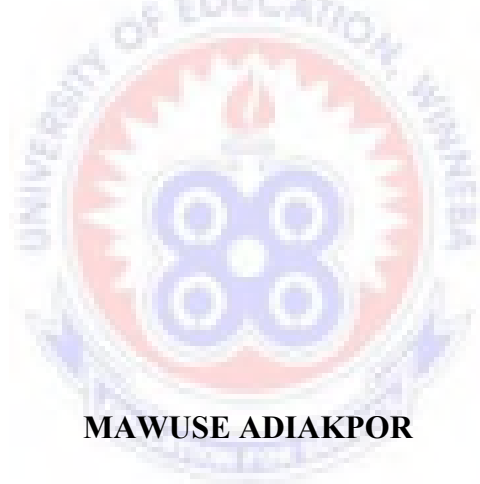


UNIVERSITY OF EDUCATION, WINNEBA

**FOLK SONGS IN EARLY CHILDHOOD MUSIC EDUCATION:
A STUDY IN SOME SELECTED SCHOOLS
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MAWUSE ADIAKPOR

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**A THESIS IN THE DEPARTMENT OF MUSIC, SCHOOL OF CREATIVE
ARTS, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF
PHILOSOPHY DEGREE IN MUSIC EDUCATION**

JULY, 2015

DECLARATION

Student's Declaration

I, Mawuse Adiakpor, hereby declare that this Thesis, with the exception of references and quotations made to other people's published work which have been duly acknowledged, is the result of my own original work and that it was neither in whole or part submitted elsewhere.

Signature.....

Date.....

Supervisor's Declaration

I, hereby declare that the preparation and declaration of this Thesis was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

Name of Supervisor: Prof. Priscilla Mary Dzansi-McPalm

Signature.....

Date.....

Name of Supervisor: Rev. Michael Ohene-Okantah

Signature.....

Date

DEDICATION

This work is dedicated to the Almighty GOD for His Grace and sustenance in doing this academic programme. I also dedicate it to my husband Pastor Gilbert Atitse and my daughter Princess Mawuena Dieu- Donne Atitse for their support and encouragement, and to my beloved parents Mr. Fredoline Mensah Adiakpor and Mrs. Dina Adiakpor and the entire family for their support.



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TABLE OF CONTENTS

TITLE	PAGE
DECLARATION	ii
DEDICATION	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
LIST OF FIGURES	ix
ABBREVIATIONS	xi
ABSTRACT	xii
CHAPTER ONE	1
INTRODUCTION	1
1.1 Overview	1
1.2 Background to the Study	1
1.3 Statement of the Problem	6
1.4 Purpose of the Study	7
1.5 Research Objectives	8
1.6 Research Questions	8
1.7 Significance of the Study	8
1.8 Definition of Terms	9
1.9 Theoretical Framework	10
1.10 Delimitation	11
1.11 Limitations	11
1.12 Organisation of Chapters	11
CHAPTER TWO	13
LITERATURE REVIEW	13

2.1. Overview	13
2. 2.Importance of Music in Early Childhood Education	14
2.3 Folk Songs	18
2.4 Folk songs and their Importance in General	19
2.5 Importance of Children’s Folk Songs in Early Childhood Education	21
2. 6 Folk Songs encourage Children’s active Participation in Class	23
2. 7 Folk Songs promote Children’s Language Development	24
2.8 Children using folk Songs to Identify with History, Culture and Heritage	27
2.9 Folk Songs are Appropriate Music for the Early Childhood Education	30
2.10 The Role of Early Childhood Music Teachers	31
2.11 The Place of Folk Songs in Early Childhood Music Curriculum	33
2. 12 Effective methods and Skills in Teaching of Folk Songs	34
2.13 Folk Songs Collection and usage in the Classroom	41
2.14 Summary of Literature Review	42
CHAPTER THREE	45
METHODOLOGY	45
3.1 Overview	45
3.2 Research Paradigm	45
3.3 Research Design	46
3.4 Population of the Study	47
3.5 Sample and Sampling Techniques	47
3.6 Data Collection Instruments	48
3.6. 1 Interview	48
3.6.1.1 Structured Interview	49
3.6.1.2 Semi-Structured Interview	49

3.6.2 Observation	49
3.7 Tools for Data Collection	50
3.8 Validation of Instruments	50
3.9 Data Collection Procedures	51
3.10 Methods of Data Analysis and Interpretation	53
CHAPTER FOUR	55
RESULTS / FINDINGS	55
4.1 Overview	55
4.2 Demography of the Schools, Children, Teachers and Parent Participants	55
4.3 The Extent at which Folk Songs are used in Schools	57
4.3.1 Singing Folk Songs and Cultural Development of Children	60
4.3.2 Teaching Folk Songs to meet the Educational Needs of Children	62
4.3.3 The Usefulness of Folk Songs to the Early Childhood Teacher	64
4.3.4 Are all these Folk Songs in the local Language?	66
4.3.5 Using Folk Songs to Teach Cultural and History Lessons	68
4.3.6 Singing Folk Songs to help Children in Language Acquisition	70
4.3.7 The Usefulness of the Words of Folk Songs to the Children	71
4.3.8 The Impact of Folk Songs on Subject Integration and Social Development	72
4.4 Types of Folk Songs and Why they are used at the Early Childhood Education	74
4.4.1 Action Songs	75
4.4.2 Lullaby	77
4.4.3 Storytelling Songs	78
4.4.4 Poems and Rhymes	80
4.4.5 Game songs	81
4.4.6 Singing	83

4.4.7 Instrumental Performance	84
4.5. Methods/Pedagogy Teachers Employ in Teaching Folk Songs	86
4.5.1 Discussion	88
4.5.2 Demonstration	90
4.5.3 Storytelling Method	92
4.6 Parents' Perception on Children's usage of Folk Songs at Home	94
CHAPTER FIVE	97
DISCUSSION OF RESULTS	97
5.1 Overview	97
5.2 The Extent of the Use of Children's Folk Songs	97
5.3 Singing Folk Songs to Identify with Culture	98
5.4 Signing Folk Songs to Identify with History	100
5.5 Folk Songs outside the Classroom	100
5.6 The Usefulness of Folk Songs to the Early Childhood Teacher	101
5.7 How Useful singing Folk Song is to Music Lessons?	102
5.8 Singing Folk Songs to help Children in Language Acquisition	103
5.9 Types of Folk Songs and why they are used at the Early Childhood Education	104
5.9.1 Action Songs	104
5.9.2 Singing	105
5.9.3 Instrumental Performance	106
5.9.4 Lullaby	106
5.9.5 Storytelling Songs	107
5.9.6 Poems and Rhymes	107
5.9.7 Game Songs	108

5.10 Types of folk Songs that are Suitable for Early Childhood Programme	109
5.11 Methods/Pedagogy Teachers Employ in Teaching Folk Songs	110
5.12 Parents' Perception to the use of Folk Songs by Children	112
CHAPTER SIX	114
SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS	116
6. 1 Overview	114
6.2. Summary of Findings	114
6.3 Conclusion	117
6. 4. Recommendations	119
REFERENCES	121
APPENDICES	127



LIST OF FIGURES

Figure 1: Teachers and Children Performing Abiba	67
Figure 2: Children Performing Action Songs	76
Figure 3: Children Reciting Poems and Rhymes	81
Figure 4 : Children Playing Musical Games Outside the Classroom	82
Figure 5: Children Performing Folk Songs with their Improvised Instruments	85
Figure 6: Teacher Doing a Demonstration and Discussion after Performing a Folk Song	88
Figure 7: Teacher Discussing the Historical Song with Children	90
Figure 8: Children Performing Stone Passing Game	91
Figure 9: Children Narrating Stores to their Colleagues	93
Figure 10: Children Performing a Folk Song after Storytelling Lesson	93
Figure 11: Researcher Interviewing Parents	96

ABBREVIATIONS

MOE	Ministry of Education
Etc.	Et cetera.
E.P	Evangelical Presbyterian
GHAD	Gbodome, Hoeme, Agbome and Deme
KG	Kindergarten
R.C	Roman Catholic
MENC	Music Education National Conference
NAfME	National Association for Music Education
SSSCE	Senior Secondary School Certificate Examination
WASCE	West Africa School Certificate Examination



ABSTRACT

The research examined the use of folk songs in early childhood education in three selected schools in the Afadjato-South District. The study investigated the actual extent to which folk songs were taught and their implications on early childhood education. It also identified the type of folk songs that were suitable for the early childhood programme. The researcher used qualitative method approach and implemented the case study strategy. Data were collected and analysed with the aid of interviews and observation as research instruments. Teachers, pupils and parents were participants, selected from three basic schools in Ve Gbodome, Hoeme, Agbome and Deme (GHAD) communities with a purposive sampling technique. Research findings revealed that, folk songs were good for teaching children and enabled them to develop language, good singing voices, good memories and total personality. Also, folk songs helped children to identify with their history and rich cultural heritage. However, the extent at which it was used was low and therefore needed to be improved. Thus, the study recommends that the use of folk songs should be intensified in the schools especially at the early childhood stages. Future research could engulf investigation into the impact of folk songs on the growing child.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter is designed to lead the reader into the use of folk songs in early childhood education and to cover the background to the study, the statement of the problem, objectives, the research questions, the purpose of the study, significance of the study, delimitations, limitations, and the organization of the work.

1.2 Background to the Study

Music plays wonderful roles in the life of man in expressing his feelings and thoughts. It is used in our everyday lives such as soothing the soul, entertaining during occasions such as festivals, funerals, naming ceremonies and at work places. Children enjoy and respond to music with great sensitivity and involve themselves in children's musical activities such as musical games, action songs, singing and instrumental performances that involve movement. This shows that music is very important in the developmental stages and lives of children just as Burnett, and Wiggins (1984, p.1) rightly state, "The field of music is necessary for the total growth of the child." Music, being a tool for the children's total development, is necessary and is part of childhood education which children must be allowed to experience throughout their developmental stages and also in life because it plays a key role in their education and contributes to the political, socio- economic and technological advancement of a country.

Folk songs are types of music that use traditional tunes by ancient people and they involve the traditional culture but are not written in any form. Collins English Dictionary (2009) states that folk song is a song of which the music and text have been handed down by oral tradition among the common people. Folk song is a song originating among the people of a country or area, passed by oral tradition from one singer or generation to the next, often existing in several versions, and marked generally by simple, modal melody and stanza, narrative verse. Folk songs are normally about a community of people and usually depict the issues they feel are important to them just as Anderson & Lawrence (2007, p.75) point out “Folk songs are indigenous to a particular region or people because they reflect the musical/verbal preferences of that people or region in their materials.” Folk songs are indigenous songs available in the communities and are very important part of our cultural heritage that are original and mostly not documented and often without any composer. They remind us of earlier times and help us to better understand our people.

In traditional African society and most especially in Ghana, folk songs are used in the various communities especially by the indigenous people. The people of Ve Traditional area in the Ewe land of Ghana are known for their rich folk songs. Most of these folk songs are in their dialect-Vegbe. Among this people, folk songs are used in every event of life, and are performed on social occasions like festivals, recreational activities, performance of rites and rituals, ceremonies, communal activities, children games just to mention but a few. Folk songs in the Ve culture are used to address opinions on important issues such as the issues of hard work, discipline, moral, historical, religious, educational, and social life among the people. They emphasise self-dependence and not laziness. Again, these folk songs remind the people of past

events, check and correct social vices, preach good morals, promote culture and tradition which give outstanding contribution to the development of the individual's personality. One of the folk songs of Ve traditional area reminds the people of their root - how the E3e people migrated from the land of Notsie to their present home. Children enjoy singing this particular song very much.

