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Teaching songs of Ghana to grades 3 through 5 in California elementary schools

Christine Burke
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TEACHING SONGS OF GHANA TO GRADES 3 THROUGH 5
IN CALIFORNIA ELEMENTARY SCHOOLS

A Thesis

Presented to

The Faculty of the Department of Music and Dance

San José State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Christine Burke

May 2003

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ABSTRACT

TEACHING SONGS OF GHANA TO GRADES 3 THROUGH 5 IN CALIFORNIA ELEMENTARY SCHOOLS

by Christine Burke

The objectives of this thesis are to increase the number of Ghanaian songs available for instruction in California elementary schools and to provide context and lesson plans for their implementation. The thesis includes a discussion of the aesthetics and mechanics of music in Ghana, the integral relationship of music to performance, the inclusive nature of performance, and the role of performance in Ghanaian society. An examination of music education in California includes discussion of learning theory, approaches, and actual classroom practice. This is contrasted with a description of music education in Ghana—both traditional music instruction and formal school education. The author suggests methods to bridge the cultures, focusing on language and rhythm. The necessity of maintaining the utmost respect for the Ghanaian culture is discussed. The thesis concludes with 14 lesson plans presenting songs, many of which were studied and collected in Ghana in 2002. A videotape of songs, with pronunciation by native speakers, is included.

ACKNOWLEDGEMENTS

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Other people also offered me advice, support, and encouragement in the realization of this thesis. The project took its inspiration from the music of Ghana. I would like to thank Paschal Yao Younge, Director, World Music Center and African Music Studies at West Virginia University. Dr. Younge directed the "Rhythms of Africa: African Music and Dance" program in Ghana in 2002. Through his program, he opened the doors to the music, dance, and culture of Ghana for me. The staff members of this program were immensely generous with their time. Each went beyond their daily duties to the program to assist me with my fieldwork. I am grateful to Stephen Kofi Gbolonyo, Beatrice Ayi, and Prosper Gbolonyo for allowing me to videotape them, patiently answering many questions, and providing me with accurate pronunciations for the songs and games that I collected. Stephen Gbolonyo worked tirelessly during my stay in Ghana, arranging extra time to sing songs and discuss the context of the songs. He continued email correspondence through March 2003, during the writing of this project to clarify details. Beatrice Ayi was my dance instructor and also provided several songs and games that are not available in any

literature surveyed. She was generous and tireless in her time sharing her knowledge of Gã and Akan music and dance. She was also available for advice in the spring of 2003. Prosper Gbolonyo took me to his village school near Dzodze for another experience with the Ghanaian schools and provided the work song included in one of the lessons. The generosity of these three people was inspirational. The people of Ho and Dzodze let us come into their town and their homes to begin to understand something about their culture and their music; I am eternally grateful and thankful to them for such an experience, in particular the family of Augustine Mikado, who invited me into their home for a day and let me see how people of Dzodze lived their daily lives. The many performing groups that I observed during my visit to Ghana gave me an opportunity to observe and participate in wonderful, enlightening experiences. I am grateful for the joy and wonder that their musical performances gave me.

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All figures were created by the author.

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CHAPTER 1

INTRODUCTION

*A child's hand cannot reach the shelf up high and
that of an adult cannot enter into the tiny entrance of a gourd.*

Yoruba proverb¹

PURPOSE

The purpose of this thesis is to add to the limited number of songs from Ghana previously available to Grades 3, 4, and 5 in California. The songs included in lesson plan form are all traditional Ghanaian folk songs. This is an ethnographic study that researches the songs and music of Ghana and puts each piece into a cultural context. Five previously unpublished songs and variants of two others were collected during the course of this study. In Ghana songs do not usually stand alone, but are integrated with dance, drama, and ceremony; they have meaning “in the context” of the culture. To enable a classroom teacher to teach these songs with confidence and with due respect, this thesis offers ethnographic information about the music and the culture. In addition, it provides information and advice regarding the challenges of teaching an unfamiliar music culture, strategies for most effectively teaching the music, and a discussion about how to “bridge” the two cultures while maintaining cultural integrity. Commentary by Ghanaian scholars and educators on sharing their music is included. Most of the commentary by culture-bearers was gathered by the author during fieldwork in Ghana in the summer of 2002. A unique aspect of this project is the inclusion of a video recording of native-speakers

pronouncing the lyrics for nearly every song in the collection. The goal is to provide teachers with information about this exciting music so that they can teach it with confidence.

RATIONALE

Music has always played a primary role in the traditional cultures of Africa. A traditional culture, in this project, is a culture that includes people of the same ethnic origin, using the same language, and having the same cultural practices. Learning music is a natural part of a traditional culture's rhythm. Children learn about their culture and history orally from music and dance. Although traditional culture in Ghana has been altered by modern influences of technology and mass media, traditional practices still survive today, albeit in a somewhat altered form.

By studying the songs, the music making process, and the role of music in the culture, this project demonstrates that the music of Ghana is worthy of inclusion in American elementary music education. The feeling of enjoyment and energy in the music and the sense of community and inclusiveness it communicates are engaging. Elementary children will begin to see that many Ghanaian people enjoy creating their own music and that they become completely involved in it. These music practices provide a good model of functional music that encourages many people to participate, irregardless of their abilities. Since the best way to learn about the music is by performing it, the lesson plans in this project are performance-based and will bring the music of these cultures to the classroom in such a way that the students can expand their music knowledge and develop a positive attitude toward all music.

Educator Estelle Jorgensen suggests that teachers need to be "constantly learning . . . to avoid intellectual fossilization . . ."² This applies to students as well. Teachers must continually rework what a student knows to help the student determine whether that knowledge works in other situations and to find out what additional information is needed to become a mature, educated adult. Teaching music of other cultures is an excellent way

to cultivate such life strategies.

CURRENT SITUATION

California is a state of immigrants. Its history has been a series of waves of people coming from other parts of the world to participate in the growth and development of the state (gold, railroads, agriculture, technology). It is important to reflect the diversity of the student population in the music curriculum of public schools. As ethnomusicologist-educators Campbell, McCullough-Brabson, and Tucker have observed in *Roots and Branches*, music can be “a non-threatening, apolitical avenue for intercultural awareness.”³

A. Multicultural Music Education: National

Since the 1950s, educators in the United States have made a concerted effort to be more aware of the global community as they educate their students. Curriculum changes that include study of sub-cultures in the United States (African-American, Hispanic-American, and Asian-American) as well as other cultures of the world reflect this broader attitude. The music curriculum, as reflected in education literature and music textbooks, has broadened with the addition of music from Latin America, Asia, and some countries in Africa. There has been less focus on the music of Africa however, perhaps because there are many fewer immigrants coming to California from Africa than there are from Latin America and Asia. Support for these changes in the curriculum has come primarily from the professional organization Music Educators National Conference (MENC) in the form of the National Music Standards and its other publications. The National Music Standards are a voluntary framework of concept and performance-based standards for kindergarten through twelfth grade.

B. Multicultural Music Education: California

Music standards for California mirror the national standards with some emphasis on interdisciplinary connections. One of the standards in the *Visual and Performing Arts*

Content Standards for California Public Schools specifically addresses experiences with music of other cultures (Standard 3.0: Understanding the historical contributions and cultural dimensions of music). In addition, music “from diverse cultures” is specified in the performance standards of two other standards (Standard 1.0: Artistic Perception and Standard 2.0: Creative Expression). There are no particular guidelines offered for what musical experiences should be included, nor are there lists of suggested songs or other recommended resources to use when teaching such music. One might assume that all teachers are using one of the state adopted textbook series, but this assumption is unduly optimistic. Based on the author’s extensive involvement in school district planning and discussions with music teachers, the author finds that music is not a priority in most districts. Purchasing music textbooks is a budget issue that falls low on most district priority lists; consequently, many teachers do not have access to the state adopted textbooks.

C. Classroom Practice

An informal survey of teachers in the San Francisco Bay Area by the researcher reveals great variation in the amount of music from other cultures being taught. Few teachers attempt using other languages (except for Spanish), and the song pool that teachers draw on is small. Representative literature of Africa has often been limited to songs such as “Che Che Kole” (“Kye Kye Kule”) and “Obwisana” (“Obos Asi Me Nsa”), which have been published in anthologies and music textbooks for decades. Classroom practices vary from teachers having access to state adopted music textbooks to teachers creating their own curriculum using their own music resources.

D. Textbooks

The available California music textbooks have shortcomings. The number of songs from Africa is usually limited, and the integrity of the songs may be questionable. The types of flaws that occur include: (1) a song being so completely rewritten that it is difficult

to recognize; (2) rhythms are not typical of the specific culture; (3) traditional instruments not mentioned and no attempt made to replicate them using classroom instruments; and (4) lyrics given only in English. Additional concerns are that songs are provided without context and without inclusion of other critical components of a culture's musical performance, such as dance or instrumentation.

A survey of the California State adopted music textbook series included texts for Grades 4 and 5. MacMillan/McGraw Hill's *Share the Music*, published in 2000, and texts published by Silver Burdett Ginn (Scott Foresman) in 1985 (*Music Centennial Edition*) and 2000 (*Music Connection*) were reviewed. The number of representative songs from Africa and the languages used were examined. *Share the Music*, Grade 4 (2000), had two songs from Africa, one in English only. The other song has appeared in the textbooks since 1967 in its original language. *Music Connection*, Grade 4 (2000), had decreased the number of songs from three songs (two in the original language in the 1985 *Centennial Edition*) to two in the 2000 edition, both only in English. The Grade 5 textbook maintained five songs in each publication, with four in the original language.

The amount of background information that can provide context and interest for the students was the next criterion. *Share the Music*, Grade 4 (2000), had a brief focus on Joseph Shabalala, the leader of the *a cappella* group Ladysmith Black Mambazo of South Africa. The Silver Burdett publications for Grade 4 contained pictures, pronunciation aids, and brief descriptions for some pieces in the 1985 edition, but had nothing provided in the 2000 edition. The Grade 5 text for 1985 had a six page section titled "Style: Music of Africa" with background, pictures, rhythm patterns, and an explanation of polyrhythms. The 2000 edition had a focus section and additional information on types of drums and performance practices.

Some texts included dance or instrumentation to create an integrated performance as in the culture. *Music Connection*, Grade 4 (2000), included some simple moves for an Ewe dance, but there was no such addition in the Grade 5 text (2000). Silver Burdett

provided culturally accurate rhythmic patterns to use with rhythm instruments for both grades in the 1985 edition. The 2000 editions went further by including instructions for an Ewe dance in Grade 4 and more instrumentation, including an expanded drumming activity, in Grade 5.

The final criterion used in the evaluation of existing textbooks was listening examples provided with the text. The longest excerpt provided was two minutes, with most having a length of one minute. Silver Burdett had the most excerpts (four) for Grade 5 (2000), and included a supplemental video on drumming from Senegal.

In conclusion, Silver Burdett had a more comprehensive view of African music in their textbooks. The context provided was minimal, however, with too few native languages, games, and activities of children of the region.

E. Supplementary Resources

Unfortunately, there are only a few reliable sources for supplementary material available to music teachers. The benchmark publication is *Let Every Voice Be Heard* by Adzenyah, Maraïre, and Tucker, which has not been superseded since its publication in 1986. Another long-standing source for songs is *Orff-Schulwerk in the African Tradition: African Songs and Rhythms for Children* by W. K. Amoaku. MENC publishes a number of books with sample lesson plans to incorporate music of other cultures into the classroom. A few of these collections include music of Africa. *Music Educators Journal* has devoted three issues entirely to multicultural music education (October 1972, May 1983, and May 1992), as well as a number of articles on specific music cultures and how to explore them in the classroom over the years. World Music Press has a number of highly regarded publications written by ethnomusicologist-educator Patricia Shehan Campbell in collaboration with a musician of the specific culture presented, primarily representing Asian cultures. Another World Music Press publication, *Roots and Branches* by Campbell, McCullough-Brabson, and Tucker, has only two songs from Africa. Some of the sources listed above provide songs in lesson plan format, but most do

not. There are still not many published songs from Africa readily available in detailed lesson plan form for classroom use. There are good examples of African recordings available on the market; the challenge is to find background information to develop classroom lesson plans.

Ethnomusicologists such as Stone, Nketia, Agawu, Waterman, Locke, DjeDje, Anku, Coplan, and Kusliuk continue to publish studies of specific music cultures throughout Africa. This information could be helpful if it were presented in a user-friendly lesson plan format. The songs will, for the most part, go unused until that happens.

GOALS: MUSICAL AND NON-MUSICAL

The goals of this thesis, both musical and cross-curricular, focus on learning and on musical and personal growth, and are considered in the context of working toward an understanding of the music cultures of Ghana. It should be noted that these goals are intertwined and one goal can be accomplished while implementing or addressing another. These goals are as follows:

- To provide more access to music of African cultures.
- To become more open to and aware of other perspectives, and to expand a student's aural exposure, awareness, and thinking. This cross-cultural awareness works in harmony with other areas of the student's curriculum such as social studies and English. Students will encounter new sounds and new sources of sounds, different life styles, and people of different cultures. Students will learn that "different" can become an opportunity for new experiences to explore, an attitude critical to learning and growth. The goal of all multicultural education is to teach students to become familiar with, and accepting of, cultural practices that are different from their own. Music is an excellent vehicle for such education.
- To learn and understand more about what constitutes music, how it is made, and what functions it may have. A deeper understanding of the student's music tradition can come from exploring other music cultures. Discovering similarities

and differences between music cultures can also help students define music. Their music vocabulary can become richer and more diversified.

- To understand how music functions in a society. Often music has very specific purposes such as completing a ritual or confirming group identity. Context and meaning come from understanding the function of the music, which is culture specific. Music can reveal much about what is important to a culture.
- To learn that songs often have more than a literal meaning. Proverbs and similes are common language tools used in the poetry and songs of many African cultures.
- To see the importance of cooperation and community in much of the music making. In Africa this is more obvious, while the reality of music in the West is that many people are passive rather than active participants.
- To see each culture's music on its own terms, without bias, and without feeling the need to translate it back to Western terminology.
- To lay a foundation for future music experiences and opportunities through exposure to other music cultures.
- To motivate students to learn and study this music. Many aspects of African music are attractive to students. The complex rhythms make them want to move; the drums and other instruments inspire curiosity and a desire to make music. The music of Ghana provides another medium for students to study the elements of music that they are already familiar with.

THE LEARNING PROCESS

From even a brief exposure to the music of Ghana, students should come away motivated and inspired to learn more. It must be stated that achieving all of the above goals will not happen by using only the lessons outlined in this study. These goals can come to fruition only through students having access to music education on a regular basis with qualified music teachers provided with adequate copies of well researched textbooks and multiple sources of outside materials.

SURVEY OF LITERATURE AND RESOURCES

Background information and some of the folk songs used in this study were drawn from the literature and writings of respected ethnomusicologists, anthropologists, and educators. J. H. Nketia, Victor Kofi Agawu, John Miller Chernoff, A. M. Jones, W. Komla Amoaku, Cogdell DjeDje, Fela Sowande, Ruth Stone, and David Locke were particularly helpful for general background on African music; several were specifically helpful when it came to studying the music of Ghana. Nketia, the first eminent African ethnomusicologist, began the scholarly study of African music by Africans, with his landmark book *Music of Africa* in 1963. Alan P. Merriam and Bruno Nettl added to the broader landscape of the music of Africa. Published songs from Robert Mawuena Kwami, Dorothy Cummins, Abraham Kobena Adzenyah, Dumisani Maraire, and Judith Cook Tucker, in addition to some of the previously named authors, were used to develop the lesson plans. Publications by Patricia Shehan Campbell and MENC were valuable sources on music education and multicultural music education. Agawu and Locke were informative in developing the rhythmic concepts. The Smithsonian/Folkways collection of music specific to Ghana was an excellent source for audio examples as were UNESCO recordings from the 1950s.

Access to a number of primary sources also enriched this study. The opportunity to study music and dance with Paschal Younge confirmed a number of premises and solidified some of the ideas used in this project. Previously unpublished songs were also collected for this study. The Ghanaians and their contributions include:

- **Paschal Yao Younge, Ph.D.,** Director, World Music Center and African Music Studies at West Virginia University. Lectures, drumming lessons and interviews.
- **William Amoako, Ph.D.,** Executive Director of the National Theater of Ghana. Author of a major Orff text using African songs in 1970. Lectures and interview.

- **William Anku, Ph.D.**, Head of Music Department, School of Performing Arts, University of Ghana, Legon. Lecture.
- **James Flolu, Ph.D.**, Dean of University College of Education of Winneba. Author of several articles and chapters on world music in education and education in Ghana. Lecture and interview.
- **Sulley Morro**, master drummer, dance specialist, Tamale. Dance and drumming.
- **Cosmos Mereku, Ph.D.**, Head of Music Education, University College of Education of Winneba. Lecture and demonstration.
- **Stephen Kofi Gbolonyo**, Music and Language (Ewe/English) teacher in the Ghana Education Service for twelve years. Director and conductor of three church choirs and brass band. Pronunciation of Ewe lyrics, translations, context of songs and general information about education in Ghana.
- **Beatrice Ayi**, Production/Teaching Assistant, School of Performing Arts, University of Ghana, Legon. Pronunciation of Gã and Akan lyrics, translations, context information, and dance and movement instruction.
- **Prosper Gbolonyo**, teacher (music and Ewe/English) at *Agbogbome* JSS near Dzodze (Volta Region) for two years, and choral conductor. Ewe pronunciation, context information, and translations.

METHODOLOGY

The culmination of this study is a collection of traditional songs from Ghana that reflect various aspects of daily life such as work, death, play, and celebration in lesson plan format. The author has included songs representing a range of music events that a child in a traditional village might encounter. The collection is representative of the music cultures of the Volta, Greater Accra, Central, and Eastern Regions of Ghana rather than of the entire country.

It is a subjective collection gathered from available published songs and songs collected in Ghana. The criteria used for inclusion were song category, melodic and

rhythmic complexity, accessibility and appeal of the song to an elementary class in California, availability of translations and background material, and familiarity with the song by one of the Ghanaian specialists.

The songs are presented with social and cultural background to provide context for a more thorough understanding. Music notation is provided for the teacher's use in understanding the songs. In order to remain true to the culture, the lesson plans use an oral method of instruction, rather than relying on notation or a written text with the students. The lessons provide skill-based and knowledge-based activities in a progressive order and include movement and instrumentation. Each lesson is aligned with the *Visual and Performing Arts Standards of California* for music and will address in particular: Standard 3 (Historical and Cultural Context), Standard 4 (Aesthetic Valuing), and Standard 5 (Connections, Relationships, Applications).

A supplemental video recording demonstrates pronunciation of the song texts as well as examples of performances and demonstration of instruments. Some lessons include games that are also on the video recording. The inclusion of aural and visual media make the study unique. All of the footage on the videotape was recorded by the author.

ORGANIZATION

Chapter 2 outlines a brief survey of African music, primarily focusing on the songs from the Ewe, Akan, Fante, and Gã of southern Ghana. The following questions are addressed:

- Who are the people and what is their lifestyle?
- What makes the music important to the people?
- How do the people view the world (aesthetics and beliefs)?
- What are the roles of music?
- What instruments are used?
- How are songs identified or categorized?
- What is the method of music transmission in society or how are the songs learned?

Chapter 3 examines the challenges of bridging two music cultures. Research on how children learn is briefly reviewed as it applies to the strategies used in the lessons. A survey of education in Ghana follows with a focus on music education. Music education in the United States is discussed, including the topics of multicultural education and *The Visual and Performing Arts Standards for California*.

The challenges of bridging the cultures are identified. The study includes discussion of language, rhythm, context, and the concerns of misrepresenting the music. Practical advice is presented regarding these challenges. Among the ideas offered are rhythmic exercises to facilitate working with cross-rhythms, the creation of “clubs” (a common practice in Ghana today), and substitutions for indigenous instruments. Instructive comments by culture-bearers regarding others using their music are included.

Chapter 4 applies the concepts developed in the previous chapters to fourteen detailed lesson plans. The model lesson plans demonstrate how to immerse the students in the music in an accessible way while retaining its cultural integrity. A guide to the lesson plans is provided offering musical and procedural advice with general cultural concepts to bear in mind when implementing any of the lessons.

Chapter 5 includes a summary of the thesis. Appendix A contains phonetic information to help understand pronunciation of the songs. The International Phonetic Alphabet (IPA) is used for more standardized pronunciation since a number of different languages (Akan, Gã and Ewe) are used in the collection. Appendix B contains *The Visual and Performing Arts Standards for California* for music for grades three through five.

1 Notes

1. Ryszard Pachocinski, *Proverbs of Africa: Human Nature in the Nigerian oral Tradition; An Exploration and Analysis of 2600 Proverbs from 64 Peoples* (St. Paul: Professors World Peace Academy, 1996), 173.

2. Estelle R. Jorgensen, "Philosophy and the Music Teacher: Challenging the Way we Think," *Music Educators Journal* 76, no. 5 (1990): 22.

3. Patricia Shehan Campbell, Ellen McCullough-Brabson and Judith Cook Tucker, *Roots and Branches: A Legacy of Multicultural Music for Children* (Danbury: World Music Press, 1994), 4.

CHAPTER 2

GHANA: THE PEOPLE AND MUSIC

It is through what exists that the new ones are created.

Ewe proverb⁴

In order to understand the music of Ghana, some knowledge of the country, its people, and the structures, functions, and genres of the music is necessary. This chapter explores the cultural facts and the manner in which they are reflected in the music. The aesthetic and spiritual beliefs that thread through the musical styles and the lives of the people are described, followed by examples of music learning at an early age in an oral tradition. A brief review of rhythm, melody, timbre, and texture, as well as their relation to language, provides some initial information on similarities and differences with Western music. Commonly used instruments are identified along with representative dances from different regions. Finally, folk song categories are identified. The intention to include songs that reflect the various activities a Ghanaian child would experience in everyday life results in songs, included in the lesson plans, that relate to life stages, work, teaching and advice, and various forms of entertainment, such as folktale interludes, lullabies, and children's game songs.

