI

#### Akan

	<i>Translation</i>
Etiti Etiti	Pinch, pinch
Woti me a	If you pinch me
Meti wo	I will pinch back
Etiti etiti	Pinch, pinch
Woti me a	If you pinch me
Meti wo	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

Do the same as 1st girl and sing:

Etiti Etiti

Everybody sings: Wo ti me a meti wo

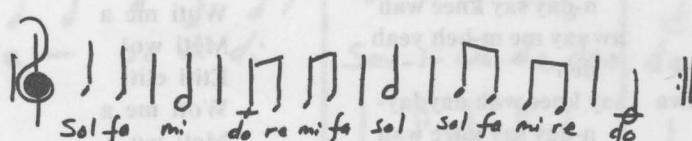
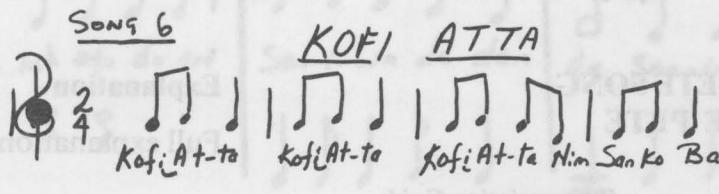
Second Girl: Do the same as 2nd boy and

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.