In the Ghanaian culture, folk songs give deeper meaning to other cultural situations like myths, spirits, animals, plants and many more living and non-living things which perform actions and interact and are personified like human beings in folk songs. Folk songs play a very important role in our cultural heritage. They are songs that are very simple, easy to sing and used to create fun. They are very good materials for teaching children at the early stages because children enjoy singing folk songs which have pleasant tunes and tell stories that express different kinds of moods. Children also need to understand their culture and tradition which contribute to the total development of their personality.

Folk songs are very good materials for teaching music in the early stages and the teaching of folk songs is an essential foundation of music education at the early childhood stage of children's educational life. This provides a good starting point or prepares the children at the early stages towards an extensive study of music in the future. A research by Willis (1985, p.2) reveals, "Music education in any given locality should begin with its folk music. American folk music is the most natural and logical place to begin music instruction in America".

In fact, Folk songs are also vehicles that promote the teaching of music in the educational system and therefore must start from the grass root the early childhood education. This is because they play very vital roles in the education of children in the transmission of cultural values, customs and moral codes, social and religious institutions.

Music education will be incomplete without the teaching of folk songs which is a tool for perpetuating culture (the heart beat of a society) and if early childhood music education will help children to identify with indigenous music or folk songs that are being performed, then formal education must include the teaching and learning of music in general and in particular, teaching and learning of folk songs. This will enable children to understand their “musical mother tongue” by becoming familiar with folk songs of their motherland and also develop love and value for their culture and its perpetuation.

Children enjoy singing folk songs because the songs are made in the environment in which they live. They find the folk songs easily accessible, real and conducive to perform because they are not foreign to them, they are found within their confines. Children listen to, perform, feel and experience folk songs in their own language and environment and therefore derive maximum satisfaction from it just as Mason (2009) clearly expresses that the habit of singing folk songs since early childhood gives everyone the practice needed to enable him to sing at least reasonably well. It is good that we introduce songs of the environment to children to enable them sing freely with understanding, know the background of the songs they sing and have maximum satisfaction in singing them.

Unfortunately, folk songs are gradually dying out in many African societies and most especially Ghanaian communities. From observation, the researcher discovered that within the research setting, most people were not actively connected to the use of folk songs, especially the youth of the present age unlike as it was in the past. They complained of not having much interest and knowledge about the folk songs of their community. Those who are supposed to know hardly remember these folk tunes, thereby making children ignorant of their own culture because of the influence of western cultures which is making them forget their roots. Children therefore need to learn folk songs in their music education lessons at school and must be allowed to perform singing games from their own cultures and other forms of music that are related to their culture in the early childhood settings to enable them learn their rich language, socialise with others, think critically, build up the body, and identify with their rich culture. As Nketia, proposes:

The importance of providing learning experiences that enable African children to acquire knowledge understanding of the traditional music and dance of their own environment and those of their neighbours is now generally recognised, for without this preparation, they may not be able to participate fully in the life of the communities to which they belong. (Nketia, 1999, p. 1)

Folk songs in early childhood education improve upon the personal and social development of children as they sing. They also improve upon their language development. The playing of instrument also affects their intelligence positively.

Western music, gospel songs, and Ghanaian high life music have taken the place of folk songs in our Ghanaian communities and schools. When a child in a music class is given the opportunity to give tunes in any known song he will first give tunes of

gospel songs like, “*All other gods they are the works of men, you are the most high God, there is none like you.*” Children find it difficult to give tunes of folk songs from their memories, however when a teacher gives the tune to any folk song, they sing very well only those they are familiar with. Effective early childhood music education can help children to identify with Ghanaian music if only indigenous music or folk songs are taught. Children therefore need to perform singing games from their own cultures and other forms of music that are related to their culture in the early childhood settings to enable them learn their language and culture. Ward, indicates that:

African music and European music will certainly influence each other in the future. Gold Coast teachers can do African music a great service by studying it, understanding it, teaching it, and by knowing European music well enough to see what help the two can give each other. A European can give Africans no help in the study of African music, but he may be able to help them to understand and enjoy better music of his own race (Ward, cited, in Amuah & Flolu, 2003, p. 12).

1.3 Statement of the Problem

Music is a very important tool that contributes to the total development of children. Music lessons in early childhood education have a significant impact on the academic development of children. However, Music Education is not regarded as a very important subject in the Ghanaian system of education, most especially in the basic schools. It does not have enough space in the school curriculum because it has been integrated with other arts and christened Creative Arts. Folk songs are powerful materials that shape and affect the life of the individual in the community. They are used at work places, recreational places, as lullabies and a few to mention.

Learning of folk songs helps children to develop musical talents, learn and acquire language skills, love and value their culture. Early childhood teachers are expected to teach folk songs in their music lessons. However, Amuah & Flolu (2003) report that from the inception of music education, indigenous Ghanaian music was not included in the then music curriculum. As a result, there has been a problem in the use of folk songs in music lessons. It was revealed that although folk songs are good for children and they are used in early childhood classrooms in Afadjato South District in the Volta Region, the extent to which it is performed is low and these make children not familiar with their indigenous songs and also not have enough repertoires of folk songs. It is in view of this that the researcher deemed it necessary to investigate into the use of folk songs in early childhood education and also sought to identify the extent to which the teaching of folk songs was implemented in the schools to affect the lives of children at their early stages.

1.4 Purpose of the Study

The study investigated the extent to which folk songs are taught in early childhood education. It identified the effects of folk songs on the musical education of the growing child. Also, it created the awareness on the values of cultural identity and developed creative power in thinking music in the traditional sense. This work collected some folk songs and translated them for use in the early childhood classrooms.

1.5 Research Objectives

This research was to:

- a) Identify the actual extent to which folk songs are used in the early childhood education.
- b) Identify the type of folk songs that are suitable for the early childhood education.
- c) To explore methods and skills used in teaching and learning folk songs in early childhood education.
- d) Collect some folk songs for teaching and learning in early childhood education.

1.6 Research Questions

The research questions that were used to guide and give specific directions to the study are as follows:

- i. To what extent are children's folk songs being used by early childhood teachers in the district in the present generation?
- ii. What repertoire of children's folk songs is taught in the schools for children to sing adequately from memory?
- iii. What methods/pedagogy do teachers employ in teaching folk songs?
- iv. What types of folk songs are suitable for early childhood education?

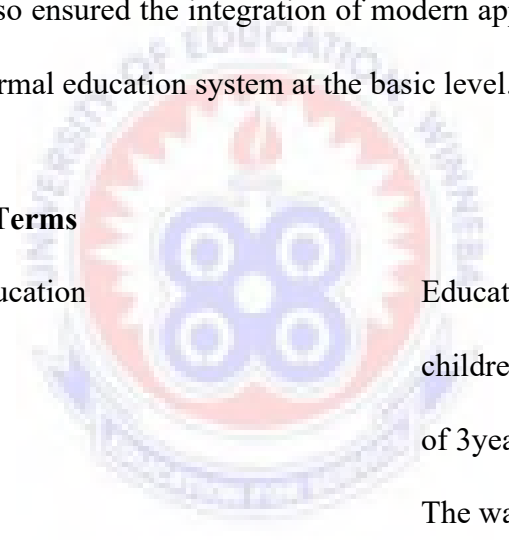
1.7 Significance of the Study

Ohene-Okantah (2000, p. 14) asks a fundamental that if music is inseparable from culture, and education is a means of perpetuating culture, how much of our culture are we passing on if music is made peripheral to formal education? This research has

helped to enlighten children and teachers on the use of folk songs to teach cultural values. It has also raised the consciousness of Music teachers, early childhood teachers and non music teachers at the basic school level about the need to teach folk songs.

Teachers who are the key to the success door of children's education were as much as possible made to use adequate folk songs in their music education lessons to bring children home and to help them to access quality music education. The research is an aid to curriculum planners to easily note what to include in the content of music education. It has also ensured the integration of modern approaches to the teaching of folk songs in the formal education system at the basic level.

1.8 Definition of Terms



Early childhood education	Education that is given to young children that are between the ages of 3years and 8years
Culture	The way a group of people live
Heritage	something somebody is born to
Repertoire	A stock of musical or dramatic material that is known and can be performed
<i>Ve gbe</i>	The dialect that the people of Ve speak

Folk Song

A traditional song that has passed
on orally

1.9 Theoretical Framework

The study of the teaching of folk songs in early childhood music education needs to be guided by a theory or theories. The research is based on Kodaly's philosophy which talked about the importance of music in human life, and the role of folk song in music education. Churchley, Gantly, Hanley, King, Kunzuan and McIntosh (1992, p. 47) state, "Kodaly felt strongly that the folk songs of the peasant people were the best materials for the children to study first because, like their spoken language, they learn these materials most naturally before being introduced to other genres" Kodaly recommended the teaching of folk songs of the community as the best and first and foremost materials for children's use in their early childhood music education. This he indicated was because it is more natural to learn just like their spoken language. This, when done effectively, prepares the child for more complicated compositions and other music suitable for children's voices which will help them access quality music education.

He also commented on the role of music for the total development of the individual child, that music belongs to everyone and to him an education in music is the right of every human being and cannot be left to chance and that every individual must have access to music education in his or her life. We need to sing and teach folk songs to our children as early as possible so that as they grow, they will develop their voices and feel comfortable with their own culture. The application of this theory in the research enabled all young children to learn folk songs – the rich music of their cultural settings and have access to quality music education.

1.10 Delimitation

The problem could be found in all early childhood level of education thus the lower primary school which comprises nursery, KG and primary one to three which is the foundation for effective education. Even though there are several languages and dialects that are spoken in the Volta Region and in the Afadjato South District this work is only of the Ve communities. The research was restricted to three (3) basic schools in the Ve Traditional area in the District and these are, Ve Hoeme /Agbome E.P Primary school, Ve Deme E. P KG, and Ve Gbodome R.C. KG.

1.11 Limitations

Data collection for the research encountered numerous interruptions from school activities such as inter-school sports and rehearsals for the independent day celebration and upgrading courses that are organised for teachers. This prevented the researcher from collecting extensive (enough) data on the study.

Another major difficulty of the study was getting access to power to charge the recording gadgets. It was the time of lighting problems in Ghana. Getting power to analyse the data collected and work on the research was of much difficulty.

1.12 Organisation of Chapters

The research consists of six chapters. Chapter one discusses the background to the study, statement of the problem, objectives, purpose of the study, significance of the study, research questions, delimitation, limitation and the chapter organisations of the study. Chapter two reviews literatures that are related to the study. Chapter three involves methodology of the study, the research design, population, sample and sampling technique, data collecting instruments and data collection procedure.

Chapter four contains the collection and analysis of data. Chapter five discusses the results of the findings. Chapter six contains the summary of research findings, conclusions, and recommendation, based on the topic.



CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

This chapter thoroughly discusses literature of other researchers concerning folk songs in early childhood education. Related materials on the role of folk songs in early childhood music education in schools and for that matter schools in the Afadjato South District in the Volta Region were discussed. The relevant materials used are based on journals, library research and textbooks on Music Education.

The review is based on the following subheadings:

- i. Importance of music in early childhood education.
- ii. Folk songs.
- iii. Folk songs and their importance in general.
- iv. Importance of children's folk songs in the early childhood education.
- v. Folk songs encourage children's active participation in class.
- vi. Folk songs promote children's language development.
- vii. Learning folk songs to identify with children's own history, culture, and heritage.
- viii. Folk songs are appropriate music for the early childhood education.
- ix. The role of early childhood music teachers in teaching folk songs
- x. The place folk songs in early childhood music curriculum
- xi. Effective methods and skills in teaching of folk songs
- xii. Folk Songs collection and recommended resources for incorporating them into the Classroom.