CULTURAL FACTORS

The people of Ghana reside in what ethnomusicologist DjéDjé calls the Eastern Forest cluster of West Africa.⁵ The region is inhabited by the language and cultural groups

that include the Akan (including Ashanti, Fante, and Akim), Ewe, and Gã. See figure 2.0 for the location of each of these groups. The Eastern Forest cluster, with 500 ethnic groups, has far more diversity than the more homogeneous savanna region to the north.⁶

Ghana is a country of twenty million people who speak from forty-six to seventy-five different languages; estimates vary.⁷ The languages are distinct from one another and not many people speak more than one native language since most people remain in the indigenous region of their culture rather than moving to other parts of the country. While English is the national language of Ghana, the major native languages spoken are:

- Twi, spoken by 11 million Akan (including Ashanti and Fante in the Ashanti and Eastern Regions)
- Ewe, spoken by 1.6 million (Volta Region)
- Gã, spoken by 1.2 million (Gã and Krobo in the Greater Accra Region)
- Hausa, spoken by 1.2 million (Northern Region)
- Dagbani, spoken by half a million (Northern Region).⁸

Based on interviews conducted in Ghana, the researcher concluded that teaching of local languages in Ghanaian schools is inconsistent because of a lack of qualified teachers.

Some languages, including Ewe, are proverbial in nature. That is, the use of proverbs is common in everyday language. Multiple meanings for a word or phrase makes knowledge of the local proverbs one of the keys to understanding.⁹ Proverbs are used in speech, poetry, songs, in the names of social groups, and even in the names of businesses.

Cultural development of the region has followed the trading routes, migrations, territorial expansions, and colonization. It involves stories of rich empires such as the Dahomey and Yoruba. As people moved to new regions, they often adapted their culture to reflect their new environs and new neighbors. Evidence of who had contact with whom can be determined by a study of vocal styles, instrument distribution, dance and song styles, and the languages used in songs. Ashanti *atumpan* drum practices, for example, appear throughout southern Ghana.¹⁰ *Atumpan* is the drum commonly used in southern Ghanaian schools. *Dondo*, also called *lunna*, *donno*, or “talking drum,” is commonly used

Figure 2.0. Map of Ghana

throughout the north.

Music styles and instrumentations differ between the northern regions of Ghana (Hausa, Dagomba) and the southern regions (Ewe, Gã, Ashanti, Akan, Fante, Akim). Strong Islamic influence in the savanna region (which includes the Northern Region of Ghana) is evident in the melismatic vocal style and in a wider use of string instruments and xylophones. Additionally, there is more praise singing and court music in the north than in the south. Because the desert and the savanna have kept the two regions separated historically and culturally, Islam's influence is minimal in the forest and coastal regions of the southern half of the country with the lifestyle and music of the people in the south reflecting little or no Islamic influence.¹¹ Percussion instruments (membranophones and idiophones) are much more prominent in the southern half of Ghana. This study focuses the Volta, Eastern, Central, and Greater Accra regions in the southern half of Ghana.

The exchange between groups is noticeable in a number of ways. The text of rituals and ceremonies may be in an archaic language or in the language of another people, the latter suggesting that the ritual may have been borrowed. People may not fully understand the words. One example is *Adowa* (Akan) music that is usually performed at funerals in the Akan cultures. Other cultures have borrowed this music (the songs, dances, and music) but have changed some aspects of the performance to better suit their own community's needs. Ritual or sacred music would usually undergo the least amount of change and recreational music the most.

A musical development in the region worth noting concerns European influences. Hymnody was brought to the region when the Europeans arrived on the African continent in the seventeenth century, but there is little evidence that it had a significant impact on the traditional music.¹² Even though it had little influence on melody, lyrics, or rhythms, there was eventually a change in the use of harmony. It did affect which people in the culture continued to participate in traditional practices. Cultural impact occurred in the reverse direction, with traditional drums playing traditional rhythms eventually making their way into the Christian churches.

LIFESTYLE AND STANDARD OF LIVING

According to *Worldmark Encyclopedia of Nations* estimates for 2000, in a population of twenty million in Ghana, 38% were urban dwellers and 62% resided in rural communities.¹³ While visiting Accra, Koforidua, Cape Coast, Dzodze, and several smaller villages, the researcher observed many aspects of daily life in Ghana. One observation is that even though Accra is a large, modern metropolis, some sections of the city remain rural. This is also true in other regional capitals such as Koforidua (Central Region) and Ho (Volta Region). The traditional lifestyle in Ghana is organized around farming, hunting, fishing, and raising livestock. Other typical occupations are hairdresser, seamstress, and merchant, with many people selling fabrics, household goods, food items, and clothing in the markets that take place every five days. Locals were also seen selling peanuts, tissue, baskets, household goods, fruit, and snacks along the sides of the roads as traffic enters or leaves Accra. Many people remain outdoors most of the time because of small living quarters and the intensely hot and humid weather. Except for church services, most events are held outside. Some traditional rituals and secret societies are performed in isolated places, inside or outside.

Accra has some homes surrounded by a wall (a "compound") but most homes are quite small by Western standards. Outside of Accra, property is not clearly defined. An upper middle class house may be made of concrete blocks and a tin roof, simply furnished and including a refrigerator and television. Cooking may be done inside on a brassiere or outside on an open fire. A family may have a small plot of land where they grow cassava (a large root), corn (maize), and vegetables, which are carried home in baskets or in large bowls on the head. Water is carried from a central water source in the same way, with jugs and large bowls. Any heavy item, such as a fifty pound bag of grain, is carried on the head. The author observed young children practicing carrying rocks in baskets on their heads at school. The blend of modernity and simple rural living is evident everywhere.

Modern conveniences are evident but in limited supply. Electricity is available but it usually powers just one or two lights in a home. Television is very expensive, has poor

reception, and is often shared by many people. Most people have neither indoor plumbing nor a car. Transportation is usually on foot or by catching a “tros tros,” a mini van that carries as many people as possible. To get to market, a person must stand by the side of the road to wait until a “tros tros” stops, which can be a number of hours. Only in Accra and larger towns like Koforidua, Tamale, or Ho are there bus stops. For someone who works in Ho or Accra, a commute of three hours or more is not unusual. Churches own vans and trucks, offering some locals a chance to travel in relative comfort.

Technology is present, but too expensive for most. Telephone calls are usually made from the communication center, and computers are rare. It was quite expensive to go to a computer-cafe or communication center to use a computer. According to Stephen Gbolonyo, most people do not learn how to type.¹⁴

Some monetary comparisons offer insight into the standard of living in Ghana in 2002. G. Paschal Zachary, a visiting scholar at Columbia University’s Center for Science, Policy, and Outcomes, earns 100 times more than a Ghanaian policeman. The annual per capita income in Ghana is \$500, or fifty times less than per capita income in the United States. A beginning teacher in Ghana earns about \$48 a month.¹⁵ A zoo keeper at the Accra Zoo earns about \$31.50 a month. A small bag of rice costs about \$1.10, which is 3% of that monthly income and a large yam that grows in the countryside costs about the same. A transcript from the University of Ghana to be sent to a United States university costs \$40, not including postage.¹⁶

The question of how to differentiate between traditional life, rural life, and poverty is complicated. From a Western perspective, most people in Ghana live at a survival level with limited availability of modern conveniences. They live very simply in order to survive. From conversations with Ghanaians, the author learned that people do not dwell on what they do not have; they make do with what they have. Life continues in many places in Ghana as it has for generations in the traditional way. Traditional rural settings do benefit from government supported schools and some electricity.

AESTHETICS AND SPIRITUAL BELIEFS

When you want to speak to the supreme being, tell it to the wind.

Ashanti proverb¹⁷

African aesthetics, world view, and religion are all interrelated and have a significant impact on music and music practice. Ghanaians consider all aspects of the visible and invisible world to be inseparable.¹⁸ The proverb above reflects the belief in interconnectedness; everything is part of something else. The voice becomes part of the wind and is carried elsewhere. Aesthetics means more than just beauty to Ghanaians, involving all of the senses and the psychological responses to the arts.¹⁹ “The relationship between arts and religion is organic,” says Amoaku in his article “Toward a Definition of Traditional African Music: A Look at the Ewe of Ghana.”²⁰ Balance and rhythm are important concepts in all aspects of African life. African culture manifests these ideas in various musical and non-musical ways, such as the relationship between the natural and supernatural world, communal cooperation, specific chants, dance movements, the rhythms of drumming, and the multiple layers of a music performance. Humans are seen as a reflection of the spirit world. Life flows through stages, nature changes, and the world continues on; it is all cyclic.²¹ Ghanaian music reflects this same principle in a structure that is cyclic rather than linear. Cyclic refers to the way things continue to interrelate to one another, as in the repeating rhythm patterns that intertwine with other rhythm patterns to create a continuing “conversation” in an Ewe performance. There is a holistic nature to the rhythm of life’s events, to the seasons, and to the communication between the levels of existence that serves to reinforce a social and moral order. The aesthetics of the rituals and the beliefs of a society are acculturated through lifelong observation and participation. A Western sense of beauty is not necessarily a valued characteristic in Ghana.

Ghanaians believe that supernatural spirits alter a person’s psyche. The spirits offer protection, aid, and intercession with other spirits for humans.²² Ancestors are a connection to the past, and humans are the continuation of that past; humans affirm the

power and importance of the past through ritual and ceremony. Ritual is a part of everyday life that serves to solidify identity, validate beliefs, and perpetuate the rhythm of a culture's collective memory and history. These attitudes are reflected in a Ghanaian's acceptance of life "as it comes."

Many Africans practice traditional religions, although they may also embrace Christianity.²³ Estimates of the percentage of the population that practices some traditional religion range from thirty-five to fifty per cent, and traditional African religions and secret societies are more prevalent in the south than in the north.²⁴ The people honor gods and goddesses that influence different aspects of life, such as fertility, strength, or the harvest. Traditional music is integral to most festivals. A specific rhythm is usually associated with each deity. Each ritual includes songs, incantations, dance, music, and ceremony that are essential to its meaning. Since all aspects of life are bound to each other, communication between the realms is possible through both verbal (text) and nonverbal (music, dance, or ceremony) means. The name for the music used is usually the name of the deity being worshipped and also the name of the rhythm that is used when invoking that deity (such as the Ashanti *Okofo*).²⁵ Dance, a specific drum, and a song would all have the same name, because the name would identify the deity and any aspect of its worship and the name would include all aspects of the performance (song, dance, and music).

In rituals, the symbolic and psychological elements of the music are of more importance than in the West. In "The Role of Music in Traditional African Society," Sowande warns against overemphasis on formal and structural elements of traditional music at the expense of the symbolic and psychological elements.²⁶ The symbolic nature of the music is responsible for its potent effect on the emotional state of the participants. Music is seen as a very powerful life force that creates altered emotional states, including possession or trance. It depicts life, both natural and supernatural, through actualization. The meaning of the music, and the ritual, is culturally defined and thus is learned in context through experience.

Sound is the bridge between the visible and invisible worlds. Some instruments

and their sounds have symbolic significance. They evoke the spirits, sustain connection to the invisible (supernatural) world, and control appropriate behaviors through their music.²⁷ The specific nature of that symbolism varies between groups, but most participants believe that the spirit inhabits particular instruments, or that the instruments have the power to evoke the spirit. As a result, some drum ensembles are considered sacred and are seen and heard only by members of the secret society of a deity; those drums would be used exclusively for the worship of that deity.²⁸ Examples of ritual music include the *Afa* ritual of the Ewe, the Anlo-Ewe *Yewe/Yeve* (thunder), *Trɔvu* and *Dzovu* (fire) of the Northern Ewe, and the Ashanti *Okofu* ritual.²⁹ Ceremonial music includes music of secret societies and their public performances, the music of royal courts and of chiefs (for example *A Safo* or *Kete* of the Akan), harvest festivals (such as *Kundun*), initiation rites, and warrior and hunting associations.

An understanding of Ghanaian aesthetics and music principles is important since it provides the context for many songs. Their world view assumes that all aspects of a performance are interrelated and that musicians, participants, and audience are dependent on each other. The interplay of rhythms, the shared musical space, and the relationship of different voices in the music all interweave in the large tapestry of the music. In Ghana, song, dance, and music are all viewed as part of a larger entity. Most African languages do not distinguish between each of these aspects of a ritual or ceremony, but consider them to be inseparable. From a Ghanaian point of view, if any of the elements of a ceremony were taken away, the meaning would be lost. Outside of its context, the people believe that the music (song or dance) has no meaning. There is a need to be fully aware of all of the elements that comprise a performance when performing this music. The relationship between music and the metaphysical continues to have an impact on the Ghanaians. Because of their highly spiritual nature, no ritual or ceremonial music, dance, or song has been included in this study's collection of songs for use in California elementary classrooms.

LEARNING THE MUSIC

Tradition is a unifying factor in Ghana.³⁰ Oral tradition is the primary method of transmitting historical and cultural beliefs and practices. Traditional music instruction is informal and experiential, becoming part of the acculturation of the child. Unlike the experience of many American children, a Ghanaian child's exposure to music is constant and participation is often assumed. A child learning to walk, for example, is "danced" along so that the child makes no clear distinction between the movement of walking and dancing.³¹ A baby learns music and dance by riding on its mother's back for eighteen months or more. The rhythms of the dance or of domestic chores and the vibrations of the mother's voice are felt as well as heard. The melodic and rhythmic structure becomes familiar through repetition. Throughout the day, a child hears the music of village workers or farm workers, domestic songs, and drumming and singing; the child participates at some level in many of these activities.

Learning an instrument may take a different path. In many African societies playing an instrument is passed down through kinship. For most children, however, exploring with instruments happens naturally if a child has the interest. Aning observed in "Kakraba Lobi: Master Xylophonist of Ghana" that "the Hausa don't actively teach their children to play the xylophones."³² They may help children set up a toy xylophone over a hole in the ground and then let them experiment if they have an interest.

The absence of writing places great importance on memory, and this has affected the development and structure of Ghanaian music. By comparison, writing has significantly changed the trajectory of much of Western historical development with the Western music notation system supporting the development of complex harmonic structures. A Western perspective takes a written record for granted. It is worth being cognizant of this when looking at the music of cultures that are based on oral traditions. The structures and forms may be different from Western forms as well. There is more repetition in the sections of a Ghanaian performance. The sections are often short passages

that are directly related to particular dance movements in the performance. The cyclic sense of the music becomes evident in these repetitions, which can extend over many hours.

MUSIC ELEMENTS

Most of the music of Ghana is speech and song based. The languages of the region are tonal, meaning that the raising and the lowering of a pitch affects the meaning of a word. This is important when discussing text, songs, and instrumental music. The relative pitches can be replicated in instrumental music to varying degrees depending on the particular instrument, the practices of the culture, and the function of the music. There are a number of good sources that discuss African and Ghanaian music, including Nketia's *African Music of Ghana* and *The Music of Africa*.

Polyrhythms and polymeter are hallmarks of this region. According to ethnomusicologist Paschal Younge, it is the interdependency of the rhythms that is most important. The shifting of the rhythmic relationship within a rhythm cycle is common, such as found in *Sitkyi* of the Gã.³³ The importance of balance and rhythm remains critical in performance. Independent, though complementary, rhythms are layered together to create a texture in the music that can be quite complex and that reflects the importance of cooperation in the society. There can be many voices (vocal or instrumental), all interweaving to create a musical tapestry quite different from Western music. Ghanaian rhythmic vocabulary is usually more complex than the melodic vocabulary. Many pieces in Ghana can be identified by the rhythmic passages that are used. The primary emphasis on rhythm is evidenced by the predominance of percussion instruments, including drums (membranophones) and bells (idiophones), over instruments such as chordophones (string instruments) or aerophones (wind instruments) in the southern half of the country. Emphasis can shift from the drums to the dance, or to the responses of the crowd, and away from the drum master as a performance progresses. This is accomplished by rhythmic alterations or by one rhythmic pattern that is in a contrasting meter to the rest of the ensemble. While the interrelationship of the parts remains critical to the success of the

performance, Ghanaians use “rhythmic harmony” as the cornerstone of their music rather than the melodic harmony that is used in the West.

The fact that the music is cyclic rather than linear makes it difficult for many Westerners to locate the primary beat. Every voice keeps its place in relation to the steady, unchanging rhythm pattern of the bell (*gankogui* or *atoke* in Ewe), called a bell cycle. The bell cycle usually does not mark a steady pulse. The cycle may shift so that emphasis will occur at different places. This alters the relationship of the parts and adds to the interest and complexity of the music. The fact that some voices are in duple meter and others are in triple meter creates a tension and a complexity in the rhythmic palette. The music is practiced and performed in “ensemble” and is known in its totality, not as separate parts. Most musicians know their part in relation to the other parts rather than on its own. There are open spaces in the rhythmic scheme where different voices can respond or fill with their voice; these are an opportunity for variation or improvisation.

The transcriptions available in Western notation provide some sense of the structure of the music to a Western musician. Most Ghanaians would not describe their music using any of the terms Westerners use and see no need for bar lines or meter markings since they learn their music by rote. Notation is discussed further in Chapter 3.

Melodically, southern Ghanaian music can seem quite simple and repetitive to Western ears. Most of the music has no pitch support from instruments, which provide the rhythmic structure. Phrases are usually short and are determined by the length of a breath or the length of the line in poetry, proverb, incantation, or other textual source being used. Most of the music uses pentatonic (antihemotonic usually) or heptatonic scales.³⁴ Further north (Hausa, Dagomba), more melodic variation is evident. With instruments such as the xylophone and string instruments, there may be more tunings involved than just pentatonic or heptatonic. Throughout Ghana, harmony is more likely to result from the counterpoint or from the coincidence of several horizontal lines rather than from a planned vertical harmony (as in polyphony).

The importance of timbre is evident in the wide variety of idiophones and

membranophones used. Each group uses a slightly different method of playing the instruments or adds something to an indigenous instrument, creating a sound unique to the group. One instrument, such as a drum, can offer many different timbres depending on the way it is played. The *gankogui* (bell), which marks the timeline, is an easy timbre to pick out in this complex tapestry. The *axatse* or *shekeshe* (rattle) adds another dimension to the music and is often played by the chorus. Hand clapping (*akpe* in Ewe) is regularly used in children's songs and in women's songs. Tools such as an ax, hoe, or rake could be used for percussive rhythms.

Vocal timbre may also be altered in some way, such as by using a whistle or a low primal sound as a vocal mask in some rituals. In some music, there may be a blurred line between singing and speaking. An epic poem or genealogy may begin with speech and develop into singing. A voice may also be changed to reflect the mood of an event, but usually an open, relaxed voice is the norm.³⁵ There is no vocal instruction for most singers in the south unless a person belongs to a church choir. Someone considered a good singer with accurate rhythm would be selected as the vocal leader and would select an appropriate starting pitch for a song. In northern Ghana (Dagomba and Hausa), there is more tension and ululation in the voice, and some lead singers or praise singers may have training.

The texture of the music results from the many kinds of drums, each with its own timbre, in combination with other instruments and voices. Music can be sung or played in unison, in harmony, in a conversational format (call and response), or in any combination of these. When there are several voices singing together, the voices are usually in parallel harmony. As a result, it may be more accurate to refer to this texture as parallel heterophony. The parallel intervals most commonly used are octaves, thirds, or fourths. The interval used may vary by culture and is related to the scale that is used in the music. Since the languages are tonal, the instruments, such as the "talking" drum, or the voices, may converse musically with a very particular text in mind. This can be done with solo and chorus, instruments and voice, or several different instruments conducting the conversation. "Talking drums" (*lunna* or *dondo* from the Northern Region) are considered

to be the most precise replicator of language because of the drummer's ability to create subtle differences in pitch by squeezing the strings that surround the drum (video #18). The *dondo/lunna* may play the passage first and a vocal chorus would echo the same phrase or respond to the phrase. This is common practice in such music as *Jira* or *Bamaya* of the Dagomba people.³⁶ There can also be a sharing of one melodic or rhythmic line by several different voices, referred to as interlocking (or hocket). Interlocking parts are often found in songs used in domestic and other work related activities. There are many ways to combine voices to create different textures.

Multiple melodic or rhythmic lines create a texture that mirrors the cooperative and balancing nature of each community. Layers of sound can be seen to reflect African life, where many events (in music or in life) happen simultaneously, and where it is important that time be given to the needs of everyone. In communities where most people are dependent upon one another for everyday needs, the music can reflect that interdependence. Allowing time for everyone is reflected in the call and response form of the music. Improvisation, another layer of that texture, is used mostly by the master drummer. Since there is much more musical flexibility allowed in recreational music than in the ritual music of gods and ancestors, recreational songs usually have the most variation. A signal from the master drummer or lead singer can lead to a transition from one song to another, without a pause. Examples of recreational performances are *Sitkyi* (Gã), *Bɔ̀bɔ̀bɔ̀* (Ewe), *Kpanlango* (Akan) and *Agbadza* (Ewe).

INSTRUMENTS AND DANCE

Drums of many types are the most common instruments in southern Ghana, each with a specific name that varies with the languages and with the functions of the music. Some drums are reserved for particular rituals or occasions, while others are used only by the chief of a region. Drum making, which is reserved for a master drummer (*azaguna* in Ewe), includes pouring libations to the tree that provided the wood to create the drum and

is considered a serious activity. Cedar is the typical wood used for drums in the Volta Region. Each culture has its preferred wood that is indigenous to its area. The heads are made from gazelle, elephant ear, and other animal skins. Many of the cultures believe that a drum or other instrument is the direct voice to the spirits or gods.

Drums are usually played in ensembles, although this varies with the culture. The Ewe have the largest ensembles. Often the drums are named as a family, starting with the “baby” (the smallest with the highest pitch) down to the father (the lowest pitch). It might be expected that the highest drum would be the main or solo drum, but in the Ewe culture the *kagan* (high pitch) plays a supporting role, while the *astimevu* (lowest drum—master drum) drives the ensemble. The master drummer has the most flexibility in what is played. Each drum has an assigned rhythmic pattern that adds to the texture. The drum master has the most flexibility in what is played and communicates to all members any changes in the performance, from changes in tempo to changes in sections.

Most drums can be played in a number of ways to create different timbres. Some drums, such as the *kagan*, are played with thin sticks. Others are played only with hands, and some use hands and/or sticks (such as the northern *brekete*). The method of play affects the timbre, creating an “open” sound or “mute/closed” sound; strikes in the middle, on the edge, and on the side produce different pitches.

Since there are many different drums, only the most common are identified here in relation to the dances in which they are used. This list includes dances from several different cultures as well as the other instruments used in the performance:

- **Kpanlango** (Gã) uses *kpanlango* drum (single head drum with wood pegs that hold the head on, video #19), *frikyiwa* or *nono*, *nononta*, *tamalin* (frame drum, video #20), and *shekeshe*.
- **Sitkyi** (Ashanti/Akan) uses *apentemaa* (short drum with narrow base and barrel-shaped top, video #20), *tamalie* (frame drum), *petia* (small drum with sticks), *donno* (hour-glass drum from the north), *adawuraa*, and *ntorowa*.