2.2 Importance of Music in Early Childhood Education

It is important and appropriate for children to experience music at the early stage of their lives, Kodaly (1966/1989, p. 222); as cited in Ittzes (2004, p. 135) state, Music is an indispensable part of universal human knowledge. He who lacks it has a faulty knowledge. A man without music is incomplete. So it is obvious that music should be a school subject. It is an undeniable fact that music, an essential aspect of human life cannot be left out in man's life and the school curriculum because he who lacks it lacks something very great in life.

The role that Music plays towards the total development of children during the early years is very important and children need to be taken through this particular discipline in the educational system. Burnett, & Wiggins (1984, p. 1) rightly state that, the field of music is necessary for the total growth of the child. It is obvious that music is part of childhood education and it improves upon children's development and plays a key role in children's education and later contributes to the political, socio - economic and technological advancement of a country. Children cannot be denied of this "gold" if I may term it so. It is important that children are exposed to the musical skills that are necessary for the development of the musical talents as early as possible in life for this will result into a complete growth in both musical endeavours and other situations in life. Roese (2003) rightly explains that music is an integral part of young children's intellectual, cultural, emotional and spiritual development and should not be treated in isolation from the rest of the curriculum. Ohene-Okantah (2000, p.12) adds, Children's education, intellectual, physical, moral and emotional is incomplete without Music. The inclusion of music in the curriculum will provide children with knowledge and experiences that will make their education complete by enabling them

gain deeper understanding of the world around them. The main aim of teaching music is to promote quality education which enables learners to produce response that is suitable for different kinds of situation. It will not be appropriate if a child will not taste music during the entire period of his education.

Turner (1999) writes that exposure to music at an early age benefits children's musical and cognitive development. Music is one way to use the whole brain. Music improves cognitive and non-cognitive skills. If we allow our children to experience it from the early stage of their education they will exploit musical and non-musical opportunities. Smith (2008) explains that in the seven distinct intelligences theory, Howard Gardner identifies musical intelligence or thinking as one of the learning styles that aids learning and thinking. Learning music helps the child to understand and be able to recall facts and increase the capacity of learning new things.

Music is as equally important as all other subjects that promote thinking and improves one's intelligence. Early childhood education without music will be meaningless and incomplete. It is therefore, good to include it in the Early childhood programme. Musical activities broaden and deepen the knowledge and understanding of children and these help them to learn and memorise concepts very well and also think ahead. Music intelligence is equal in importance to all other intelligences. To ensure a comprehensive learning experience, music must be included in early childhood curriculum. Reimer (1989, p.12) states that music must be conceived as all the great disciplines of the human mind are conceived as a basic subject with its unique characteristics of cognition and intelligence that must not be deprived of its values. We need to understand that the basic subject in the school curriculum is Music, a very important subject that must be regarded as such in the child's education. Music

improves upon children's reasoning and therefore makes children better learners and thinkers and the denial of it will be dangerous to children's life and education. For the purpose of children's education to be fulfilled in life there is the need for early musical experience which is the best route to educational success to be made available to the child. Fetzer (1994) comments that music promotes cognitive development in children. Studies have shown time and again that music seems to involve the brain at almost every level. The ability to play instruments and understand music theory, which comes later in life, is actually an added benefit of early exposure to music. They need to be allowed to explore music in their own environment to enable them acquire the musical knowledge as early as possible.

Silberg (1997) states that music helps develop children's language skills. As children listen to familiar words in songs they sing and recite poems and rhymes with their mates and they develop language skills as early as possible. They will also develop pre-reading and literacy skills by keeping a steady beat as they clap their hands, stamp their feet, and use rhythmic instruments in time to music. In a nutshell, music is a very good and wonderful instrument for addressing the developmental skills like, listening, creativity, language, communication, self-esteem, leadership, concentration, discovery, self-confidence and educational needs of children.

A sound mind lives in a sound body. Music is physical and as children involve themselves in musical games, they become developmentally healthy, which is also a very important thing that the body needs in the life of every individual. Dow, 2010; Izumi-Taylor and Morris (2007) cited in Izumi-Taylor, Morris, Meredith, and Hicks (2012, p.33) point out that "Young children enjoy moving around when they hear music." At the playground, children enjoy musical games or play songs involving

physical activities for the promotion of healthy development. They also become more active when moving to music in daily activities which mostly involve music and movement like moving, listening, and singing. Therefore, they must be allowed to experience and enjoy their musical games for healthy growth.

Performing various musical activities promote the acquisition of varied and appropriate musical skills and knowledge in children. Braynard (2008) clearly asserts that early childhood music education aims at helping children to recognise, explore and change sounds, sing simple songs from memory, recognise repeated sound patterns and match movements to music. Children develop the various skills necessary for their total development in their early childhood music class and therefore must be encouraged to involve themselves in the musical activities in schools. Gruhn (2005) explains that music plays an important role at that early age. In its own unique way, musical practice activates rhythmic process. Children respond to music with great sensitivity, they need music as a means of rhythmic repetition and structured movement, therefore musical activities that involve movement, for example, musical games are good for children.

Primos (2002, p.2) rightly states that musical skills are essential for the social development of the African child. Typically, women sing a welcome song to the baby as it is born into the community. Actually, the music that is made in the community helps the child to feel part of such community, so the music or lullaby made by the mother draws the child closer to the mother or anybody that makes that music. Similarly, the child associates himself to the group in which he finds himself performing the music.

2.3 Folk Songs

Thompson (1975) explains folk songs as unconscious expression in melody of racial feelings, character and interests of a people. It is a music created without benefit of scientific training by the common people or peasantry and it chronicles their lives in terms of design, melody, and rhythm and has become a tradition among them. Folk songs are created for community people, and evolve over time to address pertinent issues. They were not notated and therefore handed down orally from one generation to another having no recorded authorship. They were there for so long a time that nobody is entirely sure who their composers were.

Fox Strangways, A. H. contended that “folk songs originate with the voice, not with an instrument; its rhythm is affected by the words; it is not written down; it is conceived a melody without harmony” cited in Thompson (1975). Based on the above, folk songs are narrative and use traditional melodies to talk about particular topics that address social and political issues such as work, war, and popular opinion. Initially folk songs started with the projected voice in melody, words and rhythm by the peasant people who used it to express their feelings and thoughts, console their souls and tell their histories and stories.

Folk songs refer to a type of music that is passed down within a particular tradition by word of mouth. Historically, folk songs were usually not written down, but passed along through the memories of families and communities. Some folk songs explain natural phenomena, or contain moral lessons. Folk songs are performed in dances, funerals, when working, worshipping, playing, and during entertainments and these are done together in informal settings. Folk songs of a culture, time period and community reveal the values, concerns, and lifestyles of that community.

2.4 Folk Songs and their Importance in General

Folk songs are types of music which are indigenous songs available in the communities and form very important part of the cultural heritage; they remind and draw us into the mood of ancient times by giving better understanding of the people. As Anderson & Lawrence (2007, p. 75) point out, “Folk songs are indigenous to a particular region or people because they reflect the musical/verbal preferences of that people or region in their materials.” In fact, children need to know the background of the songs that they sing and this can best be learnt by singing folk songs.

Valk-Falk, M. and Gulina, M. (2002, p. 172) point out, “Another particular advantage of the use of folk music concerns its role in developing improvisation skills.” Folk songs help children to develop improvisation skills where they will be able to create their own music because children like creating and exploring sounds. They can explore a lot of music from the community, create and improvise their own music under the guidance of the teacher. Social development comes about when children sing, play, listen or dance to music together at their play grounds. This brings them together or unites them as they work and play in groups. Working in groups helps them to learn leadership roles, learn from others and have the feel of being part of the group.

Folk songs are good quality musical materials for children, covering topics of relevance and interest to children through storytelling. Folk songs for children are about the experiences of childhood that teach both good and bad lessons. Forcucci (1984, p. 18-19) cited in Neff (1996) writes that Folk songs are suitable for children because they are simple for the child to understand, perform and to remember. Children’s taste is folk song because they represent the musical language of the

community and therefore should not be denied. They must be helped to enjoy them. Singing of folk songs improves upon the children's listening skills as they perform games and songs of their community. Lanley (1994) observes that the folk tunes of our culture are formed by the language patterns of our language. Singing those songs is an important tool in language development. Through the music, the child is absorbing the lilt and cadence of the English language. This is particularly important in the teaching of English as a second language. Indeed singing of folk songs is good for children's language development and children must be encouraged to sing them. Nketia (1999, p.17) states, "Songs are like little books in a culture that is based on oral traditions. They are means of transmitting culture and knowledge, and each has a story". People's ideas, stories and histories are in folk songs which children can best learn and remember as they do in their children's books. Children need to learn folk songs that are good materials for studying all other subjects in the school curriculum.

Mason (2009) clearly expresses that the habit of singing folk songs since early childhood gives everyone the practice needed to be able to sing at least reasonably well. It is true that the continuous singing of folk songs right from the early stage enables everyone to sing well as stated above. Children need to be encouraged to sing folk songs in order to become good singers. In addition to this, it is good to use songs of other cultures to enrich one's culture but one does not need to abandon the songs of one's culture which are used to mould total personalities. Children must perform folk songs from their own cultures at school and at home. They need to continue singing the songs so that they will be able to remember them and learn to sing very well. Most people enjoy music but complain of having the voice to sing just because they did not start singing from the early stage and do not develop the habit of singing.

2.5 Importance of Children's Folk Songs in Early Childhood Education

Traditional folk music provides the best and most natural material for becoming a literate musician. The teaching and learning of folk songs enables children to acquire quality education and to become musically inclined. According to Aduonum (1980), children's folk songs transmit an immense amount of vital information, considered in Africa as a necessary foundation for formal education. Aduonum's (1980, p.vii) points out the importance of children's folk songs as a major component in the training of children in Africa. In African society, children's folk songs perform a very important role in the upbringing of children because these songs reveal what is expected in the African society and also functions and reasons for specific events. It is important that children learn and master their folk songs in order to acquire the basic knowledge, and quality information to formal education. The nature and value of specific Ghanaian children's folk songs develop children's understanding of the cultural values of their people, and their society at large. Children's folk songs teach everything about nature, environment, belief system and social life.

Seeger (1942, p.11, cited in Ward, 2003, p.1) states, "The one essential basis of music education in a country is the folk music of that country". Folk songs in the children's education provide them with a good beginning and an essential foundation of music education. Children's music education should begin with folk songs of that particular community or culture. It will be in place if the use of folk songs in children's musical activities would be encouraged. It is generally realised that when children are provided with the systematic learning experiences in traditional music they will be able to put this knowledge in proper creative use. This will help them to become very effective and dynamic in using the creative style in creating both old style and new

style of traditional music. For with such an excellent and profound foundation, the child will surely contribute to the development of musical culture of the society.

Similarly, Hill (1974, p.6) writes, “Children’s folk songs are one of the most foundational sources of material suitable for education”. Hill finds children’s folk songs to express the soul of a society, and is exceptionally fitted for promoting understanding and appreciation for one’s culture. Ghanaian children’s folk songs provide the means for understanding and appreciating our own culture.

While corroborating this view, Curry (1982) states that children’s folk songs provide a candid view of society which by its nature contributes to that person’s understanding and sympathetic response toward the culture. The nature of the children’s folk songs contributes to the reasons why Ghanaian children accept and respect their customs and culture as well as perform well in the formal music education and general education in Ghana.

Nketia (1999, p.4) observes, “African traditional songs create more impact through their texts rather than their melodies”. It is so because the texts literally carry all the aspects of the particular culture, ranging from the sound culture and language to history, moral values, norms, belief system, attitudes, knowledge, religion and the like. Similarly, Wallace (1994), opines that spoken text was the least frequently recalled, followed by rhyming text, and then with melodic text as the easiest to remember. The use of folk songs is very important in the life of every individual. Amuah and Flolu (2003) hold that the significance of the use of folk music is the prominence given to children’s creativity. In order to encourage and support the teaching of folk songs in schools, we need to collect some of the folk songs in the

community and compile them for their use. For this will improve upon the children's creativity.

Children's folk songs and rhymes are used to entertain children because they spend most of their times on entertainment. Nsoh, Fusheini and Ababila,(2010, p.93-94) state, "One way of keeping the child lively and discouraging it from crying or engaging in activities that can hurt it is to provide it with some soothing songs usually referred to as lullaby. At this stage they appreciate a lot of musicality and sound in general." Using lullabies which are indigenous songs helps to satisfy children and correct their wrong doings. Teachers can use them in schools to teach lessons and to correct children's bad behaviours.

2.6 Folk Songs encourage Children's active Participation in Class

It is believed that when children continue to sing children's folk songs it will prepare them for future participation in music and other areas of life. Nketia (1999, p. 1) points out, "For without this preparation, they may not be able to participate fully in the life and even play songs because of the communities to which they belong". Nketia explains further that, "When they attend a marriage ceremony, a funeral or a festival or go to the dance arena, they may look like strangers among their own people". From the above, it is obvious that through the continuous learning of folk songs in school children develop the love and interest for these songs. They will develop the understanding that traditional music or folk songs are not evil. They will also gain knowledge of a particular musical tradition or instrumental skills to enable them perform as members of their tradition in future just as Trapp (1991, p. 438), points, "The more repetition you give your students, the more likely it is that they will retain the message"

Children who enjoy and value folk songs will also continue to perform, compose, listen, analyse and appreciate them in life. Nketia explains further that “It was through these processes that continuity of traditional musical cultures was assured.” In another submission, Nketia (1999, p. 3) suggests, “Children provided with systematic learning experiences in traditional music will be required to put this knowledge to creative use.” Through the singing of the folk songs children develop the skills to create and perform their own music in the old style or create new ones on their own.

Anderson and Lawrence (2007) rightly argues that children should sing for sheer fun and pleasure in a variety of recreational activities, such as, games, folk songs and dances and musical plays. They should also learn musical concepts such as melody, rhythm, and form through the pieces that they perform. It is important that the use of folk songs forms major part of children’s recreational activities in the early childhood music education because they enjoy it most during their recreational activities. Children learn a lot by reflecting on the meaning and the importance of the text, and aesthetic response of the musical materials. Folk songs can be used to teach children about societal and cultural diversity, promoting literacy skills, nurturing children’s concepts of time and chronology helping children to cope with hard situations and other things needed for human social development.

2.7 Folk Songs promote Children’s Language Development

The study of folk songs promotes language literacy in children. It is important that children are allowed to learn folk songs, their first musical language from parents, peers, siblings and teachers to enable them to enter the world of music because folk songs are made of simple language of children which is familiar, easy to learn, feel and understand where folk song will become natural subject matter for teaching.

Children learn better in their natural language in which they are brought forth. A child of three and a half years visited a friend who called a crab in their language as “k4t4” or “agala”, which the child knows as “agadza.” This child told the woman that the people of Ve called it “agadza” and not “agala.” The child has already identified herself with her hometown and mother tongue and can differentiate her dialect from others. The child was able to sing the play songs used in children’s games within 30 minutes of her stay with children at home as if she was born and bred there.

Seeger (1948) cited in Ward (2003, p.1) writes, “The songs in question hold unique value to American children as well as the American culture.” Folk songs are of unique value to children’s folk heritage, and are therefore needed in children’s education. If the core repertoire of children’s folk songs of a particular community is not adequately taught across the area to the extent that practically all students can sing all of the songs by memory it would negatively impact the population by limiting students’ ability to learn and identify with their own history, culture, and heritage. We must also remember that children’s education is incomplete without folk songs as the children’s education is incomplete without music. Also that Ghanaian folk songs which are suitable materials for early childhood education, be regarded as compulsory songs in kindergartens or preschools.

Folk songs and chants are important in speech, language, and vocal development. They are also an important part of the cultural heritage of a particular society. They tell the story of grandparents, great grandparents, and are worth passing on to future generations. Ghanaian folk songs in early childhood education play an important role in emotional, intellectual, and language development of Ghanaian children during their childhood stage. Seeger (1942, p.11) cited in Ward (2003, p.1) states, “The one

essential basis of music education in a country is the folk music of that country.” Based on this, folk songs in the children’s education provide them with a good beginning and an essential foundation of music education. Children’s music education should begin with folk songs of that particular community or culture. Folk music of that community is the most natural and reliable place to begin music instruction. It is believed that as children learn folk songs in music education, it will enable them to enjoy their own music through their own performances, for the singing of folk songs from the Ghanaian community is very wonderful and a good practice.

Folk songs play very important role in children’s musical development. The introduction of elements of folk songs into the classroom will open a new way to improve upon the teaching and learning of fundamental musical abilities as well as developing children’s emotional experiences. This is mostly the case at the early stages of music education. Nketia (1999) states that the place of traditional music in education includes its importance of providing learning experiences that enable children to capture knowledge and understanding of the traditional music and dance of their own environment and those of their neighbours for participation in the community life of their maturity. It is obvious that just as all children are born with the potential to learn to speak and understand their native language in the same way all children are born with the potential to learn to perform and understand their culture's music. Children need to develop a mental representation of their culture's music and must be able to accurately perform the hidden talent within them at the early stages. However, most children are not able to perform music with accuracy as stated above because of the trend of culture alienation resulting from modern technology in our educational system.

2.8 Children using Folk Songs to Identify with History, Culture and Heritage

Culture is the way a group of people live. It includes knowledge, beliefs, morals, language, art, law, customs and many others that are acquired by man as a member of a society. Culture is also seen as “the state of intellectual development of people” (Ohene-Okantah, 2000, p.13). In this wise the learning of folk songs in schools will help children to understand and know the belief system, moral values, and the law guiding the members of their society. Similarly, Blacking (1973, p.33), asserts, “Music is sound that is organized into socially accepted patterns.” In this view, music is composed to meet the societies’ demand or taste because every community has a culture around which their lives are built and this is what brings about the diversities in culture just as Sheehy (1973), states that folk songs grow out of the needs and aspirations of people. Their very essence is change and adaptability both in melody and words. The rhythm and melody are simple and basic, providing a flexible frame within which stories and emotions are easily expressed. Folk songs for classroom use are also advocated by Sheehy.

Culturally, there are songs for the various age groups and occasions, and these songs are to be sung accordingly. Work songs are sung at work places and not at funeral grounds. Similarly baby songs are neither sung at marriage ceremonies nor during festivals. The researcher always hear grown-ups of the Ve traditional area asking the following question when someone is singing a dirge at an odd times, “*Why are you singing this song, is somebody dead?*” This means that the song is meant purposely for only funeral. There are other kinds of folk traditions of the various communities which are learnt from the people in the family and community.

Traditions like caning, dressing, greeting, caring for babies, the aged, farming, food preparation and family recipes, caring for a pocket knife, hunting or fishing skills, playground games, and holiday traditions are found in our communities. The folk songs that are sung incorporate all these traditions and they are centred on these traditions. From the above one can admit that folk songs (music made from the communities) are very useful in the development of the musical talent of the growing child and they are also predominantly good for perpetuating the Ghanaian culture. This confirmed what Nketia (1999) opines that the study of music in the community helps children to assert their cultural identity and learn more of how music works in the community.

In support of the above, Eisner (1991) emphasises that music is a curricular component necessary for understanding the study of history and culture. The effect of music and song in one's life extends beyond just the curriculum. It is undeniable fact that music plays a very important role in one's life. It is a means of gaining clear, dramatic and meaningful experiences which finally broaden the individual's understanding. Through Folk songs the learner understands the history surrounding the song by identifying with and feeling part of it, making it more memorable and meaningful than reading and listening to stories from friends or materials. Folk songs are important in transmitting the history, as well as the cultural and musical heritage of people and to the community at large and more specifically to school children. Folk songs are critically valued by folks as a vehicle for transmitting history, culture, and musical heritage (Deakins, 1999).

The rich cultural heritage of Africa exists and is found in the use of musical instruments, dancing, and drumming either by hand or by using stick techniques

among the people of Ve. They convey news, teach lessons, tell stories and worship their gods (communicate) through the use of folk songs and drumming. Their history and culture have been passed on to generations through the singing of folk songs. This is also seen in performing children's folk songs. As children sing, dance and play their drums to accompany their folk songs, they learn singing technique of the Africans which is called "call and response". Thus singing whereby one person leads the performance by singing a phrase which is then answered by a group of singers. This technique is used in performing folk songs in the communities and even in gospel music of today's music.

The playing of instrument also helps children to develop eye-hand coordination and fine motor skills just as Kritchevsky and Prescott (1982) opine that playing instruments provides the sensory information from which musical concepts are formed. As children play their instruments they develop eye-hand coordination and fine motor skills. Dancing requires the movement of various body parts in time to the rhythm. In performing folk songs and dances in the Ghanaian communities people do move the various parts of the body and most especially in *borborbor* and *agbadza* dance.

Children need to know their folk songs and must be able to perform or sing them from memory. This can be done by regular singing of the songs and singing children's folk songs that are simple and easy to learn and interesting both at home and at school. This will enable the children to know them and sing them from memory with ease just as Nketia (1999, p.1) states, "Children were often encouraged to do this and were helped now and then by interested adults". One needs to understand that without

proper guidance and constant practice children can never sing adequately from memory.

2.9 Folk Songs are appropriate Music for the Early Childhood Education

It was recommended that,

Teachers should take note of the suitability of songs in terms of their content to the children. Content should reflect the children's environment, focusing on nature, i.e. animal, vegetation, morals or behaviour, proverbs and historical records. Songs should be drawn from traditional and contemporary repertoires. The selection of these songs should include songs from various ethnic groups. (Nketia (1999, p.32)

This is emphasising that songs that are inspired by classical children's literature, fairy tales, nursery rhymes and poetry and that which can teach directions, parts of the body, opposites, money, weather, clothing, telling time, adjectives, action and participation, and good behaviour should be used in the classroom.

Teachers should encourage children to perform their favourite children's folk songs. This will enable them to develop their musical skills during the early childhood. Gardner (1985) cited by Woodall and Ziembroski (2012) writes that music education for young children involves a developmentally appropriate programme of singing, moving, listening, creating, playing instruments, and responding to visual and verbal representations of sound. To stress on the above statement, the content of such a programme should represent music of various cultures in time and place. Children should be motivated to learn music, rhymes, chants, rhythm, and folk songs in the classroom for this will help them to develop the necessary skills and talents for their musical and personal growth.

Types of folk songs for the early children are babies' songs or lullabies, game songs, story songs, children's own created songs, play songs which contain stories on origin, animal stories and funny stories. Teachers can select from these kinds of Ghanaian children's folk songs from the community for use in their lessons. Nketia (1988) states that the African mother sings to her child and introduces him to many aspects of his music right from the cradle. She trains the child by rocking him to music by singing to him in nonsense syllable imitative of drum rhythms. These types of songs are sung over and over by our grandmothers and handed down to generations. What I love about this type of music is that it reminds me of the songs that our parents enjoyed from our grandmothers when they were also young. Such folk songs which contain exemplary stories for children are simple and are in light language, full of interesting illustrations and help to bring back the traditional and old songs. We must include them in education of our children to improve upon their language skills and musical talents.

2.10 The Role of Early Childhood Music Teachers

The early childhood teacher is an experienced person who intends to teach effectively and successfully and can care for the musical needs of the growing child. He has a sound knowledge of all that the child must know, together with an ability to relate the content, methods, sequence and space of the children using the environment and appropriate media to support them. MENC (1991, p.3) points out, "It is desirable that individuals with training in early childhood music education for young children be involved in providing musical experiences for the children". They continue to suggest that early childhood teachers should "love and respect young children, value music and recognise that an early introduction to music is important in the lives of children,

model an interest in and use of music in daily life and be confident in their own musicianship”.