- **Bɔbɔɔbɔ** (Ewe) uses *vuvi* (small drum), *asivui* (medium drum), *vuga* (master drum), *akaye*, *kretsiwa*, and *tigo* (double bell), (video #10).
- **Ewe ensemble** includes *kagan* (small, high pitched drum with sticks), *kidi* (medium size drum), *sogo* (larger drum), *atsimevu* (tall, large master drum), *axatse*, and *gankogui*, (video #20).
- **Jira and Bamaya** (from the north - Dagomba) includes *brekete* (large light weight drum with a snare that is held on shoulder and struck with one hand and one stick, *lunna* (also known as *dondo* or *donno*), bells, small woven rattles, and flute. The *lunna* is the “talking drum” (video #18). It is a small, double-headed, hour-glass shaped drum with strings stretched from one head to the other. It is held under the arm and squeezed as it is played with a heavy curved stick. This creates the low, middle and high pitches of the northern languages. When the *lunna* is borrowed by other cultures, there is less relationship to the tonal language of those performing.

There are various metal instruments used in the region. The most common are *gankogui* (Ewe) or *nononta* (Gã), a double metal bell; *atoke* (Ewe), *nono* (Gã), or *adawuraa* (Ashanti), a thin metal cylinder (slit bell) with metal striker; *frikyiwa* (Akan and Gã) or *kretsiwa* (Ewe), two heavy metal rings that are tapped together (metal castanet); and *axatse* (Ewe), *ntorowa* (Akan/Ashanti), or *nononta/shekeshe* (Gã), a gourd shaker with beaded netting outside, or *akaye* (Ewe), with seeds on the inside. Every ensemble uses a bell that plays a repeated pattern as a reference point for all the members. This is usually referred to as the bell cycle or timeline. Bamboo is another material that may be used in performances, such as *Apataampa* sections (Akim) or the *Astiabekɔ* section of *Agbadza* (Ewe). A selection of these instruments is demonstrated on the accompanying video (#9–#21).

In Africa dance cannot be considered separately from music. The music

communicates specific movements for the dancers to perform. Each dance consists of moves that are significant to a particular culture and usually begins with an introduction and procession into the performance space with the musicians, dancers, and chorus entering together. The music (drumming) is usually continuous, with dance, song, mime, drama or other activity arranged for the event. During most performances there is more music than dance and more dance than song. All parts of the performance are considered to be one and have one inclusive name, such as *Agbadza* or *Kpanlango*. Changes in tempo and changes to different songs or dance movements, are introduced by cues from the master drummer who controls the entire performance. The dancers and drummers respond to each other with tempo changes and additional repetitions of sections if they are particularly successful. A performance can last a long time; a thirty-minute performance is considered short in a traditional setting.

Social, or recreational, dances usually have little or no spiritual significance. Contemporary dances such as *Bɔɔɔɔɔɔ* (Ewe, video #10); *Sitkyi* (Gã), and *Kpanlango* (Ashanti/Akan, video #17) were created during the time of independence in the 1950s and 1960s. The rhythms and the dance movements used did not incorporate traditional material. According to Amoaku and Younge, this change was a deliberate move on the Ghanaians part to move into the future. In these dances a handkerchief is often twirled in the air at the end of phrases to symbolize freedom.

Sitkyi is one of very few partner dances. It tells a “boy meets girl” story. When the boy offers the girl some fruit, she refuses him, but eventually she is impressed and he wins her heart.

Bamaya (Dagomba) tells a story about famine. It is a very energetic dance with many fast moves. Some of the words are proverbs, such as, “stay within my house, if you help your partners it comes from inside the house.” In this dance, house symbolizes yourself. Other sections say, “woman, woman, dance, dance . . .” which is “sung” by the *lunna* and echoed by the *brekete* and voices.

Jira (Dagomba) has short repetitive phrases that are echoed for long periods. The

northern musicians move among the dancers encouraging them to be more creative and more intense (video #13). Traditionally danced by men only, it is very energetic with much twisting, leaping, quick changes in direction, and changes in height. The northern dancers make rich use of symbolic costumes. They make use of much paraphernalia (e.g., ankle and wrist bells and heavy cowrie belts). Women move among the dancers with fans and kerchiefs to assist and cool the dancers and encourage them with ululations.

SONG CATEGORIES

The more a song is heard, the more it is appreciated.

Zulu proverb³⁷

Four scholars have suggested ways to categorize African traditional songs. Sowande suggests that traditional music be divided into five categories. Ritual music was first, followed by ceremonial music (public praise songs of secret rituals), social music (major life stages and moral, social, and educational music), functional music (work related) and, finally, recreational music. Sowande states that only functional and recreational music are transcribed, but in this study examples of social songs were also found.³⁸ The problem with this approach is that “functional” could be a confusing term since it can apply to work music or to any function that the music serves.

Nketia compares the approach mentioned above with several others in *Folk Songs of Ghana*. He also considers classifying songs by age or sex-distinction, since much music is identified as being appropriate for men or for women. In 1970, Nketia added a classification based on the societies that use the music, including social, religious, occupational, or warrior (hunter) societies for consideration.³⁹

Kubik’s categorization takes into account the type of literature that was the source of the song. He uses Yoruban terms to identify categories, such as songs from folk tales (*alo apagbe*), mythology (*itan*), proverbs (*owe*), songs with no other qualifier (*orin*), curses (*epe*), and incantations (*ofò*).⁴⁰ This plan does not address the many different ways a proverb could be performed, nor the various needs or circumstances surrounding that

performance. The fact that funerals include sacred music with incantations as well as a celebratory stage of uplifting and clearly cheerful music demonstrates the inconsistency of Kubik's taxonomy.

Belinga separates music into court music, sacred music, chants, sung tales, history and epic poems, and pieces for specific events.⁴¹ This system presents a problem similar to Kubik's, one of clarity. The seasonal Yam Festival (*Homowo* of the Gã), or a wedding, for example, may use songs from a number of these categories. Some music may be used at both events as well as other social events which makes the categories less useful.

It is interesting to note that Sowande's categories can be viewed as a continuum of music from serious to recreational in nature. The level of seriousness or spirituality varies in each of the categories. Recreational music is at one end of a continuum which then passes through functional, social, and ceremonial music to arrive at ritual music, the ultimate in spiritual content, symbolism, and importance.

Sources suggest that there is more concern with the symbolism and psychological elements of a musical performance than with the exact category of its genre. Categories important to Western music, such as vocal style, type of instrument(s), or texture, are not considered by any of the sources consulted. The taxonomy of the music is merely for management and technical analysis and has little to do with the music. In this study, categories that suggest the functions of the music were used when selecting songs for the lesson plans.

Songs sung by children or songs that the children would come into contact with in their childhood were considered for inclusion in this project. The criteria for selecting songs for inclusion was mentioned in Chapter 1. At least one song from each of the following categories is included in the lesson plans.

A. Songs About Stages of Life

Stages of life are the significant markers in a person's life: birth, naming, puberty rites, marriage, and death. In some taxonomies, this category is included with other

cycles, such as seasons. The life stage that has been most thoroughly researched and recorded is funeral music. Examples of funeral music are dirges and *Adowa* music. There are a number of phases of a funeral, ranging from mourning to celebration. An Ewe recreational dance song that is popular in the celebration phase at funerals has been included. "Agba Yee" has a slower tempo than most of the other songs in the collection and sounds like American blues.

B. Work Songs

The author assumed that there would be many examples of work songs available in publications, but discovered that the domestic aspects of life have been of less interest to ethnomusicologists and other scholars than ritual and ceremonial music or drumming. Songs for weaving, farming, fishing, potting, carpentry, trading, roofing, beating down the soil of a new floor, and pounding yams are mentioned in the literature, but very few are transcribed or translated.⁴² Representing this category is the Ewe work song "Dɔwɔwɔɛ Na Wokpɔ Nu Dua" which advises that one must work to eat. This song has not been published previously and is included in this study.

C. Teaching Songs

A surprising number of songs are mentioned in the literature that aim at keeping social norms intact, thereby unifying and cultivating a cooperative community. Social pressure is brought to bear on pride, pretentiousness, and other moral and ethical issues that affect everyone. Songs mobilize the community's conscience, correct unacceptable behavior, and teach guidelines for socially acceptable behavior.⁴³ This is accomplished by modeling, explicitly detailing appropriate behavior in stories, riddles, or songs, and admonishing those that step outside the accepted mores. Songs tell young people not to become involved with the opposite sex and tell women not to steal.⁴⁴ In addition to instruction on behavior, songs instruct on all aspects of the culture's lifestyle. Songs teach

about such things as washing hands, making things, and determining which plants are safe to eat .

As with work songs, most of the teaching songs have not been published. “Wo Num Loo” is a variant of a previously published song and was collected in Ghana. The song offers advice about the wisdom of believing people when they say they are your friend. The lyrics are proverbial in nature.

D. Recreational Songs

Recreational songs provide more choices than most categories since more recreational songs are published. These songs are used for any social situation. The types of songs that fall into this category are drinking songs, love and courtship songs, satirical songs, popular (contemporary) songs such as Akan *Adaaua*, *Adzewa* and Ashanti *Adowa* that are used at funerals and festivals for expressing joy, dance songs such as *Agbadza*, *Sitkyi*, *Bobobbo*, games, riddles, and children’s songs.⁴⁵ There are also a number of different women’s songs such as Akan *nnwonkors* and *Gabada*.⁴⁶ Men have their own songs also, such as a song celebrating having built a new house.⁴⁷ The Fante song “Me Yir Esi Ataa Ee,” part of *Apataampa* music, represents this category in the collection. It conveys missing someone and wishing for their return.

In Ghanaian culture telling a folk tale is usually a multisensory activity. Dance, song, or dramatization enrich the narration. An important communal activity, storytelling is often enjoyed in the evening by children alone or as part of a mixed-age group of family or community members. An example of an Akan *mmogua* (Northern Ewe folktale interlude) chosen for the collection is “Momma Abena Nkonko Nyɛ,” a song sung by a dead fish throughout a story. The folktale *Abena Asoodenfoo* explaining the origin of bad girls is the source of the song.

E. Children's Songs

Children's music consists of lullabies, games, songs, and dances that are often accompanied by movement, clapping, passing of some item, or using simple, home-made rhythm instruments. The children's music of Ghana often has sophisticated rhythmic patterns.

Most of the lullabies have some form of rocking, bouncing, or other movement involved, since the purpose is to calm a baby and help it fall asleep. Some lullabies introduce the simultaneous occurrence of duple and triple meter, even in infancy. The words, for example, are sung in triple meter but the swinging of the baby is in duple meter. The lullaby "Kaafo" has a simpler structure and is the first song in the lesson plans.

Game songs are another division of children's songs. The games involve clapping or jumping rope patterns, movement or dance steps, or some type of competition between participants. The songs included in this study are "Abaa Ee," "Titi Li Gongon," "Cho Lun Cho," and "Tomelo Le Ee," an Ewe boy's song. A song that will provide more rhythmic challenge is "Abaye Loo Abaye." It involves hand clapping with a twist. Usually Ewe girls play more hand clapping games than boys, but either sex would play this particular game. Chapter 4 contains eleven songs in lesson plan form, which include context, pronunciation, detailed procedures to use in teaching the song, and video examples.

2 Notes

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25. Kebede, *Roots of Black Music*, 95.

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CHAPTER 3

BRIDGING THE CULTURES

It is through patience that one can retrieve valuable things from kings.

Ewe Proverb⁴⁸

This chapter explores how to make the transition from the oral traditions of Ghana to the structured classrooms of California, reviewing relevant research and theory about learning, and examining the dual forms of education in Ghana. A brief survey of music education in the United States, including multicultural education, will highlight some differences between education in the two countries. Four challenges are identified and recommendations are made for an effective transition into the classroom. Additional suggestions are offered to enrich the experience; these include creating “clubs” and substituting classroom instruments for indigenous instruments.

Children in every society sing songs that they do not know or understand. Gradually they come to grasp the meaning of the words through repetition and the function of the songs and music in their community. Learning a song in a classroom differs from learning a song in the “classroom of life.” In a Ghanaian village the child acquires the music over time. In a California classroom the child requires concentrated repetitions and a directed focus on both the song and other integral activities.

J. H. Kwabena Nketia states, “it is the quality of the preparation we give the child for absorbing his musical culture as he grows, the preparation for continuous musical

growth throughout his life, . . . that counts.”⁴⁹ This chapter focuses on beginning the process of exploration.

LEARNING RESEARCH

Lesson plans in this project have been developed with careful consideration of the research covering internal memory, learning modes and intelligences, optimum ages for teaching specific skills, and strategies for teaching songs, rhythmic skills, and language. Conclusions from the studies were incorporated into the grade level placement of activities, the strategies used for teaching particular skills, and the pedagogical scheme developed throughout the lesson plans. Teachers frequently use teaching strategies that are most familiar to them, even though these may not be based on pedagogical theory and research. This section will review the research and, based on that research, identify effective strategies developed.

It is important to know the optimum time to teach a concept or skill and to identify the procedures most effective for teaching the students. According to Davidson and Colley, the ages of seven to nine are identified as a time of significant rhythmic growth;⁵⁰ D. Taylor reiterated that finding and identified age nine as a plateau in rhythmic learning.⁵¹ Taylor also concluded that spatial ability steadily increases from ages six to twelve.⁵² Based on Piaget’s theories, Campbell stated that age eight is the “watershed year” in terms of cognitive development, and Atterbury indicated that ages ten or eleven are the ages at which students begin to think about music in an abstract manner.⁵³ In summary, the studies indicated that ages eight through eleven are an ideal time to engage students in significant rhythmic, spatial, and cognitive stimulation, and success at these ages is more likely. This thesis targets the ages identified by these studies.

Consideration of the ways a student learns is important when selecting appropriate strategies and materials to use in the classroom. The ways in which information is stored in the brain can have an effect on which strategies will be most effective. Taylor stated that

music is an aural experience and “is somehow perceived from an internal memory.”⁵⁴ This suggests that even though there is no physical representation except in the sound itself (aural stimulation), in the mind some type of pattern (a form of mental notation) is being identified and stored. This idea influenced the order in which music is introduced in the project. Barbe and Swassing concluded that the brain processes information in auditory, kinesthetic, and visual modes.⁵⁵ Expanding on this research, the common progression of learning activities moves from kinesthetic to auditory to visual music experiences.⁵⁶ In some teaching methods, kinesthetic and aural modes are reversed. Gordon incorporated these modes in his methodology when he proposed that music education should begin with aural experiences, continuing on to a generalization of music concepts, to improvisation, and finally, to music theory.⁵⁷ The theory of the seven intelligences espoused by Howard Gardner is cited extensively in educational literature. Both Gardner and Hodges conclude that music uses both hemispheres of the brain equally. It uses the left hemisphere for sequential processes such as rhythm notation and the right hemisphere to process relationships, texture, and interactions.⁵⁸ In light of the multi-modal nature of music, the strategies in this study’s lesson plans were designed to engage both hemispheres.

Rhythmic learning was particularly critical to this study since there is disparity between the rhythmic experiences of Ghanaian and American children. Questions about the optimal time and best strategies for teaching rhythms were questions for which research provided answers. The ideal window of opportunity was discussed above. Several studies examined strategies for teaching rhythm. The most significant strategies were the use of “personal beat” and the use of mnemonics. Education literature refers to “personal beat” or the “child’s beat,” when addressing the pacing of a lesson. J. Taylor states that it is a key factor in a child’s ability to learn and remember passages.⁵⁹ The concept is important to consider when determining an appropriate tempo for teaching a song, which may differ from the final performance tempo. The ability to imitate rhythmic figures and to succeed with rhythmic coordination needs to be timed to the student’s readiness to learn. Another

method, cited by both Shehan and Herndon, was the use of mnemonics in teaching.

Mnemonics is a verbal technique used to aid short term memory storage.⁶⁰ Mnemonics can take the form of a neutral syllable, specific syllables such as *ta* or *ti* used in the Kodaly method, counting out loud (using numbers), or everyday vocabulary. In Shehan's study, the use of mnemonics resulted in fewer repetitions to achieve accurate recall compared with other methods, such as clapping or tapping the rhythm, methods which use a solitary aural cue. The most effective strategy cited was a combination of mnemonics and a visual representation using standard notation or the stick notation of the Kodaly method.⁶¹ Age was a factor in the results of all of these studies. Dale Taylor and Davidson/Colley concluded that both maturity and the complexity of the activity have a major impact on the level of success a student will achieve.⁶²

A song can be learned a number of ways; research offers several options. The approaches most commonly used are rote (aural/oral method), and note (note reading). These approaches can apply to either rhythm or melody, or both. The rote versus note controversy has existed since Pestalozzi in the 1800s.⁶³

Researchers do not agree on the most effective method of teaching a song. Bamberger concluded that songs are learned in "bits" or "chunks," which would suggest teaching a song in small segments, such as phrases.⁶⁴ Campbell and Klinger's research concluded that the more natural "whole song" approach of immersion, meaning a song was sung in its entirety, was the most effective method.⁶⁵ Both methods are effective in teaching short folk songs such as those used in the lesson plans.

The concept of "spiraling" is a technique used in many music and non-music classrooms. Spiraling is the process of continually moving toward new objectives while going backward periodically to strengthen concepts that are already known. Both Gordon and Boyce-Tillman have developed a spiral scheme for music education.⁶⁶ Spiraling is critical when studying a new language or complex, unfamiliar rhythms, both of which occur in these lesson plans.

One extra-musical aspect of the learning research cited had to do with language acquisition. In her book *Raising Multilingual Children*, Tokuhamma-Espinosa stated that it was important to seize the opportunities afforded by the age of a child. Although the goal is not to teach Ghanaian languages, her ideas still have significance for this study. Tokuhamma-Espinosa identified one “window of opportunity” for language learning as the ages from four to seven.⁶⁷ Although the lesson plans target ages eight to eleven and learning pace varies with individuals, students may still see the new vocabulary as a game or a challenge as Tokuhamma-Espinosa suggests, rather than as intimidating. The method of introducing new vocabulary will be critical.

The research findings suggest the following strategies. Students should begin their exploration of Ghanaian music with listening experiences to readjust the ear and cultivate familiarity with the tones and patterns of the music. The strategies used in the lesson plans begin with aural and kinesthetic modes and progress to the visual mode. Memory is an important learning tool and it is assumed that the fourth and fifth grade students will learn songs more easily and more quickly than the third grade. More aspects of the music are integrated into the lessons at these levels. The songs presented in this study are age appropriate and are organized in a sequence that moves from simple (Grade 3) to more complex (Grades 4 and 5) features of rhythmic and melodic skills and concepts. Both the rote and the immersion techniques are used in teaching the songs. Mnemonics are used as an effective strategy for learning unfamiliar and more complex rhythms. In an effort to remain true to the cultures from which the songs originated, the use of visual notation has either been delayed or eliminated for the students. There are tempo markings on the songs in the lesson plans; some are publisher’s markings and the songs collected in Ghana are marked as practiced in the culture. They are suggested tempos and should be used in consideration with “personal beat.” There is continual spiraling in the sequence of the lessons to reinforce skills and concepts.

The lessons are designed to be experiential in nature. From the first lesson, the student’s entire body is engaged in the music experience. After discussions with a number

of teachers, the author concluded that a primary reason they do not teach songs from other cultures is the difficulty of teaching an unfamiliar language. To facilitate teaching the songs in the lessons, a video recording with native speakers pronouncing the text to most of the songs is included.

EDUCATION IN GHANA

*When a child learns to wash his hands clean,
he can eat from the same dish with adults.*⁶⁸

The Akan proverb above has several levels of meaning. Its literal meaning is that since the family eats from one bowl in the middle of the table, hands must be clean. Additionally, Nketia suggests “a little boy who is regarded as a potential drummer will be allowed to play in an ensemble with adults if he can manage one of the simple parts, just as a child who shows promise as a dancer is encouraged to take a turn in the dancing ring.”⁶⁹

The question of how music learning occurs in Ghanaian cultures is two-fold. Traditional methods remain in place and the national education system has taken on the role as well. The current educational policy of Ghana is to promote national unity through the arts.⁷⁰ This is indicative of the significant role the arts play in the culture of Ghana, but implementing this policy in the schools has been only moderately successful.

What do Ghanaians think about knowledge and learning? “Knowledge is like a baobab tree . . . you never learn it all,” says Amoaku. “Education can be a straight jacket where you have to conform to structures. There are many branches to learning. The important thing is to make the roots deep.”⁷¹ Amoaku refers to a baobab tree on the campus of the University of Ghana. The image of this tree (knowledge) suggests that when arms are stretched wide it is still not possible to encompass all of it. Educator Flolu says that one needs *agbieme nunya* (book knowledge) and *afeme nunya* (home knowledge) to be complete and balanced. “I refuse to change,” says Flolu. “Music education is imparting Western values and this is wrong. We must go back to the roots.”⁷² He believes that the

real music is outside of the classroom. Kolaan Ali, from Tamale in the Northern Region, believes that, "Children are brought up in the village to fulfill the drumming and dance needs of the community."⁷³ Ali's comment reflects a more traditional view held by many people in the more conservative, Muslim north.

Educators in Ghana attempt to keep a balance between formal knowledge and traditional knowledge, although finding this balance is difficult since formal education is seen as one method of bringing the people of Ghana into modern times. Although Ghana is making progress in combating illiteracy, funds for education are always short or nonexistent, and there is a grave shortage of teachers.

A. Traditional Education

The setting for traditional education is daily life and the music. Music learning occurs naturally in the flow of everyday events. "The training of the African child starts right from the cradle (with) the mother rocking him, singing nonsense syllables to him, the child being carried at the back of the mother to ceremonies, singing to the child . . ."⁷⁴ An Ewe child can play in the sand with one hand tapping in a duple pattern while the other taps in a triple grouping.⁷⁵ Children make flutes from bamboo sticks or the stem of a pawpaw leaf, and a cobweb is the reed.⁷⁶ The Kassani-Nankani of northern Ghana make certain their children get the attention they deserve by having them perform for the tribe.⁷⁷ Northern Ewe children create their own performances of music and dance (*ilikpi*) played on hollow cane, hoe blades, and other items; these performances may be performed for adults later.⁷⁸ Nketia states that songs are a means of transmitting culture and knowledge. "Songs are like little books in a culture that is based upon oral tradition."⁷⁹

The Process

Observation, imitation, and participation are the main methods of learning a song, a dance, or the instrumental parts of any musical event. Since children are present at many ceremonies and events, they absorb the music practices of the community throughout their

lifetime. Learning occurs “in context,” with the music, dance, and song all learned in an integrated, simultaneous manner. Children are encouraged to play alongside an adult at an event, particularly if they show talent.⁸⁰ As young people begin to join the performance, they benefit from immediate correction by the elders. Any correction is expected to be accepted respectfully. There is more interaction between young and old in this traditional setting than in the United States. Extended families remain close and elders encourage young people by sponsoring youth groups and warrior societies.⁸¹ Most secret societies, or worship groups, are multi-generational.

Peers play a didactic role in the many games that children play.⁸² Flolu states that “games are the medium of music teaching and learning in African cultures.”⁸³ Games have social, cultural, descriptive, and religious aspects simultaneously. Flolu identifies particular children's songs that teach such concepts as cleanliness (shave the head to avoid lice), manners (do not beg, begging is unacceptable), and many songs about nature. There are teasing songs that are sung to test a child's social abilities and tolerance and are not meant to offend.⁸⁴

Younger children are shepherded by older children of the village as well as by adults. They create groups, usually separate from adult groups, that perform together, often called social or culture groups. This is a common type of organized activity for Ghanaian children and is similar to American scouts, group music lessons, or sports teams. As the children move into their teens, some join clubs that practice and perform specific dances for events.

Clubs

Clubs and culture groups are an important social element in Ghanaian traditional culture. Clubs encourage the preservation of local music traditions and could be interpreted as a continuing education component of the culture. Young people and adults are free to join a club if they are interested in particular dance genres; people join for fun and recreation. Especially good drummers and other musicians, good singers, or dancers may

be invited to join a group. Practice sessions are held in local community centers or outside. Many groups choose to wear matching costumes using fabric designs that may be indigenous to the area or that mean something special to the group. Each group selects a name that is often a proverb. The name *sugru ngbeb dan*, of a Tamale performing group, is a proverb that means “the patience of one hundred million people.” Many groups make large banners to publicize who they are at competitions or gatherings. A performance usually begins and ends with a procession into the circle of observer-participants and may include the pouring of libations before the beginning of the procession.

The Tamele troupe visits schools in their area to teach children about music of the region, as well as perform at celebrations, at the welcoming of dignitaries, and at festivals. Ewe children in the Volta Region may join a Bɔ̀bɔ̀bɔ̀ group if they can dance, drum or sing. Video examples #10 through #15 contain performances by clubs and social groups. A. M. Jones discusses “clubs” in detail in *Studies in African Music*. Several other books discuss the role of clubs in the music culture also.⁸⁵

Musicians

There are no organized traditional institutions for training musicians.⁸⁶ The only method for training a musician is apprenticeship to a master drummer, living with the drummer’s family, or joining a social group or secret society. Most of the musicians in Ghanaian culture are male. Some children follow in the family tradition and become musicians; drumming is often passed from father to son. A young man frequently begins his apprenticeship by carrying the drums on his head to the site of practice or to a performance.⁸⁷ Gradually he would be allowed to drum the simpler parts and graduate to more complex parts over many years when the time was right. Few women play drums in traditional music, but there are isolated examples of music drummed only by women. Even though drumming is still seen as inappropriate behavior for girls in most traditional settings, girls do play drums in a school setting.

A village usually has one or two master drummers (*azagunɔ*). A master drummer

makes drums in the traditional fashion, repairs the drums, knows the history of the drum, the music it is used for, and knows all instrumental parts, songs, and dances related to the music.⁸⁸

Western Influences

“Lots of Ewes do not socialize at some of these events anymore, so they do not know their own culture. Christianity has altered this and so have music professors,” states Paschal Younge.⁸⁹ The natural flow of traditional education was interrupted by colonial education and Christian churches.⁹⁰ As a response to the alteration of the traditional landscape by missionaries and the incursions of modernity, people like Nketia have tried to reeducate the population. During the 1950s and 1960s, Nketia wrote newspaper articles and used radio broadcasts to educate the public about the traditional practices, drumming, songs and dances of Ghana.⁹¹ Western influences have also affected the sense of time in Africa. Speed and precision became more important and led to the adoption of Western notation and other technology. On the other hand, Western influences have also aided in the preservation of some traditional music.

B. Formal Education (Schools)

The system

The educational system of Ghana is modeled after the British education system, with “levels” rather than “grades.” English, rather than any of the native languages, is the national language. Augustine Mikado explained that the reason the colonial language became the national language was that it did not allow any one tribe or group undue power over the country due to a dominance of the language.⁹² English is now taught from the beginning levels in school, while in the past it started at Level 3. At the Episcopal Presbyterian Primary School in Ho, all “levels” were taught bilingually (Ewe and English).

Education is said to be free and compulsory for nine years. The reality is that there are fees involved (at the time of this study about \$12 per trimester), which pose a financial

burden on many families. Consequently, some children do not begin school at age six but wait for an older sibling to move on before they start school. Every child wears a uniform—brown jumpers for girls and shorts for boys, with a salmon colored blouse or shirt for Primary and Junior Secondary School (J.S.S.), and purple blouses and shirts for Senior Secondary School (S. S. S.). Shoes may or may not be worn. The system includes six years (“levels”) of primary school, three years of J. S. S., and three years of S. S. S.⁹³ In S. S. S., a student may take teacher training, technical training, or prepare to apply to the University. Private schools available mostly in the cities are sponsored by churches, organizations, or individuals.

The goal for 2005 is to have free, compulsory education for nine years.⁹⁴ It is estimated that 60-70% of the school-age children presently attend school, with seventy-eight girls for every one hundred boys.⁹⁵ The children in outlying villages have schools but there it is more likely that the fees will restrict attendance.

Teachers

In order to teach above the J. S. S. level, a person must go to the University for two to four years. At the time of this study, beginning teachers were paid about \$48 per month and were considered middle-class with that wage. The Ghanaian government pays all teacher salaries, even for teachers in the many church schools. The national Education Service determines the placement of each teacher in the public schools.⁹⁶

Some teachers may have additional training at the University of Legon or Winneba Teacher College. The music instruction at the University includes music, dance, and songs from all the regions of the country. The fact that regional music is taught at the University rather than in its native locale can lead to the music being slightly altered or stylized since it is taken out of its cultural setting. Often a person who is not native to a region will be assigned to teach the music in a village. Many teachers, however, do return to teach in their own villages.

School Visits

The four schools visited by the author in June and July of 2002 provided insights into education in Ghana. The buildings were made of cinder block or cement, had dirt floors, tin roofs, wood shutters without windows, no electricity, large blackboards (since there are few books), and various sized chairs and tables or desks. Fiave Episcopalian Presbyterian Primary School in Ho (video #2) did not have a building, only boards nailed to posts on one side and the other side open. The “rooms” were separated by boards that held a large blackboard. The classes were run formally, and a switch was used to enforce discipline and to correct the student behavior.

Agbogbome J. S. S., near Dzodze (video #3) had drums, but they were not usable. At a primary school in Tsito (video #1), the author observed a traditional performance by some of the students. A teacher served as master drummer and boys played supporting drums. The girls danced, and the boys joined in on several performances. In another village, *Nyame Bekyere* (“God will show”) near Koforidua (video #9), a youth group performed, and the dancers’ ages ranged from eight to fourteen or fifteen. The adult advisers also participated in the performance.

Music Education

According to Flolu, 1987 was a significant year in Ghana’s education system.⁹⁷ Although changes in curriculum and the basic education structure were planned, money to implement the changes was lacking. Music was in danger of being dropped from the secondary school curriculum. A large amount of funding for education in Ghana comes from World Bank projects, and World Bank investors are more interested in concentrating on primary rather than secondary education.⁹⁸ Amoaku, Flolu, and Nketia each mention a governmental mandate to preserve traditional music through the education system. Cultural performing groups offer another important preservation option.⁹⁹ Unfortunately, funding has not been provided to implement these plans.

The term “music” in Ghanaian schools usually refers to Western music practice,

which includes solfege, note reading, and hymnody. It does not necessarily include traditional music. The general music curriculum includes simple songs, sometimes religious in nature, in a European choral tradition. Children learn these songs aurally using solfege and learn to read notation later. Some teachers are equipped to teach patriotic, festival, and competition songs, as well as appropriate instrumentation of a region or village.¹⁰⁰

After interviewing a number of teachers in Ghana, the author determined that music is offered in the schools once or twice a week, if at all, and is usually taught by a specific teacher who or may not be qualified to teach music.¹⁰¹ A *Music and Dance Syllabus for Basic School in Ghana Years 1-9* was adopted in 1998.¹⁰² Whether or not music is offered depends on the resources and skills of the teachers at a particular school. According to Stephen Gbolonyo, “in many cases there is no qualified teacher.”¹⁰³ The teachers are not given material support, instruments, or additional training to implement the music education policies. Gbolonyo pointed out that there is no need for recorded music for the students, since they learn the music simply by living in the village or town. Most schools assume that those students who are interested in music are already well-versed in their local music practices. The schools often will bring in an expert when a music competition or festival is scheduled.¹⁰⁴

Stephen Gbolonyo reported that the common instruments available at a school are the *atumpa* drum used in all southern and central schools, and the *gundon* or *dondo* drums used in the north. These drums are also used for signals at school in the way that schools in this country use bells to end class and dismiss school.¹⁰⁵

Flolu recognized the problem of incorporating the use of local music practices into the primary schools. In *World Musics in Education*, he presented an extensive discussion and offered many concrete examples for integrating the music of the many groups of Ghana into the curriculum.

With the decline of traditional music influenced by modernity and Western influences, the schools have responded to the mandate to support local music when the

skills of the teacher allow. The mandate does not extend to teaching the traditional music of other localities unless the music is seen as “national” in some respect (such as Bobobo during Nkrumah’s presidency in the 1960s). Ghana remains divided into cultural regions with people practicing the music of their ancestors. At the time of this writing, there is limited sharing of music practices across indigenous boundaries except in the capital of Accra.

EDUCATION IN THE UNITED STATES

A. History

The United States has long supported a national public education system. Most Americans have benefited from twelve years of education by qualified teachers. Education in the United States has been a vehicle for social change and is a means of cultivating national and local values. There have been a number of popular education approaches practiced over the decades, and philosophies of education have evolved. Times of great social and political change have also affected education. The United States has dedicated a great deal of time and money to educate its population.

The rise of multicultural education has influenced contemporary music education. A brief survey of professional associations that have made strides toward providing appropriate materials for music educators is offered. Two events at the forefront of music education reforms in the 1960s were the Yale Conference on Music Education in 1963 and the Tanglewood Symposium “Music in American Society” in 1967.¹⁰⁶ Both gatherings evaluated the state of music education in America. From these two reports a movement grew to make changes in music education with the goal of reflecting the society at large. For both educational and social reasons, the recommendations from these meetings were the catalyst for a number of educational projects. Educational reform has continued with constant debate that often reflects a fundamental disagreement about the basic philosophy of education. The debate continues as to whether the purpose of education is to impart skills and prepare a person for adulthood and employment or to create sensitivity, develop

emotional stability, and encourage personal growth. The responses to the debate affect the approaches used in the classroom. Other issues specific to music education include rote versus note, discovery (experiential) versus pedagogical, conceptual versus elemental, listening as a focus versus playing instruments.

B. Philosophy and Methods

Current teacher editions of basal texts provide formats for using several different curricular approaches: conceptual, elemental, historical (music through the ages), cross-curricular (ties to social studies, history), cultural (music from around the world), or a more traditional approach (skill building, according to Silver Burdett). It is reasonable for a teacher to implement several of these approaches. In some schools, it is the extra-musical aspects of music study that provide the impetus for the inclusion of music in the school curriculum.

A number of different methods and approaches are currently practiced in music education. The three methods of instruction that are usually incorporated into music curricula are Dalcroze, Orff, and Kodaly. Dalcroze proposed “feeling” the music through movement in order to improve musical performance. Orff used the natural behaviors of children, such as play, movement, and the rhythm of language, to learn about music and to create music. Kodaly based his pedagogy on the child’s natural singing intervals and ability to feel the rhythm and movement of the music before progressing to visual symbols (notation). The Dalcroze, Orff, and Kodaly approaches all begin music education from the oral/aural mode, propose that the curriculum be child-centered rather than teacher-centered, and use an experiential rather than lecture mode of delivery, while each maintains its unique characteristics. Although these approaches are not specifically identified in the lesson plans, teachers need to be aware of their philosophies. For additional information on these approaches, the reader should consult *The Kodaly Method* by Lois Choksy, *The Eclectic Curriculum in American Music Education* by Polly Carder, which reviews all three methods, and *Dalcroze Eurhythmics in Today’s Music Classroom* by V. Mead. *Music*

Educators Journal is another valuable source of information for application of these methods in the classroom. Most music education texts devote a chapter to each approach. Other methods that are worthy of study are Education Through Music (ETM, an American approach to Kodaly by Mary Helen Richards) and the Manhattan Music Curriculum Project (a comprehensive discovery method approach for Grades 3 through 12).

C. Music Standards

Adoption of the National Standards for Arts Education in 1994 was a part of the National Standards for Education bill passed by Congress, "Goals 2000: Educate America Act."¹⁰⁷ These standards included the arts as a core subject in the elementary and secondary curriculum. The Music Educators National Conference (MENC), in cooperation with other arts organizations, developed the National Standards for Arts Education with voluntary content areas for music programs, each area delineated by grade levels and supporting a broadly based music curriculum that included multicultural perspectives.

D. Multicultural Music Education

Multicultural education is an issue complicated by disagreement over terminology. This study will review definitions and goals of multi-cultural and multi-ethnic education and look at its application to music education. Multicultural or multiethnic education is a politically charged topic and can involve the most important social issues of the day. Garcia defines the goal of multiethnic education as an understanding of other cultures. Banks goes further to state that it should clarify attitudes about culture and should focus on how to eliminate racism. Banks' approach requires modifying course objectives and strategies to include content about other cultures that will lead to modifying the school environment. Multicultural education has loftier goals, which Garcia suggests should result in positive relationships among students of different classes and cultures. Banks views multicultural education as a step forward from multiethnic education in that it should reduce discrimination, increase equal opportunity for education, and change the school

atmosphere with regards to diversity.¹⁰⁸

Campbell addresses the application of these ideas to music education in "Cultural Consciousness in Teaching General Music." She suggests that multiethnic music education focuses on music of different ethnic groups. Campbell does not define multicultural music education except to say that the term implies more than using ethnicity as the identifying factor, but she would include age, gender, or social class.¹⁰⁹ She mentions world music as another commonly used term making a distinction based on the fact that the study of world music focuses on the common components of the music, rather than the particular culture that the music comes from. It is a comparative, cross-cultural approach to the study of music. In practice most teachers move freely between these two. The term multicultural has become the norm in literature rather than multiethnic. MENC publications vary in their use of terms with *Multicultural Perspectives in Music Education* using multicultural and world musics. Campbell uses the term multicultural in *Multicultural Perspectives in Music Education* which suggests that researchers use these terms interchangeably.

E. Music Profession and Collaboration

Professional music organizations offer workshops and seminars to address the needs of the classroom teacher as they teach music of many different cultures. Higher education offers summer courses in specific music cultures for teachers, and teacher education texts devote a chapter or a section to multicultural music topics.

It has proven difficult to use the music that ethnomusicologists have researched and published, because it either does not have enough detail to develop a lesson from or the music is not simple enough to use in a classroom. To address this difficulty, music educators and ethnomusicologists began a cooperative venture that dates back to the 1950s. Recent collaborations include the following activities:

- MENC published *Multicultural Perspectives in Music Education* in 1989, a book that described world music cultures and provided appropriate lesson plans to implement an exploration of these cultures.

- Music educators held a “Symposium on Multicultural Approaches to Music Education” in 1990 to understand the dynamics in the schools at the time.¹¹⁰ Ethnomusicologists, performers, and educators addressed the question of how to use the information provided by ethnomusicologists to teach specific cultures.
- The Society for Ethnomusicology, the Smithsonian, and MENC published *Teaching Music with a Multicultural Approach* (1991) as a result. It specifically dealt with music of African-Americans, Asian-Americans, Hispanic-Americans, and American Indians.
- *Multicultural Perspectives in Music Education* (2d. ed.) was published in 1996.
- Seminars on music education/multicultural issues were held at Northwestern University in 1996, 1998, and 2000. The result of the 1998 “World Music Educators Leadership Conference” was *Making the Connection: Multicultural Music and the National Standards*, a book that provided a study of four music cultures of the world in lesson plan format and which included an accompanying compact disk of authentic music.
- An additional result of the Northwestern seminars is the MENC publication *World Musics and Music Education: Facing the Issues* (2002). It is a collection of essays by high profile educators and ethnomusicologists exploring various aspects of the topic of multicultural music in education.

There has been a continuing effort by professional education associations to support the effective use of music from other cultures.

The United States and Ghana have very different educational structures for music education. Both countries struggle to garner support for their programs and to have appropriate materials to teach. The United States enjoys more political and economic support for music education, and makes an effort to include a wider array of musical styles and to reach a more diverse student population than Ghana.

BRINGING GHANA'S MUSIC TO CALIFORNIA

One must go outside one's house to begin learning.¹¹¹

This Ashanti proverb suggests the importance of looking beyond what we already know. It also implies that if we look back at our own house (environment) we will see it from a different perspective.

There are aspects of Ghana's music that are particularly challenging for California students. This thesis concentrates on providing an effective process for teaching Ghanaian songs while maintaining a high level of cultural integrity. Both the process used and the particular songs in the collection are essential for successfully understanding the essence and function of the music and culture; the process should not be separated from the songs in this project.

A number of factors differentiate Ghanaian students from their California counterparts. Students in California do not have everyday exposure to the music of Ghana, are not included in typical Ghanaian music activities, and do not have experts from the culture to imitate. Ghanaian traditions are oral traditions; this has implications regarding the level of memory development and the typical teaching methods used. To experience this music, California students need more preparation. The most accessible entry points into Ghanaian music traditions are aural (listen and sing) and kinesthetic (move, play, and dance) experiences.

While California students will not achieve the proficiency and understanding in three or four class sessions that Ghanaian children develop through enculturation, the students will begin to develop performance skills in the music and begin to recognize the unique qualities, as well as the global aspects, of the music. The process on a macro level is to listen, examine the context of the music, perform and discuss the music, and take something from the music to use in creating something of the student's own.

Four particular challenges arise in working with a new music tradition: language, rhythm, context, and the risks of misrepresenting the music. When introducing unfamiliar

music, the teacher must have a plan to engage the student. One suggestion, presented in the Introductory Lesson (p. 76), is to have the students listen and describe the music. This will determine aspects of the music that may intrigue the student and can provide a starting point. Identifying cultural aspects of the music and relating them to music that the students currently listen to may be an effective transition. Other aspects of the music that may motivate the students are that it is rhythmically interesting, often fast paced, and uses interesting instruments. Another possible appeal is to create clubs in the classroom, as found in Ghana (p. 45). The multimedia aspects of the music may make it more like performing a play rather than simply singing a song.

It is important to give the students new experiences. A classroom environment that regularly studies new ideas is more likely to be successful. A classroom where taking risks and exploring are common practice will be the most encouraging.

Ethnomusicologist Anthony Seeger discusses challenges for the teacher that are similar to the student's challenges when studying new music, and sees the attitude toward the music as being critical.¹¹² If the teacher is interested in the music, the presentation will be more lively and successful. The teacher and students may feel intimidated and insecure about performing and presenting this unfamiliar music accurately. Such activities provide an opportunity for both the teacher and the students to learn, with the teacher modeling "how to learn" for the students.

Preparation is of paramount importance. The author recommends that the teacher review the cultural material presented earlier to feel comfortable with the music and with the contextual settings that are essential for the lessons. The detail provided in each lesson will help cultivate a sense of confidence for the teacher.

Teachers need to determine what level of proficiency will be reasonable for a class to work toward since there are so many new skills being introduced (e.g. lyrics, rhythmic accuracy, or coordination of various aspects of a performance). Assessment should be continual throughout each lesson. The lesson plans are performance-based, since the purpose of music is performance and involvement rather than analysis.

TEACHING CHALLENGES AND THE STRATEGIES TO USE

A. LANGUAGE

The value of using the native language of a song is supported by Campbell, who says, “cultural experience can be twice as powerful. There is an added dimension when the original language of a song intermingles with the song’s rhythm and melody . . .”¹¹³ The Ghanaian native languages are proverbial in nature and much that is spoken may sound like poetry or biblical quotations to the students. This concept could be explored in a cooperative effort with an English or social studies class.

Students may embrace the idea of learning the Ghanaian words as a challenge or a game. Other languages may be spoken at a school, which may make learning new vocabulary seem more natural, and students are good imitators.

Based on the research already reviewed in this chapter, the best method for learning languages is to use both aural and visual cues. Chernoff suggests “learning must use all the senses . . . eyes and ears.”¹¹⁴ Nearly every song in the following lesson plans has video pronunciation modeled by a native speaker. They were filmed at close range to emphasize how the words are pronounced. There are four different languages used in the songs including Gã, Akan, Fante, and Ewe. All of these languages are spoken in the southern and eastern regions of the country.

Teachers may use the videotape provided to review the lyrics repeatedly. Proficiency may require many repetitions by the students, interspersed with additional information about the context of the song. The videotape is intended for the teacher rather than for use in the classroom, since the goal is to use an oral method exclusively in teaching this music. For additional information on language learning, refer to Tokuhamma-Espinosa’s book (listed in Selected Bibliography).

Each lesson plan has a text and a pronunciation section below the score. The International Phonetic Alphabet (IPA) has been used in the text section. Adjacent to the text in IPA is the pronunciation section. The IPA symbols have been translated into phonetic syllables for those who are not familiar with IPA.

Physical

DUPLE and TRIPLE METER

The techniques used in the Orff, Kodaly, and Dalcroze methods lend themselves well to the physical nature of Ghanaian music. By using kinesthetic experiences, in addition to mnemonics or other oral stimuli, the learning curve will improve for the students. Teachers are advised to incorporate movement with the songs, such as body percussion (clap, tap, step, snap) to put the rhythm of the words into the body in some manner. Since movement is part of every Ghanaian song, it is vital that, as soon as possible, movement be integrated with the singing.

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continuing a steady step. Later have one group clap duple while the other claps triple to begin hearing the two patterns together. Such activities will prepare the students for songs in which the rhythm alternates between duple and triple (e.g., “Abaa Ee,” ”Tɔmelo Le Ee,” and “Momma Abena Nkonko Nye”), and for songs where some parts (lyrics, instruments, or body movements) are in duple while other parts are in triple (e.g., “Tɔmelo Le Ee” and Rhythm Ensemble lesson).