It is desirable that persons of these qualities and skills be involved in the teaching of early children’s music, and this is what Churchley, *et al* (1992, p. 47) establish, “a Hungarian music composer, Zoltan Kodaly felt that through the influence of teachers, children would become knowledgeable about music-their own Hungarian heritage music.” Actually, parents can help children to make music and develop musically but teachers are the best people to impact musical knowledge to children. They also stated that Music education in early childhood also extends beyond the community; the majority of a young child’s music education comes from the home environment. Besson, Tatarunis, and Forcucci (1980), suggest that today’s general music teacher must have a plan that outlines the material to be covered during the course in order to achieve the stated course objectives. The outline of whatever work is to be done is necessary for a good teacher. Lack of planning always leads to failure. Teachers need to plan for their lesson to achieve their teaching goals for this is the only way to success.

The teacher must be committed to the development of his children. Nadiva (1989) rightly believes that the early introduction to music being assigned a special role to the teacher, who must first of all be convinced that this is the right thing to do. Teachers who do not think that teaching music to very young children is a vocation should apply themselves to the task. The teacher should be an expert because ideally, the early childhood teacher must have knowledge of songs of the community and accept the responsibility of introducing the folk songs to the children to make music lessons meaningful, appreciable and enjoyable and must be flexible, patient, and

skilful with positive attitude to music teaching. Vannatta-Hall (2010) rightly suggests that although schools may employ a music specialist at the elementary school level, music specialists in early childhood education settings are far less common. The early childhood educators are responsible for integrating all curricular areas into their curriculum. This was commended as:

Music education exists to improve the ability of students to perceive music keenly to react to it sensitively, to produce it artistically, to conceptualise it intelligently and to value it deeply. It is the duty of the music educator to ensure that children are, in fact, improving in their ability to behave in these ways with music. (Boamajeh and Ohene-Okantah. 2000, p. 2)

Music teachers are to help children experience music aesthetically. Nketia (1999, p. 2) states, “the classroom teacher must now provide children with growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of transmission”. Nketia continues to explain that, “what the teacher provides will not only make for any manifest deficiency in the upbringing of children but also strengthen the consciousness of identity.”

2.11 The Place of Folk Songs in Early Childhood Music Curriculum

According to KG 1-2 Music and Dance syllabus for Ministry of Education - MOE (2006), children learn more rapidly during their first five years than at any other time in their lives. In view of the above, children need to learn folk songs during this period, however, children’s folk songs do not have enough places in Ghanaian school curriculum throughout history. In the MOE syllabus for KG 1 & 2 (2006, p.158) children are expected to explore the production of musical instruments and with which they can play them and sing folk songs or traditional songs, festival songs, and

songs from radio/television. Apart from this nothing in the syllabuses instructs the teaching of folk songs in the music programme for the KG 1 and 2 and class 2 Creative Arts programme.

However, children are naturally and irresistibly attracted to children's folk songs which they love singing. Folk songs are indispensable to the development of the growing of children. They provide a sound platform for children to develop socially, respect for customs and culture, become confident, and competent in dealing with life situations. Children's folk songs are of much value, enough time must be devoted to singing them.

2.12 Effective Methods and Skills in Teaching of Folk Songs

Teachers can select from many kinds of children's folk songs from the community which is a wonderful place to begin since these folk songs are based on many stories from traditional cultures, and are intended to transmit cultural values as well as entertain performers and listeners. Folk songs have wisdom and heritage which are by the ancient people in the society (NAfME, 2014), state that a music curriculum for preschool-age children should include many opportunities to explore sound through singing, moving, listening, and playing instruments.

Braynard (2008) states that music used in the classroom should have lasting value such as traditional children's songs; folk songs; classical music; and music from a variety of cultures, styles, and time periods. He continues to explain that, Music learning contexts will be most effective when they include (1) play, (2) games, (3) conversations, (4) pictorial imagination, (5) stories, (6) shared reflections on life events and family activities, and (7) personal and group involvement in social tasks.

Most folk songs are based on animals many of which have been generated to satisfy the needs of children who really love to listen to animal fables especially when the animals were given human attributes. They are good materials for teaching the aspects mentioned above. The use of pure drill-type activities and exercises and written work will not promote active, manipulative, and creative musical environment necessary for the development of young minds.

Children must first learn folk songs before having instructions on them to enable them understand them very well. Instrumental accompaniment should also follow later. Different learning environments are needed for the developmental need of children. It is good that the teacher provides musical learning materials to the children, demonstrate the use of the materials, and support children in their musical activities. Music educators need to involve children in the various musical activities for this is the right way in teaching children's music to enable them to acquire the right musical skills and talents.

Music education methods like Orff, Dalcroze and Kodaly, can be used to teach folk songs and folk songs can be used to teach important concepts, foster musicianship and respect of musical heritage. The fundamental of Dalcroze method stated by Carder and Landis (1972, p. 11) cited in Churchley, *et al* (1992, p. 48) who rightly state that, "the feelings of students in response to music [and] channelling these feelings into expression." Dalcroze's method is very good because before students are introduced to musical instruments, they must have a rich experience in such activities as listening, singing, dancing, and composing. It is relevant to introduce children to instrumental skills but they must first be conversant with the musical activities before transferring the knowledge and the understanding gained to the instrument.

According to Churchley *et al* (1992) Dalcroze and Richards (1974), commend that children should not be introduced to instruments until they have become comfortable with the most primitive instruments-the voice and the body. Teachers need to create room for children to do a lot of practice so as to be familiar with the activities before they transfer the knowledge and understanding to instruments. They should learn the folk songs orally without accompaniment before having instructions on them to enable children to understand them very well. Instrumental accompaniment should also follow later for it is desirable that children should become familiar with the beauty of the melodies, apart from any artificial support. Therefore in teaching them, no accompaniment should be used until the melodies are thoroughly learned.

In effect, I believe that children will not practice directly with the instrument until they have mastered the song and the rhythmic pattern of the instrument. They need to learn the folk song orally for some time and ensure its mastery before allowing them to practice them on the various instruments as this will help them to be very good learners. I want to suggest that for easy assimilation of the rhythmic pattern of the instruments the mnemonic devices can be employed as an aid to help children memorise information and make it accessible for recall just as Every Good Boy Deserves Favour is used as an elaborated code to the lines of the treble clef.

Braynard (2008) observes that, children interact with musical materials in their own way based on their unique experiences and developmental stages. Children must be given musical materials according to their developmental age and ability. Turner (1999) adds that activities that are designed to be developmentally appropriate and personally meaningful, providing centre, and time allow children to choose how they

will play and with what to play with. The early childhood music teacher must carefully observe his children to enable him provide the necessary and appropriate learning materials for their age and ability. There is also the need to develop the early childhood music programme from the following perspectives: self-selected activities, opportunities for individual and small-group interaction, and developmentally and educationally sound musical activities. This will bring a very good result to the early childhood music education if only it is properly and critically observed.

The teaching and learning of folk songs need to be carefully and properly planned to achieve effectiveness. The teacher must include reasons for teaching folk song, content of the music/folk song, class, and approach to music teaching, the children and their level of intelligence, his goal of teaching and time or duration in his lesson plans. It is observed that early childhood learning is activated by informal teaching methods. As children learn how to sing and listen to folk song in early years it improves upon their music education in later years and promotes the study of other musical skills.

Appropriate instruction for young children can include spontaneous play in which children use a variety of manipulative, project work in which children learn from their own efforts but must be guided by the teacher, and through formal instruction that, over the primary years, moves gradually from one-to-one teaching to small-group instruction. Hoffer (1992, p.5) argues, “The learning of any subject including music, beyond rudimentary levels requires organized, systematic instruction, usually from a trained professional”. Music education can best be taught by a professional or trained teacher who has acquired the skills and knowledge of teaching the subject and early children. Hoffer (1992, p. 21) argues, “Proper planning requires a personal efficiency

and organization. Unless the teacher has these qualities, both he and his students are apt to find themselves in a state of confusion”. It is believed that anyone who fails to plan is automatically planning to fail. Therefore effective planning enables teachers to know their objective and how to achieve what they are trying to accomplish. In this way it will encourage confidence and security for effective teaching.

Early childhood teachers need to guide their children to understand their musical concepts by exploring, composing or performing from their own locality. Manford (1996, p.2) states, “The ideal music teacher is the one who is able to relate and link the musical activities in the school and with community.” In this wise it is strongly believed that the early childhood music educator must be in the position to relate and link the musical activities in the school with the community for that is what will make children become compatible with the community because children are born into a community with a culture and values that need to be preserved and transmitted from generation to generation.

According to Anderson & Lawrence (2007) Orff, advocates that teachers should create introductions, codas, and accompaniments for folk songs within the student’s ethnic tradition. So the creation of folk songs based on the children’s own cultural background is very important in the teacher’s music lessons. Children must be encouraged to explore and experience folk songs through the way the songs are introduced and how they come to end. They must also be introduced to the types of instruments used in making such music and how the instruments are used in the environment. Anderson and Lawrence (2007, p.75) again assert, “Children should sing for sheer fun and pleasure in a variety of recreational activities, such as, games, folk songs and dances and musical plays. They should also learn musical concepts

such as melody, rhythm, and form through the pieces that they perform.” It is highly important that childhood educators note that the above named musical concepts should not be taught in isolation but in context, using the folk songs which are beneficial for children’s development in areas including reading, mathematics and science as well as social and personal development.

In selecting the kinds of children’s folk songs from the community, it will be proper if teachers provide appropriate musical learning materials to the children, demonstrate the use of the materials, and support children in their musical activities. It is very expedient that children interact with the musical materials in their own, based on their unique experiences and developmental stages.

Manins (2001) points out that children that share book experiences that involve music can result in the children’s being engaged in, writing and reading their own musical stories, creating and performing their own dramatizations, envisioning and illustrating their own stories, as well as composing and singing their own songs. It is true that books that involve music are good materials that can improve upon children’s writing, reading and other skills. Singing songs and reciting poems and rhymes with children help them develop early literacy skills.

Young children recognise words, sounds, rhythms, tones, and pitches long before they talk, sing, or dance. So, the more music children have in their lives, the better they will speak and read. Silberg (1997) writes that keeping a steady beat develops language. Clapping hands, stamping feet, and using rhythm, playing instruments in time to music develop important pre-reading skills. Musical activities improve upon children’s language skills. Folk songs improve upon reading skills of children, and

learning it by clapping hands, stamping feet during music activities like musical games and the like at early stage will help them to be ready for future reading.

The focus on time is very important in children's education, they need enough time to practice and develop their musical skills so that they can express whatever they have learned in the most desired manner. MENC (1991, p.1) also suggest, "Time should be made available during the day to facilitate the learning of musical activities in order to achieve both musical and non musical goals". Children need enough time to enable them express their feelings and develop their musical skills. They can be allowed to experience music especially folk songs at the play ground, in the classroom during music lessons, at school during co-curricular activities, in the communities since folk songs are produced from the community and at other different places and times.

Different kinds of practical activities such as the use of closing and opening songs can be used to make music in the classroom enjoyable. Downing, cited by Braynard (2008) suggests that Music can be worked into practically any activity, one of the best ways to bring music into your classroom is through opening and closing songs. She felt that this unites the class at the beginning and closure of every lesson on a positive note. She added that Music is a great way to bring unity to a group because it crosses all levels. Music is unifying a subject that cuts across everything, it therefore brings together all the subjects learnt at school, unites all children during play time, and brings all things together through the various musical activities.

The above is supported by the research of Silberg (1997) who rightly suggests that a simple song can include basic math skills such as counting, repeating patterns, and

sequencing. Songs like “*atukpa deka ele akpatame*” as in the appendix A of the work can be used in music lessons to improve upon children’s mathematical skills and at the same time brings unity between music and mathematics. Music and for that matter folk songs must not be overlooked or left out in children’s education if only we want to promote unity in children. They must be introduced to musical concepts such as melody, rhythm, and form through the pieces (folk song) that they perform.

2.13 Folk Songs Collection and Usage in the Classroom

Folk songs can be collected from different sources to be used in music class to introduce and cultivate the taste of best song and for that matter children’s folk songs in the young children. Children’s folk songs developed in local communities are distinct to every ethnic group, they have common characteristics like having common culture, containing historical and personal events, preserved and passed down through the generations by oral tradition. Actually the versions and tunes of the music tend to vary over the years as a result of the various people that perform it over and over all over the world. Primos (2002, p. 2) opines, “Musical activities in the African tradition are learned orally and stored in the memory; however, they are not memorized for exact reproduction, but as a framework for creating future performances.” This is a true statement because Music in the traditional setting is mostly folk songs and is performed orally to show something which has its origin in the past, unlike formal music most of the words of traditional music or folk songs of Africa are not documented and therefore do not have copyright on most of these songs which result in the loss of their traces in our memories.

Children’s folk songs are also important, they provide the best and most natural material for preservation and perpetuation of culture, it is therefore necessary to

transmit and preserve them through educating the younger ones. In the light of this there is the need to collect, compile and preserve them for use in school and at home because the memory cannot keep all these materials for long without losing a trace of it as Foy (1988) and Willis (1985) collected a lot of American children's folk songs which were recommended for use and memorisation by all American children.

Zoltán Kodaly (1966) believes that music is an essential language for knowing oneself and the world, and should therefore be the birthright of every human being to learn and enjoy. As a result he collected and compiled Hungarian music the *Corpus Musicae Popularis Hungaricae* a comprehensive collection of traditional folk songs in 1966 to become the fundamental materials for use by the early child. (Churchley, *et al*, 1992, p. 47). We can also do likewise by collecting and compiling folk songs from our communities for use by children of all stages and most especially by the early child to enable them have access to their own music and use them when the need arises. Folk songs can be preserved through documentation, recordings, Recorders and choir chimes. Keeping songs in books helps one to read music and use it as reference in future. According to Braynard (2008) Books and CDs or Cassettes can be used to record folk songs. He cited people like Johnette Downing, Ellen Booth Church, and Yosi Levin who collected their music on the CDs or cassettes and in books. I strongly support the idea of preserving folk songs through documentation and recordings because when we keep songs in books it will help our children to read music and use it in our schools and also as reference in future.

2.14 Summary of Literature Review

The body of literature cited in this chapter revealed the benefits of using folk songs in early childhood education. Writers revealed that folk songs play important role in the

total development of children and they are valuable components in the early childhood education. Views were shared and emphasis was laid on incorporating folk songs into the education of children especially in their early childhood programme. They continued to state that children need to identify and be identified with their own history, culture and heritage. Based on this, they can perform their own cultural music so that they will not become novices in their own cultural settings. Teachers were advised to use folk songs that are suitable and are simple, interesting and morally sound for the early stage.

Although the school curriculum for KG 1&2 and Basic 1 - 3 syllabuses and time table do not give enough room for using folk songs, some writers recommended the collection and use of folk songs in books and CDs and other technological devices in the schools.

It is clear that, all the writers did not talk about folk songs as evil neither did they consider it to be of any disadvantage to the use of folk songs in the schools. In their sense of judgment, they all consent to the fact that folk songs are indispensable in the early childhood education.

The researcher wishes to establish in this chapter that if children are allowed to access folk songs at their early stages, it will help them to develop the necessary skills and talents for their musical and holistic development. Secondly, although folk songs are good for children, not all of them are suitable for their age. Teachers should use folk songs that are good for children to unveil the importance of folk songs in children's lives and in the community. This will eradicate the perception that folk songs are evil which result to their neglect by both teachers and parents of the present generation. It

is believed that, that mind-set will become a thing of the past and the children would grow to become very good and responsible citizens.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter dealt with the general procedure for conducting the research. It discussed the exact description of the type of research paradigm, design of the study, the study population and the sample used in the research. It also included source of data, a description of the instruments used in collecting data, the data collection procedure and how the data were analysed. A qualitative study design was used to enable the researcher to identify the use of folk songs on the early music education.

3.2 Research Paradigm

The paradigm for this research is qualitative research paradigm also known as the post positivist perspective which refers to research method of collecting descriptive or non-numerical data. The common instruments used to collect data for this paradigm are interview and observation.

It is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honours an inductive style, focus on individual meaning, and importance of rendering the complexity of a situation (Creswell, 2007. cited in Creswell, 2008, p.4)

Qualitative researchers aim at gathering an in-depth understanding of human behaviour and the reasons that govern such behaviour. The researcher selected a qualitative research design for this study because it is systematic, yet it is a flexible way to explore “naturally occurring, ordinary events in natural settings, so that we have a strong handle on what ‘real life’ is like” (Miles & Huberman, 1994, p.10). In this study the researcher aimed at providing a comprehensive coverage of the use of folk songs in early childhood music education in schools purposely selected.

3.3 Research Design

For one to do a successful investigation or research into a problem or a phenomenon, there should be a plan or a guide. The plan or guide is what is called a research design which involves several decisions that must be considered in the study. Case study is one of the designs used by qualitative researchers. The researcher, “explores a single entity or phenomenon (the case) bounded by time and activity (a programme, event, process, institution or social group) and collects detailed information by using a variety of data collecting procedures during a sustained period of time” (Agyedu, Donkor and Obeng, 2013). Bell (1999) also states that “a case study approach is particularly appropriate for individual researchers because it gives an opportunity for one aspect of a problem to be studied in some depth within a limited time scale”. The researcher used case study design in studying the research problem of this particular work.

According to the theoretical framework I used, Kodaly “felt strongly that the folk songs of the peasant people were the best materials for the children to study first because, like their spoken language, they learn these material most naturally before being introduced to other genres.” Churchley, *et al* (1992, p. 47). The case of three

schools: Ve Deme E.P KG, Ve Agbome E. P Primary school, Ve Gbodome R.C KG fit well into this design.

3.4 Population of the Study

The complete set of cases from which a sample is selected is called the population and this signifies the units that we are interested in studying. A population, according to Punch (2006) is the target group of people about whom a researcher wants to develop knowledge. The context in which the research took place is a newly created district Afadjato South District formerly known as Hohoe South Constituency in the Volta Region. The subject or the population of this study basically comprises the people of Ve the Capital of Afadjato South District. Ve is located on the Accra- Hohoe main road and is between Hohoe and Logba. The main economic activity undertaken by the people of Ve is farming. Farmers go to farm every day except Sunday and Tuesday.

The coverage area of the study was Ve Gbodome, Hoeme, Agbome and Deme, (Ve GHAD) as it is commonly called by the citizenry. These are four sub-communities of Ve Traditional Area forming one electoral area. For purposes of this research the targeted population of study comprised- parents, teachers and school children. The accessible population from the area was 100 participants who were able to give the necessary information on the study.

3.5 Sample and Sampling Techniques

The sample size is simply the number of units in a sample. The sample size for the study consisted of 100 participants who were interviewed and observed in the communities. The selected sample size was mainly six (6) early childhood teachers, total number of 88 children from three (3) different classes and six (6) parents from

the three selected schools and communities (GHAD) in the Ve Traditional Area. This sample population was considered enough to produce confidence in the data collected.

The researcher used purposive sampling to make sure that the desired result of the study is obtained. Patton (2002) defines purposive sample as the type in which the researcher handpicked the people to be included in the sample on the basis of their judgment of their typicality. They build a sample that is satisfactory to their specific needs. Patton (2002) again says that this type of sample focuses on selecting information-rich participant whose study illuminates the questions under study.

3.6 Data Collection Instruments

Bogdan and Biklen (1992, p.106) state, “data refers to the rough materials researchers collect from the world they are studying; they are the particulars that are for the basis of analysis.” The researcher used interviews and observations as instruments to collect data for the study. Interviews, both written and oral were used to collect most of the background information based on the topic from parents and teachers.

3.6.1 Interview

In qualitative research, interviews are believed to provide a deeper understanding of social phenomena. Morgan (1988) states that an interview is a purposeful conversation, usually between two people but sometimes involving more, that is directed by one in order to get information from the other. Interview is actually used to gather descriptive data in the participants’ own words so that the researcher can develop insights on how the participants interpret some piece of the world. In this research interview data were collected to explore and document the views,

experiences, beliefs and motivations of individual participants on the use of music and folk songs in music education to elicit their perceptions on the use of folk songs in the early childhood education curriculum and its importance on music education. Interviews were conducted to obtain information from twelve (12) individuals; early childhood teachers and parents, and on the use of folk songs in the area.

3.6.1.1 Structured interview

A structured interview was used to obtain information from teachers and some parents to address questions on the use of folk song in the early childhood music education. The researcher used interview questions to sample the views of the teachers and some parents or guardians who are capable of reading and responding to the structured questions with less difficulty to ensure trustworthiness and authenticity of the written report to the interview questions are provided by the participants.

3.6.1.2 Semi-structured interview

Semi-structured interview was used to collect information, which could not be obtained by the structured method. In this wise the interviews and discussions were held with the parents in their homes. The researcher employed this method in order to be able to obtain adequate data from the respondents. In the light of this the researcher used a few guided questions to interact with the respondents.

3.6.2 Observation

Observation is very important in a descriptive research in order to give a better understanding to the researcher on the information being gathered. According to Leedy and Ormrod (2005) observation in qualitative research is unstructured and flexible. The researcher can shift focus from one thing to another as the need arises.

This qualitative research study aimed at capturing the live musical experiences and usage in the early childhood music class with particular attention to how folk songs are used in music education. The researcher collected the data by using both participant and non participant observations during the music lessons in the various classes under study. The researcher took part in some of the musical performances such as singing and dancing and children's indoor and outdoor musical game activities. There were careful observations without active participation for a while to gather information through observation, listening, notes taking, snapping of pictures and video/audio recordings devices. The researcher was able to identify some of the traditional music in Ve culture through this observational exercise.

3.7 Tools for Data Collection

The researcher carefully gathered the data by using various tools such as digital camera, voice recordings, field notes notebooks, pencil, pen, ruler, eraser and a laptop computer and video footage of teachers and musical instruments which form the basis for this research.

3.8 Validation of Instruments

This is a description of the procedures adopted in ensuring that the instrument has measured what it was meant to measure. In order to ascertain the suitability or the validity of the interview and the observation guides, they were reviewed by the researcher's supervisors who are experts and well versed in research work. They examined the questions, modified and recommended them for use.

Data collection was done in informal and formal settings and from participants with the same cultural and language backgrounds. Although more than required participants were willing to participate in this study only the targeted participants were allowed to participate. The researcher also made a careful consideration in capturing participants' answers to questions in both oral and written forms. The researcher made sure that the interviewee's words were captured by using both written and oral interview questions for both teachers and parents. Digital camera was used to capture pictures of children's participation in the classrooms. This additional use of technology aided the researcher in arriving at answers to specific research questions.

3.9 Data Collection Procedures

Data were systematically collected by first designing observational guides for teachers and children to help gather information on the teaching and learning of folk songs in the various classroom settings. Interview guides were also designed for teachers and parents based on the research topic.

The researcher used interview to gather the information on the topic because it is the most commonly used form of data gathering in qualitative research. The interview guides were used to have in-depth understanding on the use of folk songs and the impact on the children and their education. The researcher visited the various schools to obtain permission from the school authorities and to solve administrative issues concerning the research. The headteacher introduced the researcher to the teachers who were responsible for the various classes and informed them about the purpose of the research. The researcher visited the homes to seek permission from parents and notify them of the purpose of the research programme and to arrange for time for

meeting them. This made it possible for the researcher to explain to the parents and school authorities the purpose of the research, seeking their consent for participation.