An important rhythmic pattern to teach is the Ewe *Agbadza gankogui* pattern (p. 62, video #31): ♩ ♩ ♩ ♩ ♩ ♩. This rhythm should be familiar to the students by the time the class is introduced to songs that use the pattern (e.g., “Dɔwɔwɔe Na Wokpɔ Nu Dua” and “Agba Yee”). The flow and feel of the music are more important than a strict “in time” rhythm.

The reference point (cue) in Ghanaian music is different from the Western concept of a strong primary beat in a set meter. As William Anku, Ghanaian musicologist, said, there is the “need to learn a new reference point.”¹⁵ Every rhythmic pattern, whether it is for drums, *axatse*, or dance steps, is performed in relation to the pattern of a timeline played by a specific instrument. For the Ewe it is the *gankogui* (bell). All parts in a performance should occur in “the proper time.” It is recommended that the teacher determine a comfortable tempo for the class. An idea that may help synchronize all parts is to record the *gankogui* pattern repeatedly onto an audio tape or sequence into software for MIDI playback to use as other parts of a performance are being learned. The students can visualize how all the parts fit together in a performance by using their hands (video #5).

As additional parts are added to a piece (e.g., “Agba Yee” or Rhythm Ensemble), take the time necessary to layer the parts slowly. As Trimillos cautions, “It is difficult to maintain a simple rhythmic ostinato while other rhythm layers change.”¹⁶ When percussion instruments are added to a song, the rhythm patterns are “singing with the hands.” The Rhythm Ensemble Lesson (p. 113) uses mnemonics (everyday vocabulary) to

help learn the rhythm patterns. The teacher should not concentrate on the rhythms to the exclusion of the lyrics of a song.

When teaching the addition of new parts the students should concentrate on their own rhythm first, and let the other rhythms flow around them like when singing a round. Just as the teacher does not want students to cover their ears during round singing, it is important that the students be open to the other sounds while performing their part. Students will later begin to hear other parts as they become more confident in their own musical space; students begin to hear how the layers “talk” to each other.

The tempo marked on the songs should be viewed as approximate performance tempos. An appropriate tempo will depend on the purpose of the song (e.g. playing a game or mourning a loss), with the same song sung at varying tempos. It is important for the students to feel comfortable in the tempo the teacher sets (“personal beat”). The tempos for previously published songs in the collection are editorial markings. The tempo for collected songs is as practiced in Ghana. The tempos have been slowed down, in some cases, to accommodate pronunciation of the languages and the coordination of movement and/or instruments.

Notation

The notation of any song or ensemble is supplied for the teacher’s convenience only. The linear realization is not “true to the culture.” It is possible that a circular representation as used by Titon in *Worlds of Music* would be more accurate since the music is cyclic in nature. Below are three possible ways a teacher could notate this music if they were interested in expanding a rhythm notation lesson with the students. The examples use the *Agbadza* rhythm for the *gankogui*. It is not necessary to transpose the music into any of these formats. This is merely to demonstrate other methods of notation that could be used for this music. Figure 3.1 is the *Agbadza* rhythm in standard rhythmic notation. Figure 3.2 shows the starting points of two instruments demonstrating how they relate to each other in the continuous flow of the music. Figure 3.3 uses a number line

(version 1) and attack points (sound) are indicated with an *x* below the numbers and silence is indicated with a space. Finally, figure 3.4 uses a number line (version 2) and indicates by size or boldness which are attack points and which are silent—large are sounded and small are silent.

Figure 3.1. *Agbadza* rhythm

Figure 3.2. *Agbadza* rhythms, circular notation

A - *gankogui* starting point
B - *totodzi* (drum) starting point

1	2	3	4	5	6	7	8	9	10	11	12
x		x		x	x		x		x		x

Figure 3.3. *Agbadza* rhythm, version 1, number line notation

1 2 3 4 5 6 7 8 9 10 11 12

Figure 3.4. *Agbadza* rhythm, version 2, number line notation

It is important to keep in mind that any transcription of a song is merely an example of one performance. The degree of precision used in song notation needs to be balanced with the needs of the teacher. It is possible that too detailed a notation would discourage a teacher from using the song. A judgment has been made to allow for easier use in the classroom. Throughout this study, sixteenth notes are the smallest rhythmic subdivision. Figure 3.5 illustrates a more precise (though not completely accurate) rhythmic transcription of “Me Yir Esi Ata Ee.” Figure 3.6 shows how the same song has been altered for easier reading in the classroom, with attacks realigned with the strong beat of a measure when in actuality the attack may be slightly ahead of or slightly after the beat. This has been done to allow for more flexibility in performance and reading.

"ME YIR ESI ATA EE"

Fante

me yir ee - si a - ta ee brao, brao, brao, o - bi - ne

jo - lle na o-re ko no woa ma 'wo sa e gu - me - o

Figure 3.5. “Me Yir Esi Ata Ee” detailed score

Figure 3.6. “Me Yir Esi Ata Ee” simplified score

C. CONTEXT

Context can be a difficult issue to grapple with for a teacher. One of the major challenges of teaching this music is the difficulty encountered by taking music out of its traditional context. Discussing the challenges involved should encourage the teacher to think about the issues and to work toward a philosophical resolution that will make his or her teaching effective. Accurate representation of the music “as intended in the culture” is a critical goal of this study. It is important to respect the source culture. Cultural context includes geography, history, folklore, religion, music, art, and kinship. There is always potential for error in interpreting a culture, but there is potential for error in all teaching. Some authorities argue that once music is out of the cultural context, it is no longer authentic. Trimillos suggests, “Music in its ethnic context has a dual identity: first, it has a particular system of organization, and second, it belongs to a culture. Explore both.”¹⁷ The threads chosen to weave this musical cloth of Ghana need to be selected carefully and laid out accurately. The Introductory Lesson (p. 76) includes activities that will help the students make an initial adjustment to new music.

Ethnomusicologists and educators have a range of views regarding the use of songs from other cultures. The two issues most frequently discussed are authenticity and representative music. Some ethnomusicologists remain scholarly and conservative in their

approach and would rather music not be taken out of its original setting. Others, including Bell Yung discussing the study of Asian cultures, see this concern as being “of little importance.”¹¹⁸ Anthony Seeger defines authentic music as “that which people possess as their own.”¹¹⁹ *Authentic* is a word that few teachers will find easy to define accurately. It is important to bear in mind that it is difficult to determine where to draw the line as to what has been altered or to make a judgment about authenticity when a culture borrows something from another group and incorporates it into their own practices. There are also opinions among ethnomusicologists regarding the morality and futility of taking a music out of context as noted in Nettl’s “You’ll Never Understand This Music.”¹²⁰

David McAllester and Steven Loza state that music is not static; it is always changing, albeit slowly in some cultures.¹²¹ Some ethnomusicologists do not discuss the fluid nature of music, or the fact that music is not static and is subject to change. The fluid nature of music is a concept that could be introduced to students (Grades 4 and 5) when concluding the unit. A Ghanaian perspective on the issue comes from a conversation with Prosper Gbolonyo. “Traditional music is of one people. *Agbadza* is Ewe and *Adowa* is Akan. The words have been changed but they use the traditional rhythms to fit into the Christian Church.” Gbolonyo thinks teachers should qualify student performances as “close but not authentic.” Teachers should refer to authentic recordings made in the culture to remind students what authentic sounds like.

The term “representative music” has many interpretations. It may refer to the most well-known music, to the most representative genre, to selecting some of each type of music emblematic of the culture, or to national identity music.¹²² The solution for the teacher is to use some of several genres of the culture. The lesson plans attempt to achieve that balance.

Most teachers are concerned with these issues when deciding whether it is appropriate to teach this music. Patricia Campbell quells that feeling when she chronicles her journey as a teacher, a journey that began with “ethnic angst.”¹²³ Anthony Seeger addressed the question, “Do you need to be an expert?” with, “I don’t think so.”¹²⁴

Some topics that could stimulate discussion or can enrich the experience are a discussion of gender or of art and selection of materials to use in teaching. Gender is a contextual factor in the traditional cultures of Ghana.¹²⁵ There are very few Ghanaian cultures that allow women to play drums. Although this is changing in modern Ghana, the teacher may want to discuss this difference with the students. Girls do play instruments in the school setting in Ghana. The California Standards for Grade 4, Concept 4.2 instructs students to “describe the characteristics that make a performance a work of art.”¹²⁶ This idea could be explored with the students. Usually when something in the United States is considered art it implies a respect or reverence. Ghanaians do not consider their music art; it is merely part of an occasion that calls for music.

Any opportunity to invite a person from Ghana would provide additional interest and enrichment to the experience. Seeing someone of the culture perform for them would give the students a more authentic sense of the music. If this is not a possibility, selection of reliable audiovisual aids can add dimension to the study. The audiovisual aids identified in the Introductory Lesson, the *JVC Video Anthology of Music and Dance of Africa*, and the videocassette accompanying this study all provide supplementary information for the lessons.

Create A Club

Creating a club in the classroom can enrich the experience for the students by replicating a practice in Ghanaian culture. As mentioned in Chapter 2 (p. 45), clubs are an important aspect of the culture. Students could select a name for their club (using a proverb or phrase), make a banner, and create a design to put on a sash, headband or other piece of clothing as a sign of unity for the group. Other possibilities are to have several clubs in one class, grouped by instrument played, singers or dancers, or the class can divide into two groups that compete during a performance similar to some social events in Ghana.

Substitute Instruments

Many of the indigenous instruments may not be available to the teacher. Some possible substitutions that can be used are: cowbell or other metal instrument for the *gankogui*, metal pipe for *atoke*, two metal triangle strikers for *frikyiwa*, and maraca for *axatse*. Different size drums such as ocean drums, bongo drums, and conga can be substituted for the various drums mentioned in the instrumentation. See video #21 for instrument demonstrations and recommended substitutions.

D. BORROWING SOMEONE ELSE'S MUSIC

The opinions of scholars and educators in Ghana are a critical part of this study. During field interviews each educator was asked how they felt about someone taking songs from their culture and attempting to teach them in an American school. They overwhelmingly felt that teachers should use their songs and were pleased that teachers were interested in studying their music. They stressed the need for teachers to be careful to explain their limitations. Identifying oneself as “still learning” and “not an expert” were the two most important qualifiers they felt should be made. Other suggestions made were to depict the efforts in a classroom as “representative” of the music, or as a “best attempt” to represent the music. Suggested phrases such as “I know this much of this dance” and “the best I know” were recommended.

Nketia writes, “Sometimes ethnomusicologists and musicologists overemphasize the differences between cultures.” He also encourages the use of other musics as a “way to make sense of diversity . . . It’s a way to facilitate sharing.”¹²⁷ California teachers should make a point to emphasize similarities, as well as differences in the music cultures. The similarities are where the students will find access to the music.

Amoaku agrees that Ghanaians “need to be able to take traditional music out (of context) and make it available to those who can’t acquire it in the culture. . . . They can learn about it.” He feels that the music can achieve “self preservation through others knowing how to do it too; that it becomes meaningful to them.”¹²⁸

Flolu feels that the one limitation may be whether or not someone can understand the real meaning of the words or the context of the music. That would require spending time in the culture. He feels that playing the game or singing the song is still a reasonable thing to do for someone not from the culture.

Stephen Gbolonyo is pleased that people are interested in his music. He does not see it as being disrespectful for a teacher to share the music with California students and thought that a teacher should not act like an authority on the music, however. Gbolonyo is concerned that other people might know more about his culture's music than his own people.

Beatrice Ayi worries about someone learning the music and then acting like an authority when they are not. She does not think it is disrespectful to the culture and is not concerned with someone taking a dance movement and using it in some other way. Ayi is a dancer and noted this is what is done in contemporary dance all the time. She mentions that Ghanaians are taking parts of their own traditional dances and recreating new pieces from them. The same is happening with the traditional drumming.

Prosper Gbolonyo says the "only problem is that there is no one to correct you." He feels that it would be all right to take the *gankogui* rhythm out of context if it fits the words of the song someone was singing. "Agbadza rhythm is used in Highlife (a Ghanaian popular music)," he notes.

In conclusion, most Ghanaians feel comfortable with other people using their music to teach. They sometimes wonder why someone would do so since it is not being used in its original context. Nketia supports teachers using his native music when he says "Teachers become a vital link in the chain of cultural transmission."¹²⁹

3 Notes

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CHAPTER 4
LESSON PLANS

Go beyond where I reached.

Akan proverb¹³⁰

GUIDE TO LESSON PLANS

Procedural

- Lessons are provided for three grades (or levels), beginning with Grade 3. Some lessons are designed for more than one grade level. When there are additional activities or questions for upper grades, they will be preceded with the grade level marked in bold (e.g., **Grade 4**).
- Exposure to the music cultures of Ghana will be most effective if all of the included lessons are used over a number of years.
- It is important to spend enough time to feel comfortable and to gain mastery in any of the activities. All lessons are not intended for one 30-minute session; they can be presented over several sessions and integrated into other activities in a general music class.
- Rhythm Ensemble, “Dɔwɔwɔɛ Wokpɔ Nu Dua, “ and the Concluding Lesson will require more than one session.
- While it is not necessary to use all of the lessons, it would be beneficial to progress through the lessons in the order that they are presented.
- Each song has a *text* section that uses IPA symbols and a *pronunciation* section that uses phonetics. This provides two methods of pronouncing the text, in addition to the included videocassette. Appendix A is a pronunciation guide to assist with interpretation of the IPA symbols, as well as letter combinations commonly used in Ghanaian languages.
- The California Standards in Music are cited in Appendix B. They are not stated in full for each lesson. They are referred to by number (concept objective) and strand (performance objective) for the specific grade level(s) at the end of each lesson (e.g., 4.3).

Musical

- It is assumed that students have been exposed to other music cultures and that the protocol for listening to music of other cultures is established in the classroom (silent, respectful, focused, open to the unfamiliar). Students should be prepared to respect the culture, to know that “different” does not have a negative connotation, and to realize that studying another culture provides an opportunity for learning. If this has not been previously done, it is of vital importance to incorporate this into the first session.
- It is assumed that students are familiar with durational syllables (*ta*, *ti-ti* or stick notation), and solfege syllables, intervals and Curwen hand signs.
- It is assumed that students are familiar with terms such as timbre, rhythm, and texture, as well as with coordinating two activities at once (step the beat and clap a rhythm).
- It is recommended that the class spend time listening to a number of examples of the music before continuing with the exploration to provide familiarity with the music.
- Performances should be *a cappella* “as in the culture.”
- Use only percussion instruments for accompaniment.
- The transcriptions provided are only an example of one performance. There are always variations in an authentic performance.
- The key a song is written in can be raised or lowered if necessary. Most songs are written in the key of C for convenience.
- Notation and pronunciation are provided for the teacher only. Consider the notation without a time signature or bar lines. Remember that this is an oral tradition, time signature and bar lines can restrict the flow of the music. The rhythms in an ensemble do not necessarily align to occur on strong beats; the relationship and exchanges between the rhythms is what is important.
- *Patch* means to pat legs with the hands, usually used when performing rhythms.

Cultural

- Seek out experts in the community for presentations and pronunciation of text.
Students are interested in hearing an expert. “Artist-in-Residence” programs provide another opportunity for a more thorough experience.
- Any live performance of authentic drumming, dance, or drama will enrich the students’ experiences.
- In Ghana, particularly among the Ewe, performance clubs are often the contemporary forum for preserving specific dances. A club could be created in the classroom.
- The use of authentic instruments is desirable. Alternatives are identified in Chapter 3 and the Introductory Lesson.
- Students will be introduced to the culture through the music; the context of the music is very important.
- Show the students the script that is used in the culture. Point out the letters that are not used in English—ε, ɔ, ɲ, ã, and ɟ.

INTRODUCTORY LESSON

GRADES 3–5

OBJECTIVES

1. Students will know where Ghana is on a world map.
2. Students will be able to describe contemporary West African life style and some characteristics of traditional village life.
3. Students will be able to discuss how the role of music in Ghana differs from its role in the United States.
4. Students will identify typical instruments.
5. Students will hear some representative music.

CONTEXT

This lesson is to prepare for later lessons in the collection. It includes enough information for the students to develop a preliminary sense of the music of West Africa and Ghana. The students will develop their sense of listening by focusing on a particular instrument in the music. Everyday life in a traditional village is discussed and traditional instruments will be introduced. Refer to Chapter 2 for background information. Audio and video recordings are integral to this lesson. Resources are listed at the end of the lesson.

PROCEDURE

1. Ask, "If we were going to Ghana in Africa, how would we get there? What would it be like?"
2. Locate Ghana on the map. Discuss geography, including countries, languages, different climates, life styles, food, urban/rural, and clothing.
3. Discuss contemporary African life and its similarities to American culture. Discuss the role of music in traditional life (communal, integrated into daily life, no concerts, no specific term for "music" but rather for events, celebrations, and rituals that include dance, drama, speech and music). Discuss how

music is integrated into contemporary West African life.

4. Teach students the Ghanaian handshake (see video #6).
5. Learn to say “hello” in Ewe and Gã (see video #7 and #8).
6. Say, “The best way to begin learning about another music culture is to listen to the music. Let’s listen to some music from Ghana.” Select four examples from the resources listed at end of this lesson. Continue with comments and questions including:
 - “Tell me what you hear (instruments, voices, anything about the music, such as texture, timbre, rhythm).”
 - “How is it similar to our music and how is it different?”
 - “Can you keep a steady beat to it?”
 - “Do you hear a steady beat being played by any instrument?”
7. Have each student write the title of each performance and their comments.
8. **Grades 4 and 5:** Select one piece and have students listen again and clap one rhythm pattern that they hear repeated. Have students notate the rhythm (this will vary with grade level).
9. Ask,
 - “Do all the instruments play at once?”
 - “What do you hear most?”**Grades 4 and 5:**
 - “Do all the drums sound the same?”
 - “Do you hear anything that might be the *cue* for a change in the music?”
10. Show pictures of drum ensembles, *The JVC Video Anthology of World Music and Dance*, or the accompanying video (video #9–20) to explore the following topics: number of drums, drums are usually in “families,” master drum, construction of drums, how the instruments are played, who starts, who leads, how the music progresses, the look and sound of the *gankogui* (bell) and the *axatse* or *shekeshe*. Resources are listed at the end of this lesson.

11. If any dance video is viewed ask students to describe how the bodies move in the dance. Ask,
 - “What moves more, the feet or the torso?”
 - “Is the movement stiff or relaxed?”
12. Have students decide how the instruments could be grouped (e.g., idiophones); which could be replicated; and what could be used as a substitute in an ensemble in future activities (p. video #21).

MATERIALS NEEDED

- map of the world
- four listening examples from the list below
- selected pictures from the list provided

ASSESSMENT

1. The students will be able to list characteristics of life in a traditional Ghanaian village.
2. The students will be able to identify typical instruments in music ensembles of Ghana and put them into appropriate instrumental categories.
3. The students will be able to describe musical characteristics they heard in recordings.

STANDARDS

Grade 3: 1.5, 3.1, 3.4, 5.2

Grade 4: 1.4, 1.5, 3.2, 3.4

Grade 5: 1.4, 1.5, 3.1, 3.2, 5.1, 5.2

For Procedure #7 Listening Selections—select four examples to use:

- a. S. Ladzekpo, ed., *Music of the Ewe of Ghana* (Smithsonian/Folkways cassette 04222, 1993), originally recorded 1969, audio cassette.

“Pete Pete” as an example of call and response form, repetitive drum parts.

“Wɔnfa Nyɛm” as an example of men’s and women’s voices, call and response form, drums and metal instruments.

“Kyɛrɛm” is an example of a mourning song; note changes in the tempo.
- c. William M. Basco, *Drums of the Yoruba of Nigeria* (Ethnic Folkways FE 4441) Folkways Records FE 4441, 1956.
- d. Jeff Titon, ed., *Worlds of Music: An Introduction to the Music of the World’s Peoples*, 3d. ed. (New York: Schirmer Books, 1996), accompanying audio cassettes.

“Postal workers canceling stamps at the University of Ghana Post Office” is an example of layered rhythms and different timbres.

“Agbekor” (selections 13 and 14) as an example of multilayers.
- e. *Discovering the Music of Africa*, Barr Films, 22 min. (Los Angeles, Calif.: Horizon Entertainment, distributor), videocassette. Introductory film about instruments, rhythms, the rhythm of language, and singing.
- f. *The JVC/Smithsonian/Folkways Video Anthology of Music and Dance of Africa*, Vol. 2. Folkways/Smithsonian (distributed through Multicultural Media). Short excerpts filmed on location of authentic songs and dances using authentic instruments and costumes.
- g. Accompanying videocassette, #9–15 and #18–21.

For Procedure #11 Visual Aids—select from the following list:

- a. Abraham Kobena Adzenyah, Dumisani Maraire, and Judith Cook Tucker, *Let Your Voice Be Heard: Songs from Ghana and Zimbabwe* (Danbury: World Music Press, 1986), 37, 125-59. Pictures.
- b. Elizabeth Crook, et al. *Silver Burdett Music, Centennial Edition*, Grades 4 and 5, 1985, Grade 4: 89 or Grade 5: 30.
- c. W. Komla Amoaku, *Orff-Schulwerk in the African Tradition: African Songs and Rhythms for Children* (Mainz, Germany: B. Schott's Sohne, 1971) 5–6. Photographs of instruments.
- d. J. H. Kwabena Nketia (*Our Drums and Drummers*, Ghana: Ghana Publishing Corporation, 1998, originally published 1968).
- e. Margaret Musgrove, *Ashanti to Zulu: African Traditions* (New York: Dial Books for Young Readers, 1976). Pictures and brief descriptions of many tribes of Africa.
- f. *Our Musical Heritage Series: Discovering the Music of Africa*, Barr Films, video cassette. Listed above.
- g. Accompanying videocassette, examples #9–15 and #18–21.

Sources:

Multicultural Media: www.multiculturalmedia.com

Smithsonian Folkways: www.si.edu/folkways

Roundup Records: P. O. Box 154, North Cambridge, Ma. 02140

World Music Press: P. O. Box 2565, Danbury, Ct., 06813–2565

“KAAFO” (“Don’t Cry”)

GRADE 3

OBJECTIVES

1. Sing a lullaby from Ghana.
2. Keep the beat of the song through appropriate movement.
3. Alter vocal technique to include vocal slides.

CONTEXT

“Kaafo” is a lullaby to soothe a crying child. A child is wrapped onto the mother’s or sibling’s back at the waist with a cloth (video #23). The person sways or rocks the child while singing this song and performing daily activities, such as cooking over a fire, preparing food, walking to market, or farming. The words convince the baby to close its mouth so that no one can see the money in his or her mouth.

PROCEDURE

1. Warm up voices by repeating *kaafo* on unison pitches. Echo the words *kwe oday* sliding the voice down on the last syllable. Relate “Kaafo” to a song already sung in class that has a narrow pitch collection.
2. Form a circle and step slowly, swaying from side to side as students echo words. Repeat each phrase a number of times. Notice any repeated phrases.
3. Draw the contour of the melody in the air (*mapping*).
4. Tie a cloth with a stuffed animal in it, as if carrying a baby, to each student’s back. Have them put their hands behind their back, as if supporting the baby (see video #23). Bend slightly forward and sing the song as they move. Change from moving in a circle to other activities, such as gathering wood or stirring a pot over a fire.

"Kaafo" Ga

$\text{♩} = 92$

kaa_ fo, kaa - fo, kaa_ fo ni mo ko kwε o - daŋ ji - ka kε kpɔ

ye o - daŋ - kaa - fo kaa - fo ni mo ko kwε o daŋ

~ - slide voice down from pitch

Figure 4.0. "Kaafo" score

- Sources:** 1. J. H. Kwabena Nketia, *African Music in Ghana* (Evanston: Northwestern University Press, 1963), 118.
2. Collected from Beatrice Ayi, June 2002, pitch changes in measures 3, 5, 6 and 7, and an additional repetition of *kaafo* in measure 6 compared to Nketia version. Transcribed by Chris Burke.

Gã Text

kaafo, kaafo

kaafo ni mo ko kw' odaŋ

ʃika kεkpɔ ye odaŋ

kaafo ni mo ko kwε odaŋ

Pronunciation

kah- foh, kah-foh

kah-foh nee moh koh kweh oh-dahng

shee-kah keh (k)poh yeh oh kweh oh-dahng

kah-foh nee moh koh kweh oh-dahng

English Translation by Beatrice Ayi

Don't cry, don't cry.

Don't let anyone see your mouth open.

There's money in the pot, so don't let anyone see.

MATERIALS

- scarf or cloth for tying around the waist
- stuffed animal (optional)
- video #22 for pronunciation and video #23 for baby being carried

ASSESSMENT

1. The students will sing the song without assistance.
2. The students will keep a steady beat by moving around in a circle.
3. The students will explain what makes the song seem like a lullaby.
4. The students will *map* the melody of the song accurately on paper or in the air.
5. The students will correctly answer the question, “Are there any repeated phrases in the song?”

CALIFORNIA STANDARDS

Grade 3: 2.1, 3.1, 3.2, 3.1, 4.2

“ABAA EE” (a girl’s name)

GRADE 3

OBJECTIVES

1. Students will sing a game song from Ghana.
2. Students will perform a call and response song.

CONTEXT

“Abaa Ee” is a game song that combines two different languages of Ghana, Gã and Akan. The rhythm of the words is more important than their meaning. A circle is an important symbol of unity, and the breath used in the game is an important symbol of life. The *dondo* mentioned in the song is the hour-glass drum from the north (also known as the “talking drum”).

PROCEDURE

1. Have students take a deep breath and see how long they can continue to exhale. Have them move their arms out in front of them as they inhale and draw their arms in towards their body as they exhale (like a balloon).
Ask, “Where does all the breath go?” Possible responses: to the rest of the group or into the circle.
2. Say, “We are going to learn a song and game that uses that very skill.”
3. Say, “Tell me something you know about a circle.” Possible responses: It keeps going, there is no end.
4. Teach the song, then identify the call and response parts.
5. Teacher is the *leader* first and steps inside the circle. Leader sings the call and moves around the circle stopping when the breath runs out. Have each student move their arms like a balloon as before.
6. Have students sing the response immediately when the leader’s breath runs out.
7. The person the leader stops in front of is the next leader. Insert that person’s name into the response on the last phrase (at *abaa fa—*). There can be more

than one leader at a time.

8. The leader could improvise on a drum, while the class sings the response.

"Abaa Ee"

Figure 4.1. "Abaa Ee" score

Source: Ivan Annan, *Ghana Children at Play: Children Songs and Games*,
Smithsonian Folkways Records, #07853, 1991, audio cassette.

Transcribed by Chris Burke.

Gã/Akan Text

call: abaa ee....

resp: aya he shika odondo

aya he tama odondo ahe

(abaa) fa odondo ayee

Pronunciation

ah-bah ay

ah-yah hay shee-kow dohn-doh

ah-yah hay tah-mah-oh dohn-dow-ahay

ah-bah fow dohn-doh ah-yay

Translation by Beatrice Ayi

resp: She has bought a golden *dondo*.

She has bought tobacco and a *dondo*.

(Abaa), take out your *dondo*, ayee.

dondo is an hour-glass drum or "talking drum."

MATERIALS

- drum—optional
- video #24 for pronunciation
- audiocassette of this song available (*Ghana Children At Play*, cited in Selected Bibliography)

ASSESSMENT

1. The students will be able to sing the song on their own in call and response form.
2. The students will be able to tell something about the meaning of the circle in the culture.

CALIFORNIA STANDARDS

Grade 3: 1.6, 3.1, 3.2

"TOMELO LE EE" ("The Water Crocodile, Oh!")

GRADES 3-4

OBJECTIVES

1. The student will sing a song in call and response form.
2. The student will be able to feel the difference between the underlying pulse (beat) of the song and the rhythm of the words.
3. The student will understand that the song is a game song and has a message.
4. The student will play the game that accompanies the song.
5. The student will explore different methods of playing the *axatse* (rattle).

CONTEXT

The Ewe people of Ghana live in the Volta Region, which has an abundance of water. Many Ewe live along rivers, which are the source of their food. The river is a major transportation route, but there are dangers inherent in living by a river. One danger is the crocodile. It is important to Ewe parents that they remind their children to be careful near the river. This game song is one way to remind the children to take care. It can be played as a chase game or as a tug-of-war.

PROCEDURE

1. Sing the song through for the students while keeping a steady pulse with the *axatse* (rattle) and stepping to the beat.
2. Introduce the *axatse* and have students demonstrate different ways to use it. Have students discover different ways to produce a high or low sound, a mute and open sound, and different sounds that result when the netting is tight instead of loose. If substituting another rattle, explore all the same characteristics except the affect of the netting.
3. Show a picture of a crocodile and have the students move like a crocodile.
4. Section A: Have students step to the beat, in a circle, as the teacher sings. Have students clap the rhythm. Have students walk when the teacher sings the *call* and pause when they respond on *ee*.

5. Ask, "Can we write the rhythm of the first section?" or "Can we say the rhythm using *ta* and *ti-ti* (Kodaly duration syllables)?"
6. Section B is sung with a different and longer response. Have students clap the rhythm first and then echo the response. In *gba-sa-sra* the *g* is a guttural sound or a "swallowed" sound.
7. Have students gently sway (like a crocodile) to the beat as they echo the response. The rhythm of the words will not match their steps.
- Grade 4:** Ask, "Could we write the rhythm notation for this section?"
8. Section B is repeated. Repeat until the words are "in time."
9. Prepare to play the game. Ask,
 - "When you play tag do you sing a song or chant?"
 - "Name the song or chant."
 - "How do you choose who is "it"?"
 - Say, "In Ghana, the Ewe children use this song to choose who is "it." The person who is "it" is the song leader. When the second part of the song is repeated, on the word *gba-sa-sra* (everyone repeat that word), the leader tags the person on his or her right or left."
 - Leader runs one direction around the circle and the tagged person runs the other direction. Whoever gets back to their place first remains and the other person is now "it" (leader).
 - New leader sings (with help from the teacher until everyone has it) the leader part while walking around the circle while class sings the responses.
 - On the last *-sra* of the word *gba-sa-sra*, the person tags someone in the circle and the game proceeds the same as before.
10. Ask, "How many sections are there in the song?" Discuss the sections and the repeats so the students see the form of the song. Use shapes (square, circle) or letters (A, B,C) to represent the sections.
11. Ask, "What is the important lesson for an Ewe child in this game song?"

12. Directions for an alternate game: Have students form two lines (one behind the other) facing each other like a tug-of-war. Use a rope as they see-saw back and forth and sing. Alternate which group is the leader.
13. Record the class singing the song and have them evaluate their performance.

"Tomelo Le Ee"

A

B

Northern Ewe

$\text{♩} = 96$

call **response** **call** **response** **call**

To - me - lo le ee Go - ta - lo le, ee Su - ku - viwo -

response

mi - fu du gba - sa - sra gba - sa - sra!

Figure 4.2. "Tomelo Le Ee" score

Source: A. M. Jones, *Studies in African Music*, Vol. II, (London: Oxford University Press, 1959), 1.

Ewe Text

Section A:

call: tomelo le, **response:** ee

call: gotalo le, **response:** ee

Section B:

call: sukuviwo mifu du,

response: gba-sa-sra, gba-sa-sra!

Pronunciation

taw-meh-loh, aye

gah-ta-loh, aye

soo-koo-vee-wo mee-foo doo

(g)bah-sa-sra, (g)ba-sa-sra

Translation

The water crocodile, Oh!

The land crocodile, Oh!

School children, run away!

Swiftly, swiftly!

MATERIALS

- *axatse*
- picture of a crocodile
- tape recorder
- rope for tug-of-war—optional
- video #25 for pronunciation

ASSESSMENT

1. The students will be able to sing the call or response sections of the song.
2. Students will clap the rhythm of the song accurately.
3. The students will be able to move to the beat and to sing the rhythm of the words accurately, in particular on “*gbasasra, gbasasra.*”
4. The students will be able to explain the message in the song.
5. The students will be able to play the game without teacher participation.
6. The students will explain whether all the syllables fall on the beat or not.
7. The students will demonstrate different ways to use the *axatse*.
8. The students will express their opinion of the recorded performance.

CALIFORNIA STANDARDS

Grade 3: 1.1, 1.3, 1.6, 3.1, 3.2, 4.1

“CHO LUN CHO”

GRADES 3-4

OBJECTIVES

1. Students will sing a song from another culture.
2. Students will create an accompaniment using body percussion and instruments.
3. Students will analyze the melody.

CONTEXT

“Cho Lun Cho” is a game song played in Ghana by school children. It is played in a circle. One person chooses another to come to the middle to dance with her or him. The words are in English like many songs in Ghana. Often a song or game is a mixture of English, the national language, and a local dialect. In this song, the non-English words are nonsense syllables.

PROCEDURE

1. Stand in a circle and learn the song. Everyone claps on counts 1 and 2 of each measure of the verse as notated above the score.
2. Have students use their entire body to show (act out) the rhythm of the words. Have them vary their body height and move their arms and feet.
3. One person in the middle is “it”. That person sings the name of the person she chooses to come to the center with her. Everyone sings with the leader until she chooses who will come to the center of the circle.
4. During the chorus, the partners in the center bump one hip and then the other while everyone else claps on count 1 and 3, noted X on the score (video #26).
5. The first person returns to the circle as the song begins again with a new person being “it.”
6. Talk about the form of the song. Ask, “Are the two sections the same or different?”
7. Ask, “What interval(s) do you hear most often in the song?” Appropriate

responses would be *mi-sol* and *la-do*.

8. Create new examples of body percussion to replace either the clapping or the movement of the partners in the center, such as snapping, tapping a foot, or bending the knees.
9. Add an *axatse* to the verse and a *gankogui* (bell) to the chorus, using the rhythm of the clapping patterns.

Grade 4: Create a different rhythm pattern and notate it.

"Cho Lun Cho"

Ga

$\text{♩} = 100$

verse

I want I want I want (name) I want (name) to come and dance with me

chorus

cho lun cho cha lun cha cho lun cho come and dance with me

Figure 4.3. "Cho Lun Cho" score

Source: Collected from Beatrice Ayi in 2002. Transcribed by Chris Burke.

Text

Pronunciation

verse

I want, I want, I want (name).

I want (name) to come and dance with me.

chorus

Cho lun cho, cha lun cha.

choh loon choh, chah loon chah

Cho lun cho, come and dance with me.

choh loon choh

MATERIALS

- *axatse* and *gankogui*
- video #26 for pronunciation and game

ASSESSMENT

1. The students will sing the song without help as they play the game.
2. The students will explain the difference between the chorus and verse.
3. The students will identify, singing in solfege, the familiar melodic intervals in the song.
4. **Grade 4** students will write rhythm notation for the patterns they used.

CALIFORNIA STANDARDS

Grade 3: 1.3, 1.6, 2.1, 2.2, 2.3, 3.2

Grade 4: 1.3, 1.4, 1.5, 1.6, 2.1, 2.2, 2.3, 3.3

“Wɔ NUM LOO” (“Caused Me Harm”)

GRADES 3-4

OBJECTIVES

1. Some songs are based on proverbs.
2. The rhythm of a song may shift from the strong beat.
3. The lyrics of a song can have more than a literal meaning.
4. Students will create rhythmic ostinatos to accompany the song.

CONTEXT

“Wɔ Num Loo” is about more than just having friends. It is about someone who has lost a friend and warns that some people may say they are a friend but may not act like a friend. Some people may say bad things about you behind your back. *Wo num loo* means anything that someone does to hurt your feelings or to cause you bad fortune.

“Wɔ Num Loo” can be used in a number of contexts, such as at a funeral, for recreation, or as a game. It might be sung at a funeral if it is believed that someone has caused the death of another, questioning whether the people comforting the family are really friends. At a social gathering it can be sung to teach morals or women may use it when rivals make statements about each other. When children are playing, they may sing this song to someone who has done something bad, reminding them that good character is important. It can also be used as a game for choosing teams.

PROCEDURE

1. Sing the song through for the students to hear, shaking the *axatse* on count 1 of each measure, noted X on the score.
2. Ask, “Can you name any other songs that we have sung about friends?” Talk about friends and what a good friend would and would not do.
3. Teach the song by rote paying attention to pronunciation of words. Ask, “What

syllables are the longer sounds (quarter notes)?" Appropriate responses would be *loo* and *-moa*.

4. Talk about the meaning of the song and when it might be used.
 - Ask, "Have you ever had someone that you thought was your friend do something that made you think that they were not really a very good friend?"
 - "This song is sung by a person who has lost a good friend. It suggests that people have been saying things to make the sad person feel better. What kinds of things might they say if they were here in the United States?"
5. Talk about the fact that songs can have meanings beyond what the words say.
 - Explain that is one reason to learn more about the background of a song. The words in this song warn about who your good friends are.
6. Have one student or a small group of students lead the song and begin singing, "*Wɔ Num loo, wɔ Num loo, wɔ Num loo.*"
7. Have small groups create a simple rhythm accompaniment for the song to play while the rest of the class sings.
8. Have the students evaluate which accompaniment works best with the song.
9. A game that can be played is:

Have the students divide into three groups. Two groups sing to the third group, to demonstrate that they are of "good character." Each member of the third group joins one of the groups based on their singing. The group with the most people wins.
10. Have the class sing the song in a slow tempo (♩=72) and in a fast tempo (♩=100). Decide which tempo seems to work best with each accompaniment.
11. Tape record the singing and have the class evaluate the performance.

"Wɔ Num Loo"

Ewe

Figure 4.4. "Wɔ Num Loo" score

- Sources:** 1. Robert Mawuena Kwami, *African Songs for School and Community: A Selection from Ghana* (Mainz, Germany: Schott, 1998), 11.
2. Ewe lyrics collected from Stephen Gbolonyo, February 18, 2003.

Ewe Text

Wɔ num loo, wɔ num loo, wɔ num loo.

ame si wɔ nu ma gale

lɔ nyelawo dome gale

baba, dom nam loo

Pronunciation

waw noom loo, ...

ah-may see waw noo mah gah-lay

law nyay-lah-woh doh-may gah-lay

bah-bah, dohm nahm loo

Translation by Stephen Gbolonyo:

Caused me harm, caused me harm, caused me harm.

The person who caused me harm

is still in the midst of my friends and comforting me!

MATERIALS

- *axatse*, *gankogui*, and drum
- tape recorder
- video #27 for pronunciation

ASSESSMENT

1. The students will be able to sing the song with correct pronunciation.
2. The students will be able to explain the purpose and meaning of the song.
3. The students will create age appropriate rhythm ostinatos to accompany the song and describe how well each ostinato works with the song.
4. The students will be able to discuss the effect of the different tempi on the mood of the song.

CALIFORNIA STANDARDS

Grade 3: 1.2, 2.1, 2.3, 2.4, 3.1, 3.2, 3.4, 4.1, 4.2

Grade 4: 1.4, 2.1, 2.2, 2.3, 3.2, 3.3, 4.1

“TITI LI GONGON”

GRADES 3-4

OBJECTIVES

1. Sing and play a game from the Gã people.
2. Become aware that the spoken pitches of Ghanaian words affect their meaning.
3. Sing in another language.
4. See similarities with games the students play in the California.
5. Grade 4 will write the rhythmic notation.

CONTEXT

“Titi Li Gongon” is a cloth trading game from the Gã people. The chant is used while children, ages six and up, stand in a line and pull cloth from the waist of the person in front. It is a teasing chant that suggests that Anaanu (a spider popular in African folklore) steals the cloth. Typically the children of a village would go out under the moon at night to play chase games and games like “Titi Li Gongon.”

There are no streetlights in many villages and the children are used to playing in the dark by the light of the moon or in the glow of a fire that may be used to prepare a meal or for people to gather around to visit and tell stories. There are similar types of games played by women in some Ghanaian regions. Instead of using a chant, the activity would be accompanied by a song. “Titi Li Gongon” contains examples of the tonal aspects of the Gã language.

PROCEDURE

1. Learn the chant while walking in a circle to keep the beat. A *gankogui* or *axatse* can also be used.
2. Point out that the first words have no specific meaning. They are vocables (place holders) like our *la, la, la* and *hey di ding dang*. Have students think of other phrases that are used in songs.
3. Point out the word *mama* is in the text. This word means “cloth” rather than

what the word *mama* means to the students because the spoken pitches are low-high (tonal). And *Anaanu* (a name) is low-high-low. Compare this to how students say *mama*, *arithmetic*, *something*, and *goodbye*.

Ask, "Does your voice move up or down much when you say these words?"

Have the students notice the changes in pitch when pronouncing *gankogui* (low-high-high) and *axatse* (low-low-high).

4. Tie a cloth very loosely around each person's waist. As an alternative, drape a cloth, ribbon or chord over one shoulder. Everyone leans forward slightly and rests one hand on the cloth of the person in front of them.
5. As the chant begins everyone runs slowly, in place (noted X on the score), to keep the beat. The feet will slip slightly behind at each step (video #29).
Let the words fit with the steps.
6. On *Anaanu*, everyone stops and grips the cloth. On *shao*, students pull the cloth off of the person in front of them and quickly tie the new cloth around their waist to begin again.
7. Have students determine what seems to be the best tempo for this game.
8. Ask, "Could this game be used with any game songs you know?"
9. **Grade 4:** Create another movement besides the cloth passing that is used (clapping patterns, trading partners somehow, some action depicting work).
10. **Grade 4:** Write the rhythmic notation of the chant individually or together.
11. **Grade 4:** Play an ostinato on the *axatse*. Write out the rhythm.

"TITI LI GONGON"

$\text{♩} = 76$ GĀ

feet: X 3 X 3 X 3 X 3 X...3 3 3 3

ti - ti li gon - gon e - gon ti - ti li gon - gon e - gon aa - ya bēē ni a - shaa - ma - ma aa - ya

bēē ni a - sha - ma - ma ti - ti li gon - gon - ti - ti li gon a - naa - nu shao!

stop grab pull

Figure 4.5. "Titi Li Gongon" score

Source: Collected from Beatrice Ayi in Ho, Ghana, summer 2002. Transcribed by Chris Burke.

Gā Text

titi li gongon, egon
 titi li gongon, egon
 aaya bēē ni ashaa mama
 aayaa bēē ni ashaa mama
 titi li gongon..... titi li gon
 anaanu shao!

Pronunciation

tee-tee lee gō-gō, eh-gō*
 tee-tee lee gō-gō, eh-gō
 ah-yah beh nee ah-shah mah-mah
 ah-yah beh nee ah-shah mah-mah
 tee-tee lee gō-gō, tee-tee lee gō
 ah-nah-noo shah-oh!

Translation by Beatrice Ayi

Titi li gongon; egon (vocables)
 We are going to pull the cloth.
 We are going to pull the cloth.
 titi li gongon; egon (vocables)
 The spider, pulled it!

* nasal o

MATERIALS

- cloth, ribbon or chord
- *axatse* or *gankogui*
- video #28 for pronunciation and #29 for game

ASSESSMENT

1. The students will keep a steady beat throughout the game.
2. The students will perform the chant and game from memory.
3. The students give some examples of the tonal nature of the language.
4. **Grade 4** students write the rhythmic notation.

CALIFORNIA STANDARDS

Grade 3: 3.1, 3.3, 3.4, 4.2

Grade 4: 1.3, 2.3, 3.3

“AGBA YEE” (“Trouble” or “Heavy Load”)

GRADES 4-5

OBJECTIVES

1. Students will sing a mourning song from Ghana.
2. Students will recognize the affect of tempo on mood.
3. Students will identify the phrases that are similar.
4. Students will sing while playing a different rhythm pattern on the bell.

CONTEXT

“Agba Yee” is sung by the *Ayilo* (ang-lah) Ewe during the social component of an extended funeral event that also includes sacred rituals. Most sections of the event would incorporate drum and *axatse* (rattle) accompaniment for dance and song. This song is part of *Agbadza* and would be sung in a more public area where everyone can participate in the singing and dancing. The recreational dance and songs of *Agbadza* would be near the end of the celebration. This could be compared to the celebratory part of an Irish wake or to the return from the cemetery in New Orleans with a Dixieland band playing “When the Saints Go Marching In” at a traditional African-American funeral. *Agba* means “heavy load” or a “burden.” This song can be sung for anyone who has suffered a personal loss, has a *burden* (sorrow), and wants help or support. Putting hands on top of the head with the fingers interlocked is a sign of mourning in Ghana. It symbolizes looking for a person who is dead. If a child is seen in this manner, he or she would be reprimanded for inappropriate behavior.

The *Agbadza* dance is one of the oldest Ewe recreational dances. It is traditionally a funeral dance. It is also used at festivals, political events and religious festivals for the gods of the land (fertility and harvest). One of the meanings of the word is “dance for all.” The feet remain close to the ground while the upper torso imitates a bird (video #32). The dancers squat as low as

possible in some versions of the dance. “Agbaa Yee” is usually danced in groups of twos, threes, or fours. Partners dance alongside each other facing the same direction as they move across the circle to the opposite side. A video recording of this song is on *Discovering the Music of Africa* (cited in the Selected Bibliography).