The research was conducted within three (3) months where the researcher was given time to observe classroom situations. Data collection began on the 18th of January, 2015 in the area. The researcher began the process on the first day with self introduction to build a rapport and to explain the purpose of the research to the participants, thus the aims of the study, benefits of the study, and the importance of the participants in the study in using folk songs to bring a positive effect on the total development of children in the community. To make the data authentic on the teaching and learning of folk songs in early childhood education, three communities were used. One on one interview was organised to collect background information from the early childhood teachers of the various schools-Ve Hoeme/Agbome E.P Primary school, Ve Gbodome R C KG, and Ve Deme E.P KG. The reason was to gather information on the teaching and learning of folk songs in the early childhood educational programme from the schools in the district. However, due to the size of the district, limited time and resources the research was conducted only in three communities Gbodome, Hoeme, Agbome and Deme.

Although some of the teacher participants were not natives the interview was conducted in Ewe a common language that every participant was comfortable with. Teachers were interviewed at school. The researcher asked the questions and the respondents provided answers. The interviews were video-taped and later transcribed. The researcher personally had face-to-face interview with parents from the communities who volunteered to participate in the study.

Interviews began with questions about the informants' musical background. Interview questions were related to the participant perception of the way folk songs were used in various classes, benefits of the use of folk songs in the early childhood classroom, and general questions about how folk songs are used outside of the classes. Interview period ranged between fifteen minutes and forty five minutes. Here the indigenous Ve dialect was used to help the participant to better understand the interview questions.

Observations were also carried out to gather more information on the teaching of folk songs from teachers and children from different schools where the researcher sat in the classrooms to observe lessons on folk songs and also observed the use of folk songs in children musical games during outdoor games. Observation lessons lasted for half an hour ($\frac{1}{2}$) at the KG level. Whilst in class 2 they lasted for one hour each. Data were analysed during and after the field work.

3.10 Methods of Data Analysis and Interpretation

This section describes the techniques or tools used in analysing the data as a qualitative research. Data collected from interviews and observations were qualitatively analysed. Instruments for collecting research data were interviews and observations which were structured to answer the research questions which were used for the analysis. The choice of the tools for analysing the data was made based on the statement of the problem, objectives and the research questions of the study. Analysis of data on interacting with participants was made based on the research questions. Data collected from the respondents and classroom works were edited to ensure that the responses were consistent. The responses were carefully scrutinised, assembled, described, analyzed and interpreted in narrative form to bring out meanings and to

attain some degree of validity by doing some triangulation or cross checking with some of the respondents. Pictures and songs were used at appropriate places to give more details to the discussion provided in the next chapter.



CHAPTER FOUR

RESULTS/FINDINGS

4.1 Overview

This chapter presents the data collected from the various participants. It presents the descriptive information about the demographic data of the participants and the findings that are related to the research questions and was used to draw conclusions about the use of folk songs in early childhood schools in the *Ve* traditional area of the Afadjato South District. The study discusses the data gathered from the various participants through observation and interview sessions. These were the descriptive information about the selected schools and parent-participant, teachers and parents. Meanwhile, data collection was based on the following research questions.

- i. To what extent are children's folk songs being used by early childhood teachers in the district in the present generation?
- i. What types of folk songs are suitable for early childhood education?
- ii. What methods do teachers employ in teaching folk songs?
- iii. What repertoire of children's folk songs is taught in the schools for children to sing adequately?

As part of the objectives of the researcher to collect a repertoire of children's folk songs, a few of them were transcribed to support some views expressed by informants in this chapter. However, the chunk gathered was displayed in the Appendix

4.2 Demography of the Schools, Children, Teachers and Parent Participants

The study was embarked on in a newly created district called the Afadjato South District, formerly known as Hohoe South Constituency in the Volta Region. However

the researcher concentrated on the Capital of the District which is Ve, located on the Accra- Hohoe main road and is between Hohoe and Logba.

For the purposes of this research the targeted population of study comprised of three Early Childhood Schools located in the Ve town. These schools were all mission schools; hence they were located on the church premises of the respective missions. Two of these schools had the same affiliation but located on different compounds. These churches were Roman Catholic and Evangelical Presbyterian Church. Because of the mission affiliations of these schools, they practice the doctrines of these churches. As a result, these children in the sampled schools, when at worship use the liturgy and the hymns of the respective churches. They also observe their special days like, Ascension Day and Ash Wednesday. On the campuses of the schools, there were play grounds where children play during break and other resources which support the teaching and learning process.

The total population of Kindergarten class from the three schools was eighty eight (88) representing (88%). There were 50 girls representing (56.8%) and 38 boys representing (43.2 %). From the numerical strengths of both genders, it is clear that the girls in the schools for this study were more than the boys. The children were between the ages of four (4) years and nine (9) years.

Parents who were participants in this study were six (6) in number. Four (4) were retired teachers, meanwhile, one (1) was a middle school leaver and the other ordinary level certificate holder. From the interview with them, they all had children and grandchildren they interact with at home all times. This gives them the opportunity to pass on folk songs to the younger ones through oral transmission.

Out of the 6 teachers sampled, one (1) representing (16.7%) of the participants were male teachers and five (5) representing (83.3%) participants were females. This is an indication that majority of the teachers who teach at the Early Childhood Centres in the sampled schools in the Ve traditional area were females.

One (1) teacher representing (16.7%) was between the ages of 21-30, three (3) representing (50%) were between the ages of 31-40, two (2) representing (33.3%) were between the ages of 41-50. The above shows that, half of the participants were middle age individuals who still have some time to teach before going on retirement. Only one of them was a young person who has a lot to learn and experience on the field of teaching.

Academic qualification of respondents pointed out that, two (2) teachers representing (33.3%) were Certificate holders. Majority of teachers numbering 3 representing (50%) had their Diploma. Only one of the participants representing (16.7%) out of the 6 teachers used for the study was a Degree holder. None of the teachers was holding SSSCE/WASCE certificate. The teaching experiences of teachers were between five and twenty years and above.

4.3 The Extent at which Folk Songs are used in Schools

Nketia (1999) states that the classroom teacher must now provide children with growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of transmission. Based on the above teachers of the early childhood education programme in the various schools were asked whether they teach folk songs in their schools. In responding to the question all the teachers in the three schools forming 100% of teacher participants reported that they teach folk songs

in their classes. The response of the participants indicated that teachers were using folk songs in almost every activity both in and outside the classroom. They also used the songs to teach their children. Kodaly cited in Churchley *et al* (1992) indicates that folk songs of the peasant people were the best materials for children to study first because, like their spoken language they learn these material most naturally before being introduced to other genres.

Folk songs were used by the teachers to enhance the development of the whole child. The participants indicated that they taught and helped children to perform folk songs in many instances such as during music lessons, story time, the study of other subjects, leisure and at play, cultural festivities, sports and games, school assembly and children's day celebration. "The field of music is necessary for the total growth of the child." (Burnett and Wiggins, 1984, p. 1)

The participants made the researcher to understand that they use folk songs to instruct children and to explain new concepts for children to gain knowledge about what is being taught. They also use folk songs to help children develop language skills, learn social and moral lessons and learn more about the culture of the community. According to the participants they use folk songs to sustain the interest of children and to arrest the attention of children who do not pay attention in class and do not take part in the lesson and also to help children develop musical skills and understand musical concepts.

The participants continued to express their observation on children's attitudes towards the singing of folk songs and stated that, children become excited and sing the songs with joy and enthusiasm once they get the concept and can sing and perform the songs

with ease. The use of folk songs cover so many aspects of the daily activities as music helps children to develop many skills that they need to use throughout their lives. The folk songs are used as language to express feelings without words, to help children to think and understand things, solve problems, smile and comfort people. Below is an example of a song a teacher said she uses in class to help children understand life situations.

T8ku 2eka

Ewe

English

T0ku 2eka 2eka mena So, So,

I gave one garden egg to So

T4 5om kaka tu af4 nye dzime

father beat me and stamped my

back

N4 5om kaka tu af4 nye dzime

mother beat me and stamped my back

Wo be didie 5e mets4 o

even though where he stays is far

Nye ya mayi loo

I will go

Wo be didie 5e mets4 o

even though where he stays is far

Nye h7 mayi loo

I will go

The participant continued to explain that the child gave out one of the parent's property (garden egg) to somebody (So) without the knowledge and permission of the parents. The parents got to know and punished the child severely for behaving that way and as a result the child decided to trace the man in order to retrieve the garden egg and on the way the child sung this particular song.

The participant explained further that, the lesson in the story is that it is not a good practice that children should give out what belongs to their parents without first seeking their concern or permission. Secondly, though it is good to be kind to others, children should not give out what belongs to others to people without first seeking their concern, they must learn to do the right thing in the right way.

4.3.1 Singing folk songs and cultural development of children

Nketia (1999, p. 17) states, “songs are like little books in a culture that is based on oral traditions they are a means of transmitting culture and knowledge, each has story”. In singing folk songs children gain knowledge about their culture and based on this, one of the participants explained that children learn the music of their culture, social life thus way of dressing, manners, language and a few to mention from the songs. The participant explained further that, after teaching the songs she discusses the lessons children can derive from them. Below is an explanation given by the participant on the cultural knowledge she led the children to derive from the song she taught. The song is “*Esime wodzi Yesu la*”.

Esime wodzi Yesu la

Ewe

*Esime, esime wodzi Yesu la,
Nunyala, nuyala wotso bedze5e
Wova na, wova na nunanawo fuu
O lifui, o lifui, sika, kotoklobo
Wots4 kotoklobo kpakple lifui,
Kpakple nunanawo va egb4.*

English

*when Jesus was born
wise men came from the East
they came to present different
gifts
frankincense, gold and myrrh
they brought myrrh and frankincense,
and different gifts to him.*

Although this song is Biblical, it has become a Christian folk song of the community and is mostly used by children. The participant indicated that, culturally when somebody gives birth in the Ve traditional area people visit the new born baby and the parent to welcome the baby into the community with different and important gifts such as water, firewood, soap, frankincense, gold (money), myrrh and a few to mention. She confirmed that, morally it is done to show concern, love, care, unity, etc. She stated that, after teaching such song, she narrates the story behind it and gives

advice to children on the moral lesson in the song, such as kindness, love, unity and giving, which children must also learn and put into practice. They also learnt the language of the community because language also forms part of culture. This they do by learning about the names of the gifts and other things such as lifui (frankincense), kotoklobo (myrrh), sika (gold), nunyalawo (wise men), ^edze5e (East) and many others. Curry (1982) agrees, and states, children's folk songs provide a candid view of society which by its nature contributes to that person's understanding and sympathetic response toward the culture.

More so, other participants stated that, singing of the folk songs introduces children to some cultural values. They stated some of the cultural values as, the way the members of the Ve community dress and what they grow and eat. Children also learn about the right way of living in the society. For example, the dos and don'ts, leadership roles, respect for authority and social life. One of the participants used a song to talk about the type of food the people like very much in their community as follows:

Agbelik4e

Ewe

English

*Wo 2a' gbelik4 ma te`u ay4m o? You cook cassava slice you can't
call me*

*Wo 2a' gbelik4e ma te`u ay4m o? You cook cassava slice you can't
call me*

*@e wole susu be mele al- d4 tae Do you think I am sleeping that is
why*

*Wo 2a' gbelik4 ma te2u ay4m o? You cook cassava you did not call
me?*

Participants confirmed that this has been one of the ways their culture is preserved for generations just as Aduonum (1980) indicates that children's folk songs transmit an immense amount of vital information, considered in Africa.