PROCEDURE

1. Warm-up with *do-do-mi* and *do-do-do-la-la-sol* in the rhythm of the song.
2. Sing the song for the class, using the *gankogui*, or make an audio tape of the rhythm. Another option is to view the song performed on *Discovering the Music of Africa* video cassette (a faster tempo than may be desired).
2. Step in place, slowly swaying, to the beat. In Ghana the children would nod their heads two times to each side as they sang.
3. Questions and comments to guide the lesson are:
 - “Does this beat feel light, heavy, dance-like, sorrowful, or cheerful?”
 - “How many have been to a funeral?”
 - “Has there been music at the funeral?” “What was the music like?”
 - “This song is part of a funeral event.” Set metronome for $\text{♩} = 78$.
 “Get that feel in your body.” “How would you move to this tempo?”
 “Show me.”
 - “Does it seem like it would be sung at a funeral here?”
4. As you teach the song, have the students notice if any of the words repeat (*agba yee* and *agba namoa*).
5. Change to moving in a circle and add the *Agbadza* rhythm (figs. 4.7 and 4.8).
 - Say, “Let’s see if we can do two things with our body.”
 - Try using the mnemonics below the score (fig. 4.8, video #31). There are two versions to choose from. One version uses standard notation and the other uses the Kodaly durational syllables. Clap the *gankogui* (bell)

part. This may require working on the bell part separately from the singing. An alternative is to use the *gankogui* part played on an audiocassette while the song is learned.

6. Repeat until the students are comfortable with the number of layers occurring at once.

- An alternative is to have one group sing and step in the circle, while the other group claps the *gankogui* rhythm pattern.
- Have students listen to the interaction of all the parts (resultant affect) or tape the performance and listen to it.

7. Add the *gankogui* (bell), using the rhythm pattern that the students have learned using figures 4.7 and 4.8, which is noted above the score (fig. 4.6).

8. Discuss the role of the *gankogui* as the timekeeper, since everyone can hear the metal sound of the bell.

Ask, "Does the *gankogui* pattern sound the same all the way through?"

9. Perform the *Agbadza* dance movement (video #32).

- The feet shuffle along and the knees are bent. A mark of a good dancer is the ability to go very low.
- Bend elbows and move arms back and forth slightly while raising the chest—think of a bird moving.

10. View a performance of *Agbadza* (video #12).

"Agba Yee"

$\text{♩} = 76$ Arb Ewe

gankogui:

a - gba yee - mi di a - gba na - m oa - a -

gba yee - mi di a - gba na - m oa - a - gba yee

mi di a - gba na - m oa, to - gbe nye fa gba yee - e - bu lo -

* - end of a *gankogui* cycle

Figure 4.6. "Agba Yee" score

Sources: 1. Robert Mawuena Kwami, *African Songs for School and Community: A Selection from Ghana*, (Mainz: Schott, 1998), 16.

2. *Agbadza* line added by the author.

MNEMONICS

(video #31)

Gankogui

2 bells and then - 3 more and
ice cream and lots - of fun and

Figure 4.7. *Agbadza* rhythm for *gankogui*

OR: ta ta ti ta ta ti
2 bells and then 3 more and

Figure 4.8. Mnemonics for *Agbadza* rhythm

Ewe Text

agba yee, mi di agba nam oa.

agba yee, mi di agba nam oa.

agba yee, mi di agba nam oa,

toḡbe nye f'agba yee ebu loo.

Pronunciation

ah-(g)bah-yay, mee dee ah-(g)bah nah-moh-ah.

ah-(g)hah-yay, mee dee ah-(g)hah nah-moh-ah.

ah-(g)hah-yay, mee dee ah-(g)bah nah-moh-ah,

taw-(g)bay nyay f'ah (g)bah yay ay-boo loh

Translation

Trouble, look for it for me.

Trouble, look for it for me.

Trouble, look for it for me.

My grandfather's trouble is missing.

MATERIALS

- video #30 for pronunciation, #31 for *Agbadza* rhythm, #32 and #12 for dance
- metronome
- *gankogui*
- audio tape of *Agbadza* rhythm pattern
- *Discovering the Music of Africa*—optional videocassette

ASSESSMENT

1. The students will step the beat while singing the song from memory.
2. The students will tell what the song is used for in the Ewe culture.
3. The students will be able sing the song while stepping the beat and/or playing the *gankogui* pattern.
4. The students will dance *Agbadza* while another group sings "Agba Yee."

CALIFORNIA STANDARDS

Grade 4: 1.3, 1.4, 2.1, 2.2, 3.2, 3.3, 4.25.1, 5.2, 5.3.

Grade 5: 1.3, 1.4, 1.5, 2.2, 3.1, 3.2, 3.3, 3.4, 5.1.

“ME YIR ESI ATA EE” (“My Girlfriend Esi Ata”)

GRADES 4-5

OBJECTIVES

1. Combine singing, dance and instrumentation in one activity.
2. Experience strong beat in movements with an off-beat feeling in the text.
3. Sing in the Fante language.
4. Sing in parallel thirds.

CONTEXT

“Me Yir Esi Ata Ee” is from the Fante (one-third of the Akan people). It is an *Apataampa* song, a folktale about women who kill a giant terrorizing their village. The song and dance movements used are an introduction to a longer dance. It is sung by a person who has lost his or her love, and is feeling sad and empty. Even though the lyrics mention a woman’s name, men or women sing this song. S/he wishes the person would come back. It would be sung more by adults than by children, but the movements related to the song make it accessible to elementary students. This dance is performed during festivals, funerals, parties, and naming ceremonies. *Esi Ata* is the name of a female born on Sunday.

PROCEDURE

1. Have students name songs that are sung when a person misses someone they care about or love. Ask, “How would someone move to these songs?”
2. Start moving in a line or a circle with the body motions (figure 4.10). Keep the body relaxed and slightly bent. The entire foot should hit the ground at the same time, like a shuffle (video #34).
3. Ask, “Do we use similar motions in any of our games or dances?”
4. Begin with the chorus, focusing on coordinating the text with the motions. The movement begins *before* the text. Have the students notice that the song phrases may not start on a strong beat.

5. Add the *frikyiwa* (bell in Fante). It provides the steady pulse for the song.
6. The teacher can sing the verse and have the class join in as they become more proficient. The words will fall slightly *after* the bell strokes.
7. Sing harmony in parallel thirds during the chorus.

"Me Yir Esi Ata Ee"

Fante

Figure 4.9. "Me Yir Esi Ata Ee" score

Source: Collected from Cosmos Mereku in Ghana, 2002. Transcribed by Chris Burke.

Fante Text

Pronunciation

Call

me yir eesi ata ee, brao, brao, brao.

may yir eh-se ah-t'ay, br'oh, br'oh, br'oh

Response

obi ne jolle na oreko

obee nay jaw-lay n'aw-reh-koh

no woa ma wosa egumeo

noh w'ah mah waw-s' ay-goo-may-oh

Translation

My girlfriend, *Esi Ata* (female born on Sunday), ee (calling to her).

Come back, come back, come back.

The jolly friend.

It is very sad and empty, and I wish she would return.

MATERIALS

- *frikyiwa* (bell)
- video #33 for pronunciation, #34 for movement

MOVEMENT

(video #34)

Figure 4.10. Movement for “Me Yir Esi Ata Ee”

ASSESSMENT

1. The students will sing and move with appropriate rhythms.
2. The students will play instruments and sing.
3. The students will pronounce text correctly.
4. The students will name songs that may be used for a similar purpose.

CALIFORNIA STANDARDS

Grade 4: 1.3, 1.5, 2.1, 2.2, 3.1, 3.3

Grade 5: 1.3, 1.4, 2.2, 3.1, 3.3, 3.4, 4.1

RHYTHM ENSEMBLE

GRADES 4-5

OBJECTIVES

1. Students will play rhythm patterns in a percussion ensemble.
2. Students will use mnemonics to aid in learning rhythms.
3. Students will experience how all of the parts in a performance relate to one another.

CONTEXT

A drum ensemble has a leader, just as an orchestra has a conductor. The difference is that the leader is the master drummer—usually playing the largest drum. The master drummer makes all the changes using rhythm patterns: signaling the dancers to begin and end, cuing different instruments throughout the piece, changing tempo, and bringing the piece to a close. The rhythm ensemble lesson will give the students a brief exposure to some of these interactions. The *gankogui* will be the lead, rather than a lead drum, so that there are fewer rhythms. It will be beneficial to introduce each rhythm separately by having all students clap or patch each rhythm before a small group takes on that part. Use the mnemonics to help in remembering the pattern. Use the notation with students only if it is too difficult using only the mnemonics. An alternative to the standard notation is also given with the score. At each stage, have the students notice the interlocking of the rhythms. The rhythms used are modeled after Ewe rhythms but are not as complex, or as long as, a rhythm cycle used by the Ewe. The rhythms do not all align with each other, an interesting aspect of interlocking parts. Consider creating clubs in the classroom (p. 45, 66).

PROCEDURE

1. Ask, "What are the percussion instruments in the orchestra? Name other percussion instruments. In Ghana the instruments are also grouped into families. The drums are often referred to as the father, mother, and the children. We are going to put together an ensemble using a family of drums and several other traditional instruments. Always notice how the instruments "talk" to each other."
- 2.. Teach each rhythm pattern using the mnemonics (figure 4.11, video #35–41). Clap the rhythm, say the rhythm, and step or move to the rhythm. Write the words on the board.
3. Have the class step a steady beat while one group says and claps the *gankogui* rhythm (video #35).
4. Have the *gankogui* and *axatse* (video #36–37) play their rhythms together. Ask, "Which instrument stands out more?" "Do they both play all of the time?"
5. Have the *gankogui* and drum #2 (video #38–39) play their *conversation*. Those without a drum can clap or patch on their legs, while continuing to say the mnemonics for the part being played.
Ask "What does this motion make you think of?" An appropriate answer could be "riding a horse." Have a group of students step the steady beat while drum #2's rhythm is played.
Grade 5: Ask, "Does this pattern feel more like groups of 2's or groups of 3's (duple or triple)?"
6. Have the *gankogui* and drum #1 (video #40–41) start their conversation. Those without a drum can clap drum #2's part while stepping the steady beat. This is the most difficult pattern to play.
7. While saying the mnemonics very softly or silently, have all the drums play together. Note: the rhythmic relationships heard between the drums is what the instrumentalists are listening for when they play. They listen for cues that come

from the *axatse* or the master drummer.

8. Have students discuss what they hear, such as timbres, “conversations” between different instruments, and conflicts in rhythms (duple versus triple).
9. Have the leader (the person on the *gankogui*) decide and demonstrate how s/he will bring the group to an end. The signal should be a rhythm pattern that can be heard easily by all the members. It requires that all members of the ensemble pay close attention to the leader. Compare this to watching the conductor in an orchestra.
10. Discuss with the students whether or not the mnemonics made it easier to remember and perform the rhythm patterns.
11. Play at different tempi and use varying dynamics. Ask, “Does this change the effect of the music? Why or why not?”
12. Ask, “How is this relationship between instruments like a rock and roll band (or some other type of music that the students listen to)?”
13. For a simpler version, have the *gankogui* keep a steady beat throughout and have one instrument play at a time. Everyone else can clap or patch the rhythm or step to the beat. Then try two instruments with the timekeeper (*gankogui*).
14. Have students decide which patterns were easier, which ones were harder, and whether the *gankogui* helped to keep the patterns aligned.

Rhythm Ensemble

Chris Burke

gankogui (bell)

Drum #1
sogo or *kidi* (low)

Drum #2
kagan (high)

axatse (shaker)

1 and 2 and 3 and 4 and 5 and 6 and
I know I know what to do
(that is) sil - ly (so) sil - ly I think and
(blue) ber ry (blue) ber - ry (blue) ber - ry (blue) ber - ry
pass the can - dy pass the can - dy pass the can - dy

Figure 4.11. Rhythm ensemble score

- Have students step a steady beat as they say and clap the rhythm patterns.
- Each rhythmic phrase has a mnemonic line to say when learning the rhythm. The words in parentheses are not sounded. They are provided so that the students to have text to say throughout the rhythmic phrase.
- Drum #2 will need to have special attention since it is in 3's rather than 2's—a polymetric example. Let the players of drum #2 get their pattern going before anything is added to it.
- Traditional practice would have the *gankogui* play a complete cycle (the entire line on the score) before any other part begins.
- The stem direction on the drum parts indicates right hand (♩) or left hand (♪).

The ♩ on the *gankogui* part indicates the low bell and the ♪ is for the high bell.

- The ♩ of the *axatse* part indicates a hit against the leg, and the ♪ indicates to bring the *axatse* up and hit against the palm of the left hand, which is placed about six inches above the leg like a roof.

MATERIALS

- *gankogui*
- *kidi*, *sogo* or drum
- *kagan* or small drum
- *axatse*
- video #35–41 for instrument parts

ASSESSMENT

1. The students will be able to play their parts in coordination with the other parts.
2. The students will judge whether the mnemonics helped them remain steady as parts were added.
3. The students will be able to explain some of the things they noticed when parts were added, such as the fact that some instruments played when there were rests for others, that some patterns were repetitive and others were not, and that different timbres made some patterns more noticeable.

CALIFORNIA STANDARDS

Grade 4: 1.4, 1.6, 3.3, 4.1

Grade 5: 1.4, 1.6, 2.2, 3.3, 4.1, 5.2

“DƆWƆWƆE NA WOKPƆ NU DUA” (“It Is Work That Provides Food”)

GRADES 4-5

OBJECTIVES

1. Students will practice pronunciation of Ɔ sound.
2. Students will perform an Ewe work song.
3. Students will play rhythm instruments using the *Agbadza* rhythm.
4. Students will dance or play instruments while singing.

CONTEXT

“DƆWƆWƆE Na WokpƆ Nu Dua” is an Ewe work song. It is used when people are farming, fishing, cutting plants, and doing carpentry, and gives advice in the form of a proverb, a very common practice among the Ewe. It reminds people that if they want to have food, they must work to get it either by producing it themselves or by performing other gainful work that provides them with money to buy food. It uses the *Agbadza* rhythm for accompaniment. It would usually be performed while working, and would include drums and dancing.

PROCEDURE

1. Have the students say the words in rhythm while flipping palms back and forth as if flattening a dough.
2. Have the students feel the rhythm of the phrase by creating some type of movement, such as building, that demonstrates the rhythm.
3. Focus on the short sound of the Ɔ since there are so many syllables with this sound in them.
4. Have students derive the solfege of the last phrase and then the first phrase (indicated on score).
5. Have half of the students clap the *Agbadza* rhythm (fig. 4.12, video #43) or play it on a *gankogui* and/or a drum. The *gankogui* begins before the singing,

using the same rhythm that was used in the “Agba Yee” lesson. Refer back to that lesson for the mnemonics to use, or have students create their own. The *gankogui* aligns with the song, and helps synchronize other instruments.

6. Practice the *axatse* rhythm (fig. 4.12, video #44) on the legs. Have small groups play the *axatse* and *gankogui* rhythms while the rest sing. Encourage instrument players to join in the song.
7. Add the rhythm of the *kidi* (fig. 4.12, video #45) on a drum. Be sure to reinforce the syncopated start.

Grade 5: If there is time, a *sogo* (a bigger and lower drum) part could be added (fig. 4.12, video #46).

8. **Grade 4:** As an alternative, use the *gankogui* part and one or both drum parts.
9. *Agbadza* steps were used in the “Agba Yee” lesson. The steps are: shuffle-close, shuffle-close, shuffle-close, shuffle-close in a circle, while keeping the knees bent, and moving bent arms back and slightly down (video #32).
10. Put some of the text on the board for the students to see the written form of the song. Have students point to the symbols that are not used in English and pronounce the sounds the symbols indicate.

"Dɔwɔwɔe Na Wokpɔ Nu Dua"

$\text{♩} = 138$ Ewe work song

A *gankogui*

B

C

D

E

* end of *gankogui* cycle

* Each section of the song uses the same bell rhythm pattern as section A.

Figure 4.12. "Dɔwɔwɔe Na Wokpɔ Nu Dua" score

- Sources:** 1. Collected from Prosper Gbolonyo in Ghana in 2002. Transcribed by Prosper Gbolonyo and Chris Burke.
2. Rhythm section by Chris Burke using *Agbadza* rhythms.

Ewe Text

Dɔwɔwɔɛ na wokpɔ nu dua
ame si me wɔ dɔɔ
la me wɔ dɔɔ la nebla dɔ me
dɔwɔwɔɛ na wokpɔ nu dua
e le dzro, e le dzro, e le dzro
nye ma ne kpɔ o
dɔwɔwɔɛ na wokpɔ nu dua

Translation

It is work that gives food.
He who does not work should fast.
It is work that gives food.
He wishes to eat. He wishes to eat.
I will not give it to him.
It is work that gives food.

Pronunciation

daw-waw-waw-ay woh-(k)paw noo d'wah
ah-may see may waw daw-oh
lah may waw daw-oh lah nay-blah daw may
daw-waw-waw-ay nah woh-(k)paw noo d'wah
ay lay jroh, ay lay jroh, ay lay jroh
nyay mah nay (k)paw oh
daw-waw-waw-ay nah woh-(k)paw noo d'wah

Figure 4.13. “Dowowɔɛ Na Wokɔ Nu Dua” rhythm ensemble score

Source: Based on Olly Wilson, “The Significance of the Relationship Between Afro-American Music and West African Music,” in *The Black Perspective in Music* 2, no. 1 (1974): 10.

Gankogui begins, followed by *axatse*, *kidi* and *sogo*. The starting point for each instrument’s cycle is marked with an arrow. A simpler version is to have all of the instruments start at the beginning of the second time through for the *gankogui* cycle.

MATERIALS

- *gankogui*
- *axatse*
- *kidi* or drum
- *sogo* or larger/lower drum—optional
- video #42 pronunciation, #43–46 rhythm ensemble parts

ASSESSMENT

1. The students will demonstrate the rhythm of a phrase using their body rather than clapping.
2. The students will sing the first and last phrases of the song in solfege.
3. The students will sing the song while moving in a circle, or while playing one of the instruments.
4. **Grade 5** will write a selected phrase in rhythmic (stick) notation.

CALIFORNIA STANDARDS

Grade 4: 1.1, 2.1, 2.2, 3.2, 3.3, 5.1, 5.2, 5.3

Grade 5: 1.3, 1.5, 2.2, 3.1, 3.2, 3.3

“ABAYE LOO, ABAYE” (“Oh, Miss Abaye, Daughter of Kunu”)

GRADES 4-5

OBJECTIVES

1. Students will be able to determine pitches of the first three measures of song—either written or oral.
2. Students will be able to combine a meter pattern of 2 with a meter pattern of 3.
3. Students will be able to shift from meter of 2 to a meter of 3 using a clapping pattern.
4. Students will sing a song in the Ewe language.
5. Students will evaluate the activity and explain their opinions.

CONTEXT

“Abaye Loo, Abaye” is a song with a moral. It is a game song that incorporates play with awareness of life. Many of the words, particularly in verse two, have no specific meaning but are onomatopoeias of natural sounds that are heard in a village, which provides an opportunity to explore the kinds of sounds we use in American songs (*shoo be doo be, bop shoo bop, and tra la*). Have the students list sounds that are in songs they listen to regularly. While many songs of Ghana are either boys songs or girls songs, “Abaye Loo, Abaye” is sung by both sexes. The clapping pattern becomes more complicated in verse two, which adds competition to the song. The object is to be the last to perform the clapping pattern without making a mistake. The song will provide a duple against triple rhythm experience for the students.

PROCEDURE

1. Sing the song through, while clapping. Have the students notice where the clap pattern changes (*nefui “ta”, fui “ta” and gidigo*).
2. Have the students clap in a pattern of one clap per measure. Learn the words by rote, paying attention to *du* which is a soft *d* and *gbe* where the *g* is a

guttural (or swallowed) sound.

3. Have the students derive the solfege for the first three measures giving them a starting pitch as *do'* (*d'-d'-t-d'*, *d'-d'-l-d'-d'-l-f*).
4. Practice cross-rhythms (p. 59, video #4), having the students patch the words *shoes and socks* on their right leg, and then add the left hand with a patch on *shoes* and insert the word *your* before the right hand taps *socks*. The right hand is tapping in triple meter, while the left is tapping in duple meter. The complete phrase using both hands is *shoes and your socks*.
5. Move the triple pattern to a drum or *gankogui*, while the class continues in duple pattern. Have one side of the room step duple, while the other side claps in triple meter.
6. Sing the song, adding the notated clapping pattern with a partner, increasing the tempo (motions p. 129, fig. 4.14, video #48). Try to work the tempo to = 120.
7. Have one group sing and clap, while the other listens and describes what they hear.
8. Ask, "What sounds unusual to you in the melody?" Remind the students that all African music does not necessarily fit into Western tonalities. The song seems to be in D Lydian.
9. Each student will write his or her opinion of the song and the activity offering specific musical reasons for their opinion using terms such as rhythm, pitch, change of meter, text to music, clapping pattern, polyrhythms, and timbre.

"Abaye Loo, Abaye"

Ewe

Figure 4.14. "Abaye Loo, Abaye" score

- Source:** 1. Victory Kofi Agawu, *African Rhythms: A Northern Ewe Perspective* (Cambridge, England: Cambridge University Press, 1995), 190-1.
2. Clapping pattern from A. M. Jones, *Studies in African Music*, Vol. 2 (London: Oxford University Press, 1959), 4.

Text

Pronunciation

Verse 1

abaye loo, abaye, kunu bayee

ah-bah-yay loo, ah-bah-yay, koo-noo bah-yay

aya du gbe

ah-yah doo (g)bay

abaye nefui "ta", fui "ta", alada!

ah-bah-yay nay-fwee tah, fwee tah, ah-lah-dah

gidigo gidigo, alada!

gee-dee-goh gee-dee-goh, ah-lah-dah

Verse 2

bentsye bentsye

bayn-chyay bayn-chyay

akumanu bentsye bentsye

ah-koo-mah-noo ben-chee-ay ben-chee-ay

akumanu zoga zoga

ah-koo-mah-noo zoh-gah zoh-gah

Translation

Verse 1

Oh, Miss Abaye, Abaye the daughter of Kunu.

There is a poverty (something lacking), which drives one to eating grass.

Abaye, beat “ta”, beat “ta” , Allada!

Ting, ting, Allada!

Verse 2

no translation

ta is the sound of clapping

Allada is a town in Dahomey

gidigo is the sound of a bicycle bell.

MOTIONS

P—clap left palm up and right palm down on partner’s hands.

T—clap own hands.

PT—flip palms over to clap left palm down and right palm up on partner’s hands

See video #48.

MATERIALS

- video #47 for pronunciation, video #48 for clapping pattern

ASSESSMENT

1. The students will sing while clapping with partners.
2. The students will demonstrate duple versus triple meter, with patching or clapping.
3. The students will write their evaluation of the activity using musical terms and criteria.
4. Students will describe what they notice between the clapping and the singing.

CALIFORNIA STANDARDS

Grade 4: 1.3, 1.4, 2.1, 3.3, 4.1.

Grade 5: 1.3, 1.4, 3.2, 3.3, 4.2.

“MOMMA ABENA NKONKO NYE” (“Let Abena Do it Herself”)

GRADE 5

OBJECTIVES

1. Students will explain the use of interludes in Akan folk tales.
2. Students will sing an Akan folk tale interlude.
3. Students will describe the role of song in a typical Akan social activity.
4. Students will use rhythm instruments with one group using a pattern in 2's and the other group using a pattern in 3's.
5. Students will be able to describe what is meant when an African language is described as tonal.

CONTEXT

Folk tales are an important part of traditional life; everyone attends a storytelling which often takes place in the evening. Storytellers are the village historian. They also carry the literature of the people (epoch poems, battle stories, folk tales) in their memories. Some parts of a folk tale may be spoken and other parts may be sung and/or danced. The folk tale interlude (*mmoguo*) is considered to be part of the storytelling and occurs in a specific place of the story where the rest of the participants become storytellers. The interlude may be specific to the story, or may be a more generic interlude that is used in other folk tales. The interlude is like a breath or pause in the story, a point where the story becomes more communal. It is usually not improvised but is rather part of the common practice of the people. This interlude is from the folk tale *Abena Asoodenfoo*, which means “the girl with hard ears” or “the girl who would not listen.” The purpose of this tale is to explain why there are disobedient girls everywhere. The song is sung three different times by the dead fish in the story.

PROCEDURE

1. Have the students look up *interlude* in the dictionary and give examples of what an interlude means in music and in a social activity.
2. Sing the song (*mmoguo*) for the class.
3. Discuss folk tales and have students give examples of American folk tales (Paul Bunyan, Pecos Bill, Johnny Appleseed, American Indian Raven and Crow). How are they usually presented? Answers could be a book, storyteller, record, or animation.

Ask, "Do you know any folk tales from Africa?" Possible answers could be Abiyoyo or Anansi the spider.

4. Teach the song by rote, having the students step in place in a duple meter.
5. Give a synopsis of the tale reminding the students that what we consider the main points of a story (who, what, where) may not be the most important aspects of the story to the Akan. A concept like the concern of the main character for the environment, animals cooperating with people so that the people do not starve, or some other idea that we may not even notice could be the purpose of the story.
6. Get a large nail (spike, piece of tubing, shovel) and sets of keys.
Say, "Often people will improvise when they choose instruments. Some folk tales will require specific instruments and rhythms, while other stories may have more flexibility. We will use a nail or a shovel for the time-keeper (the bell) and the keys for another part."
7. Before adding the instruments, have the students walk in a circle with half of the class clapping with the steps in duple (notated , ,), while the other half claps in triple (notated —count 1, 2—3, 4—5, 6). Have the students notice the difference. Have students walk the basic beat and change their clapping between duple and triple (video #4).
8. Have students identify where the stepping pattern matches the rhythm of

the song (*-bena nko nko, kɔa wia suo-, w'a-nya o-bia ansoa no, -den-kum A* in measures 2, 4, 7, 8, 9, 12, 14, 16).

9. Use the nail or shovel for the beat in 2's, and the keys in a pattern of 3's, like the class clapped in step seven. Have a few students at a time listen to hear the cumulative (resultant) affect of the rhythms.
 10. Discuss how the pitches actually reflect the speech pitches used in the Akan language (tonal). An example is *w'anya* (_ —, low-high); the first syllable is low and the second is high. Have the class say the word properly and notice what pitches are sung in the song. In this case, the descending line in the song is more important than the actual intervals used.
- Ask, "Is this the way we translate lyrics of a poem to a song?"

SYNOPSIS OF THE FOLKTALE

Abena Asoondenfoo

Abena goes to the river to get water on Tuesday, which is against acceptable custom of the village. She needed help to pick up the heavy pot and no one was there, so she called to a fish and asked for help. The fish agreed to help but Abena killed the fish and took it back to her home to eat it. She ate the fish by herself until her stomach swelled and eventually burst. Parts of her stomach went flying everywhere. The the story explains why there are girls who will not listen in every village. The song is sung by the fish three times in the story, telling the villagers not to join in Abena's inappropriate activity.

"Momma Abena Nkonko Nye"

Akan Folk Tale Interlude

1
mom - ma A - bena nko - nko nyee, mom - ma A - bena nko - nko nyee A - bena

6
'ye saa, 'ye saa, 'ko a - wiā suo - w'a - nya o - bia an - soa no, men - ko men - ko soa

11
noā, o - de - m'a - den - kum. A - be - na o - de m'a -

14
den - kum. A - be - na o - de - m'a - den - kum. -

Figure 4.15. "Momma Abena Nkonko Nye" score

Source: Victor Kofi Agawu, "Composition in Ghana," in *Ethnomusicology* 28, 1:40.

Akan Text

momma abena, nkonko nye

abena 'ye saa, 'ye saa,

'ko awa(n)* suo

w'anya obia ansoa no

menko menko soa noa(n),*

ode m'adenkum

abena ode m'adenkum

abena ode m'adenkum

Pronunciation

moh-mah 'b'nah nkoh-nkoh nee-eh

a-bay-nah yeh sah, yeh-sah,

kaw ah-wee-ah(n)* swoh

w'ahn-yah oh-bee-ah ahn-swah noh

mehn-kaw mehn-kaw swah noh-ah(n)*

aw-day mah-dayn-koom

ah-b'nah aw-day mah-dayn-koom

ah-b'nah aw-day mah-dayn-koom

* indicates ā, a nasal tone as in the French *en*.

Translation by Beatrice Ayi

Let Abena do it by herself (Abena is the name of a girl born on Tuesday).

Abena insisted and went to the river in the afternoon.

She could not get anyone to her help carry her pot.

When I went to help her,

She killed me.

MATERIALS

- dictionary
- nail, piece of tubing, shovel, keys, or other metal “found” item
- video #49 for pronunciation

ASSESSMENT

1. The students will sing the song and step the pattern in a duple meter.
2. The students will identify the parts of the song in duple and the parts in triple meter.
3. The students will explain what a folk tale interlude is, and what its function is in the storytelling process.
4. The students will explain that music (dance, song and instruments) is only one part of any event.

CALIFORNIA STANDARDS

Grade 5: 1.3, 1.4, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 3.5, 5.1.

CONCLUDING LESSON

GRADES 4–5

OBJECTIVES

1. Students will create melodic and/or rhythmic ostinatos in the form of a question and answer phrase.
2. Students will create a composition combining melodic and rhythmic phrases using repetition.
3. Students will understand that the drum patterns played in African music are often a form of conversation.
4. Students will understand what is meant by the statement “African languages are tonal.”

CONTEXT

The music of Ghana has a number of characteristic features. The most typical features are call and response form, a cooperative and conversation-like relationship between the parts, the repetitive nature of many parts, and melodic lines that follow the tonal nature of the language. Additional rhythmic features are a timekeeping instrument (usually a bell), duple and triple meter used in various combinations, and the sense of a subtle downbeat which is of less importance than in Western music. The students have explored most of these features while learning the songs and dances in this collection. Students need to experiment with these features and create a composition of their own. Since the music of Ghana is a cooperative activity, the final composition should reflect that relationship between all of the participants and demonstrate the communal nature of the music making. If a club has not been created in the class yet, this is a good time to do so. Each club could create their own banner, headband, or other piece of costuming, refer to information on clubs (p. 45, 66).

PROCEDURE

1. Discuss with the students the important characteristics of the music they have been studying by listing them on the board or on a chart.
2. Listen to several recordings of music from Ghana and have students identify the characteristics they recognize.
3. Have two groups of three or four students (Club I) work on the first section of the composition. Have students say the phrase *hello my friend* and notice the inflection of their voices when they say it. Using a range of four or five notes have students create a melodic phrase using those inflections to help determine which notes will be higher and which will be lower. Each group of Club I will contribute their phrase to longer composition.
4. Have several other groups (Club II) create question and answer phrases using the phrase *Where will I go?* and short responses such as *Over there, I don't know*, or *down the road*. Have the group focus on the inflections of the voice when it is spoken as Club I has done. Have the students write down what they decide to use.
5. Have each club create a rhythmic ostinato to use in their piece. This can reflect their melodic line or not. The rhythmic phrase can be performed using body percussion or rhythm instruments.
6. Perform the composition in the following order and tape record for evaluation:
 - Introduction—repeat each rhythmic idea (body percussion or instrumental) from Club I, two to four times, and repeat the entire section again.
 - Each group in Club I sings their melodic phrase a predetermined number of times before moving to the next group.
 - Perform the body percussion created by Club I or Club II.
 - Club II—each group sings their *question and answers* in a planned order and repeats that a predetermined number of times.
 - Experiment with several groups performing their ideas simultaneously.

- Include at least one singing part and one rhythmic part in each combination.
- Close with instrumental rhythmic ostinatos using staggered entries until all groups are playing. Decide on a closing rhythm for the entire group.
7. Have students evaluate the performance using appropriate music vocabulary in their descriptions.

MATERIALS

- recordings of Ghanaian music
- rhythm instruments
- paper for club banners or cloth for headbands
- tape recorder

ASSESSMENT

1. The students will explain and discuss characteristics of music of Ghana.
2. The students will perform a composition using melodic and rhythmic ostinatos.
3. The students will be able to explain what tonal language means and give an example.
4. The students will evaluate their performance using appropriate musical vocabulary.

CALIFORNIA STANDARDS

Grade 4: 1.1, 1.3, 1.4, 1.6, 2.1, 2.3, 3.5, 4.1

Grade 5: 1.1, 1.3, 1.4, 1.6, 2.1, 2.2, 2.3, 3.4, 3.5, 4.2

4 Notes

130. J. H. Kwabena Nketia, "Music and Cultural Policy in Contemporary Africa," *Music in Dialogues of Cultures: Traditional Music and Cultural Policy* (Wilhelmshaven, Germany: Florian Noetzel Verlag, 1991), 86.

CHAPTER 5

CONCLUSION

It is through patience that one can take valuable things from kings.

Ewe Proverb¹³¹

Music offers a vehicle to teach all of the modes of communication simultaneously. The traditional folk songs of Ghana can play an important role in the education of California elementary school children encompassing all three modes. In order to understand how to approach teaching music of another culture, it is necessary to explore background information concerning the culture and the appropriate context for songs and musical activities. Music occupies a different position in the culture of Ghana than it does in Western cultures. Ghana considers its traditional folk music to be of major importance to everyday life in its celebrations, rituals, and ceremonies. A wonderful aspect of Ghanaian music is the way that music is embedded in a larger context. That is, music is one facet of a comprehensive activity referred to as the performing arts. The songs are typically part of a performance that may also include dance, drama, instruments, and mime. All aspects of a performance are considered as one, and they are inseparable. These practices are integral to teaching about the music culture of Ghana, and the importance of this integrated approach is stressed in this thesis. Additionally, everyone participates in the music making in some way, regardless of their individual talent level. In many cases, a performance is a participatory community event. It is important to expose California

students to these ideas since so much of American popular music used for commercial purposes is intended for listening only.

The scope of the study included cultural background, aesthetics, and the music (including instruments and dance) of Ghana. Much of the source information about education and a number of the songs in the lessons were collected during fieldwork in Ghana by the author in 2002. The study includes information from nine primary sources in Ghana about various aspects of the culture and the music. Additionally, a video recording of native-speakers pronouncing the lyrics for the songs, performance examples, and teaching demonstrations was produced.

To present this rich musical experience in a California classroom, teachers need careful, well-organized lesson plans. The lessons plans in this thesis have been created based on information gained from research on how children learn, which indicates that the age group targeted in this study (Grades 3, 4, and 5) is an opportune time for engaging in both rhythmic and language development. The students are young enough to be open and flexible, and unaware that what they are working with may be viewed as difficult. Young students, however, are able to coordinate two things at once (dance and play instruments), aware of differences in their schools (languages spoken, music that students listen to), and still willing to approach learning as a challenge or game.

The use of duple against triple meter regularly occurs in Ghanaian songs, and Ghanaian children are comfortable with this concept from an early age. The lessons and several preliminary rhythm exercises were designed to make it possible for California students to be successful with this rhythmic concept. The difficulties posed by language were also considered in preparing the lessons. Video models for pronunciation using native speakers and several written forms of the lyrics (IPA symbols and phonetic spellings) were provided for the teacher. Research has shown that the attitudes of both the teacher and the students toward something new and different are critical to success.

One of the unique features of the study is a section on how to bridge the cultures when teaching, which was informed by the research reviewed. The research directly

influenced the strategies that were used in the lesson plans. The major stumbling blocks in teaching about an unfamiliar culture were identified and were addressed with specific suggestions for overcoming these challenges.

One such issue involved the difficulties inherent in borrowing music from another culture. An outsider is, necessarily, unaware of the complete cultural context of the songs. The issue of cultural integrity has been discussed at length in the study. The teacher needs to be cognizant of the differences between the cultures in order to decide best how to make the transition from one culture to the other. Thinking about these issues will make the teacher more aware of Ghanaian traditions and their music. In the final analysis, the Ghanaian teachers and scholars interviewed for this study argued for the teaching of their music by outsiders, although they insisted that such teaching be done in the most careful and sensitive way possible.

The culmination of the thesis was the presentation of fourteen lesson plans that are participatory in nature. Reimer suggests that the level of learning that occurs can be measured by how actively engaged the student becomes. Participatory methods and strategies that are “mind on” as well as hands on will result in students being more fully engaged.¹³² Each lesson makes an impression that prepares the student for the next experience, and the cumulative effect is greater learning. Each lesson involves performance and performance becomes the curriculum.

Throughout the thesis Ghanaian and other African proverbs illustrate the wisdom of the cultures on subjects such as learning, cooperation, and interdependence. These are threaded throughout the chapters to remind the reader to begin the process of learning about the culture of Ghana.

While some people think of music as a passive experience, traditional music in Ghana assumes the involvement of those that are present. Participation by all students in a California classroom offers the reward of being part of the group and helps solidify the group. The ultimate reward is to be involved in music activities that totally immerse all students in such joyful sounds, movement, and activity.

5 Notes

131. Stephen Gbolonyo, 2002, Ho, Ghana, interview by author, 4 July.

132. Bennett Reimer, "Music Education in the Twenty-First Century," in *Music Educators Journal* 84, no. 3 (Nov. 1997): 35.

APPENDIX A
PRONUNCIATION GUIDE

PRONUNCIATION GUIDE

The following IPA symbols have been used in the text section of the Lesson Plans. They are provided to facilitate more accurate pronunciation of Ghanaian vocabulary. The spelling used for transliteration into phonetic syllables is also given. Phonetic syllables are used in the pronunciation section of the Lesson Plan adjacent to the text section.

Vowel Sounds:

- ɑ sounds like *a* in *far* (written *ah* in transliteration)
- ɔ open *o* sound, like *o* in *cost*, *haul* (written *aw* in transliteration)
drop jaw and round lips to say *o*
- ɛ short *e* sound, like *e* in *let*, *pet* (written *eh* in transliteration)
- e long *a* sound, like in *late*, *gate* (written *ay* in transliteration)
- i long *e* sound, like *greet*, *feet* (written *ee* in transliteration)
- o long *o* sound, like in *coat*, *obey* (written *oh* in transliteration)
- u sound like *oo* in *fool*, *moo* (written *oo* in transliteration)
- ã nasal *an* sound, like in the French *enfant* (written *ã* in transliteration) - Gã
- õ nasal *o* sound, as in French (written *õ* in transliteration) - Gã

Consonant Sounds:

- g hard *g* sound, like in *girl*
- ŋ nasal *ng* sound, like in *ring*, *sing* (written *ng* in transliteration) - Gã
- ʃ *sh* sound, like in *shoe* - Gã
- x *h* sound, like in *hot*, *ham* (written *h* in transliteration)
- dz *j* sound, like in *Jack*, *joy* (written *j* in transliteration)
- ky light *j* sound, like in *chair* (written *ch* in transliteration)

- ts between a *t* and *s* sounded simultaneously and a light *j* sound, like in *chair*
(written *ch* in transliteration) - Ewe
- gb guttural *g* is sounded simultaneously with “*b*” sound (written *gb* in
transliteration)
- kp *k* sounded simultaneously with *p* sound (written *kp* in transliteration)

Adapted from: W. K. Amoaku, *Orff Schulwerk in the African Tradition: African Songs and Rhythms for Children*” (Mainz, Germany: Schott, 1971), n.p.; Victor Kofi Agawu, *African Rhythms: A Northern Ewe Perspective* (Cambridge, England: Cambridge University Press, 1995), xviii-xix; Van A. Christy and John Glenn Paton, *Foundations in Singing: A Basic Textbook in Vocal Technique and Song Interpretation*, 6th ed. (Boston: McGraw Hill, 1997), 38–9, 279.

APPENDIX B
VISUAL AND PERFORMING ARTS: MUSIC CONTENT STANDARDS
GRADES 3 THROUGH 5

The following excerpt was obtained from the California Department of Education website. Access can be found through <www.cde.ca.gov/standards/vpa/music>.

Grade Three

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Read and Notate Music

- 1.1 Read, write, and perform simple rhythmic patterns, using, eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.
- 1.2 Read, write, and perform pentatonic patterns, using solfege.

Listen to, Analyze, and Describe Music

- 1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.
- 1.4 Identify visually and aurally the four families of orchestral instruments and male and female adult voices.
- 1.5 Describe the way in which sound is produced on various instruments.
- 1.6 Identify simple musical forms (e.g., AABA, AABB, round).

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Apply Vocal and Instrumental Skills

- 2.1 Sing with accuracy in a developmentally appropriate range.
- 2.2 Sing age-appropriate songs from memory, including rounds, partner songs, and ostinatos.
- 2.3 Play rhythmic and melodic ostinatos on classroom instruments.

Compose, Arrange, and Improvise

- 2.4 Create short rhythmic and melodic phrases in question-and-answer form.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

- 3.1 Identify the uses of music in various cultures and time periods.

Diversity of Music

- 3.2 Sing memorized songs from diverse cultures.
- 3.3 Play memorized songs from diverse cultures.
- 3.4 Identify differences and commonalities in music from various cultures.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Analyze and Critically Assess

- 4.1 Select and use specific criteria in making judgments about the quality of a musical performance.

Derive Meaning

- 4.2 Create developmentally appropriate movements to express pitch, tempo, form, and dynamics.
- 4.3 Describe how specific musical elements communicate particular ideas or moods in music.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Connections and Applications

- 5.1 Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).

Careers and Career-Related Skills

- 5.2 Identify what musicians and composers do to create music.

Grade Four

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Read and Notate Music

- 1.1 Read, write, and perform melodic notation for simple songs in major keys, using solfege.
- 1.2 Read, write, and perform diatonic scales.
- 1.3 Read, write, and perform rhythmic notation, including sixteenth notes, dotted notes, and syncopation (e.g., eighth/quarter/eighth note and eighth-rest/quarter/eighth note).

Listen to, Analyze, and Describe Music

- 1.4 Describe music according to its elements, using the terminology of music.
- 1.5 Classify how a variety of instruments from diverse cultures produce sound (e.g., idiophone, aerophone, chordophone, membranophone).
- 1.6 Recognize and describe aural examples of musical forms, including rondo.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Apply Vocal and Instrumental Skills

- 2.1 Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.
- 2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

Compose, Arrange, and Improvise

- 2.3 Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

- 3.1 Explain the relationship between music and events in history.

Diversity of Music

- 3.2 Identify music from diverse cultures and time periods.
3.3 Sing and play music from diverse cultures and time periods.
3.4 Compare musical styles from two or more cultures.
3.5 Recognize the influence of various cultures on music in California.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Analyze and Critically Assess

- 4.1 Use specific criteria when judging the relative quality of musical performances.

Derive Meaning

- 4.2 Describe the characteristics that make a performance a work of art.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Connections and Applications

- 5.1 Identify and interpret expressive characteristics in works of art and music.
- 5.2 Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.
- 5.3 Relate dance movements to express musical elements or represent musical intent in specific music.

Careers and Career-Related Skills

- 5.4 Evaluate improvement in personal musical performances after practice or rehearsal.

Grade Five

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

Read and Notate Music

- 1.1 Read, write, and perform simple melodic notation in treble clef in major and minor keys.
- 1.2 Read, write, and perform major and minor scales.
- 1.3 Read, write, and perform rhythmic notation, including quarter-note triplets and tied syncopation.

Listen to, Analyze, and Describe Music

- 1.4 Analyze the use of music elements in aural examples from various genres and cultures.
- 1.5 Identify vocal and instrumental ensembles from a variety of genres and cultures.
- 1.6 Identify and describe music forms, including theme and variations and twelve-bar blues.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Apply Vocal and Instrumental Skills

- 2.1 Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, by oneself and with others.
- 2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos and two-part harmony, by oneself and with others.

Compose, Arrange, and Improvise

- 2.3 Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

- 3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

- 3.2 Identify different or similar uses of musical elements in music from diverse cultures.
- 3.3 Sing and play music from diverse cultures and time periods.
- 3.4 Describe the influence of various cultures and historical events on musical forms and styles.
- 3.5 Describe the influences of various cultures on the music of the United States.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Analyze and Critically Assess

- 4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections.

Derive Meaning

- 4.2 Develop and apply appropriate criteria to support personal preferences for specific musical works.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Connections and Applications

- 5.1 Explain the role of music in community events.

Careers and Career-Related Skills

- 5.2 Identify ways in which the music professions are similar to or different from one another.

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I list here only those writings that have been used in the preparation of this thesis. This is by no means a comprehensive record of all the works and sources I have consulted. It indicates the substance and range of reading that have formed my ideas. It is intended to serve as a convenience for those that wish to pursue the study of music of Africa and Ghana, music education in Ghana and in the United States, multicultural music education in the United States, or research as it applies to teaching music to elementary students.

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