4.3.2 Teaching folk songs to meet the educational needs of children

Hill (1974) states that children's folk songs are one of the most foundational sources of material suitable for education. Teachers in the sampled schools established that, the teaching of folk song meets the educational needs of the children. Participants told the researcher that, folk songs embrace all the areas of education. In the cognitive domain, these songs help children to reason and think critically, promote the development of language skills, help them solve mathematical problems and learn concepts in science. In addition, the participants made the researcher to understand that, singing of folk songs help the children to improve on their memories by understanding things better and faster, remembering and recalling facts easily. This confirms the observation of Fetzer (1994) that Music promotes cognitive development in children. The psycho motor area of educational development comes to play during the singing of folk songs which had actions. These action songs help children to express themselves and motivate them to exercise their bodies as well as making them fit.

In the affective domain, participants opined that the folk songs they teach their children in the early childhood education show them how to demonstrate love to one another, and have sympathy and empathy for one another. In this regard, the teachers use songs which teach hospitality, kindness and selflessness. In support of the above, Roese (2003) rightly explains that music is an integral part of young children's

intellectual, cultural, emotional and spiritual development and should not be treated in isolation from the rest of the curriculum. According to the participants, the children performed folk songs outside the classroom. It was realised that these children performed the folk songs in activities like games at the playground and open day celebration. Children learn a lot of lessons from them and at the same time enjoy singing them. This is what a participant said:

Children sing the folk songs in these activities with joy and demonstrate the actions in the songs with feelings and enthusiasm.

A participant indicated as follows:

Singing folk songs is useful to my music lessons when teaching songs and traditional dances. I also played recorded folksongs for children to listen.

Some participants submitted that most of the folk songs they use have actions in them. This made lessons they treated very attractive and interesting to the children. Besides, the folk songs teachers used were all in the local language. As a result children find it very easy learning and understanding them.

Some Participants indicated that, the folk songs helped children to identify several elements of music such as how lowness and how highness of sound, fastness and slowness of sound, texture and softness and loudness of sound. This is because these songs have all those elements. This is in harmony with the findings of Turner (1999) that exposure to music at an early age benefits children's musical and cognitive development.

Again teachers involved in the study indicated that, learning and using of folk songs in music class helped children to play the rhythms of the local ensembles, acquire

skills in dancing, singing as they use the voice to sing, and also listen to songs and appreciate them.

Another participant submitted as follows:

Children learn to exercise the body as they clap, run, and jump according to the rhythm and other dynamics in the folk songs I teach them. Additionally, it improves their language, communication and expression skills as they sing the songs and pronounce the words. Secondly, singing folk songs enables children to acquire musical skills like listening skills, observing skills, performance and appreciation.

Braynard (2008) clearly asserts that early childhood music education aims at helping children to recognize and explore and change sounds, sing simple songs from memory, recognized repeated sound patterns and match movements to music.

4.3.3 The usefulness of folk songs to the early childhood teacher

Sheehy (1973) states that folk songs grow out of the needs and aspirations of people. Their very essence is change and adaptability both in melody and words. The rhythm and melody are simple and basic, providing a flexible frame within which stories and emotions are easily expressed. Folk songs for classroom use were also advocated by Sheehy. According to the research findings early childhood teachers use folk songs which are very useful in the early childhood classroom. Teachers use folk songs to facilitate transitions, give instructions, and to enhance creativity and imagination among children. They also use them to help children to focus, to arrest children's attention and to arouse their interest. Some teachers use folk songs when moving from a lesson to the next one, to give directions and imagination among children.

Participants explained that:

As early childhood teachers, the singing of folk songs is very good and useful to our teaching because of it being of the local language children understand the songs more quickly and pronounce the lyrics clearer and faster than the English songs.

Also another Participant submitted that:

I use folk songs to help my children to focus, to arrest their attention and to interest. I also use folk songs to teach musical concepts and skills, and to teach other curriculum subjects. In fact folk songs are very good materials that support learning in the classroom.

Reimer (1989, p.12) rightly supports this by stating that “Music must be conceived as all the great disciplines of the human mind are conceived as a basic subject with its unique characteristics of cognition and intelligence, that must not be deprived of its values”.

It was also discovered that folk songs are very important components in the musical development of children, and their use at the early childhood stage is a sure way of introducing children to music. The early introduction of this element into the classroom helps children to develop positive attitude towards music and acquire basic musical skills and concepts. Participants reported that they teach folk songs and use a range of repertoire by allowing children to sing, play improvised instruments, listen to songs and to create their own music in class. Through this children develop the skills of singing with their voices, listening and appreciating songs and performances. They also acquire the skills of playing the rhythmic pattern of the local instruments; acquire skills in dancing to songs, and creating their own song.

Singing folk songs is useful to my music lessons. I use folk songs when teaching songs, and when children are dancing to

folk songs. Children also listen to songs, and perform many musical activities with folk songs.

This confirms what Anderson and Lawrence (2007, p. 75) states, “Children should learn musical concepts such as melody, rhythm, and form through the pieces that they perform.” Musical concepts like rhythmic pattern, sound duration, beat, dynamics, tone colour, texture, a few to mention can be explored as children sing, make the actions, dance, clap, play the instruments, dramatise the actions and listen to songs.

A Participant indicated that;

Children learn to describe how the songs, the dances and movements in the folk songs move faster or slower, sound becoming high or low. They learn the skills and concepts like fast, slow, loud, and soft as they clap, run, and jump according to the rhythm and other elements in the folk songs.

Participants reported that they teach the musical concepts when learning to dance, sing, play the drum, and listen to songs that are in the community.

4.3.4 Are all these folk songs in the local language?

The study was conducted in the Ve traditional area where Ewe is the native language spoken. However, the findings indicated that the folk songs the children sing are not hundred percent (100%) of their local (Ewe) language. At least there are very few folk songs which are in other languages such as Twi, Ga and English. The informants mentioned that, although children sing folks in other Ghanaian languages and foreign language, the lessons they teach relate the same ideas as in the folk songs of the local language.

Upon the usage of folk songs of other languages, it was revealed that, children do not sing those folk songs very well. They find it very difficult to pronounce some of the words clearly, just because they are foreign to them for example, “*Mamma chale wote ba, Dada be t4 bi mame*” and “In our dear LORD’s garden”. The researcher observed children in singing these songs. The researcher’s observation on singing “Mama chale wote ba” was that children could not sing the song from the beginning. It was the teacher that led in singing the song, and when she reached “Abiba nae kakaraka, Ashietu nae kitinkiti” that the children joined in singing that part with the gestures. Behind is a picture showing how children performed one of the songs.



Figure 1: Teachers and Children Performing Abiba
Picture by: Mawuse Adiakpor.

On the contrary, some participants opined that, it is not always that children suffer in the pronunciation of words in folk songs of the other languages, but rather, there are words in some of the songs which children can pronounce after the teachers have taught, explained and help them to pronounce. Afterwards, some of the lyrics remain with the children the way they heard them. In support of this Lanley (1994) commends that the folk tunes of our culture are formed by the language patterns of our language. Singing those songs is an important tool in language development.

Through the music the child is absorbing the lilt and cadence of the English language. This is particularly important in the teaching of English as a second language.

4.3.5 Using folk songs to teach cultural and history lessons

The study revealed that, there are many lessons for children to learn from the folk songs that they sing. Nketia (1999) opines that the study of music in the community helps children to assert their cultural identity and learn more of how music works in the community. Participants indicated that children about dance type, costumes, songs, rhythmic pattern of instruments, events and occasions, types of work, food habit and to mention a few from singing and performing of the folk songs. It also links the schools and the communities especially during the inter-schools music and cultural festivals. Some of these lessons which the participants mentioned were cultural, historical, and social, such as obedience to authority, respect for others, faithfulness, truthfulness, hard work, unity, kindness, humility, caring and so on just as Nketia (1999) opines that African traditional songs create more impact through their texts rather than their melodies. This is because the texts literally carry all the aspects of the particular culture, ranging from the sound culture and language to history, moral values, norms, belief system, attitudes, knowledge, religion and the like. Okantah (2000) perceives culture as the state of intellectual development of a people. The participants indicated that their children learn these cultural lessons through performances. They learn how to greet, how to dress, drumming and dancing, the language they speak, manners, and many other cultural values. Greene (1995) discovers that Aretha Franklin's songs provided strength, values, identity, culture, and an ability to mould the self, creating new avenues for socially accepted behaviour among black women in America in the late 1960's and 1970's.

On the teaching of history, participants explained how folk songs were used to teach history for children to know what happened, when it happened, how it happened and the moral and cultural lessons in them as well. Eisner (1991) emphasises that music is a curricular component necessary for understanding the study of history and culture. The study revealed that the singing of folk songs also helped in teaching children the history behind certain songs, festivals and sometimes events. Below is an example of a song a respondent used:

T4gbui Ag4k4li

Ewe

English

T4gbui Ag4k4li 5e `utases8 tae loo Due to the wickedness of King

Ag4k4li

E3eawo kat7 wo dzo le 'gb4 All the E3es left him

T4gbui Ag4k4li 5e `utases8 tae loo Due to the wickedness of King Ag4k4li

E2eawo kat7 wo dzo le 'gb4 All the E3es left him

Esi wo dze m- la woz4 megbemegbe when they set off they moved backwards

Wode dzesi atiawo they mark the tress

Wo`e atil4awo they broke the branches of tress

Be na 'me mamleawo na ga bu o so that others will not miss their
way

Be na 'me mamleawo na ga bu o so that other will not miss their
way

The participant explained the lessons in the song for children to learn as follows:

The people of Ve, always sing the song *T4gbui Ag4k4li 5e `utases8 tae loo*. We always use it in our lessons. The historical lesson in this song is that some time ago the ancestors of the people lived in their ancestral home called Notsie under a wicked king called Ag4k4li. They were fed up with his tyrannical rule, so they decided to leave the Notsie kingdom to their present home.

The participant continued to explain that by so doing children who listen to the song and the explanation given to it get to know the history of the people of Ve. This is rightly in harmony with what Deakins (1999) observes as the critical value of the songs as a vehicle for transmitting history, culture, and musical heritage.

4.3.6 Singing folk songs to help children in language acquisition

Silberg (1997) states that Music helps develop children's language skills. The response from participants to how children acquire language skills in singing folk songs indicated that, the singing of folk songs is very good and useful for learning language because they are in the local language which children understand. They acquire language skills as they learn folk songs by way of analysing the songs through the guidance of the teachers who help them understand the meaning of the songs. The participants indicated that children learn the language structure, word formation, pronunciation, grammar, meaning and usage of the words in the songs that they sing. The continuous singing of the songs and pronouncing of the lyrics helps children to speak the language fluently and correctly. Singing folk songs contributes greatly to fluency in the use of language because folk songs are greatly used to grammar and other aspects of language for children to understand. A participant reported of using a folk song to teach grammar and stated as follows:

I remember I used a three line folk song to teach grammar. Children enjoyed the song very much as they danced to it, and this helped the children to understand the lesson better and at the same time remember the song.

Below is the song the participant used.

Awu yeye

Ewe

Awu yeye t4wo 2e?

English

Where are those wearing new uniforms?

*Awu y0eye t4wo ne va those wearing new uniforms should
come.*

Mi 5u du, mi ti kpo, mi 2u 6e. You run, you jump, you dance

The participant explained that she used “yeye” (new) and “xoxo” or “vuvu” (old/torn) dresses to describe the type of uniform they are wearing. She also used it to identify actions in the song as “5u du” (run), “ti kpo” (jump) “2u 6e” (dance) and “va” (come). In support of this Willis and Mason (1994) recommend that songs frequently used are closer to the real life experiences of the students than most textbook material, with lyrics that exemplify good examples of authentic language. The findings from the participants indicated that the use of folk songs in their language class helps in motivating the children and helps them to pay more attention to what is being taught.

4.3.7 The usefulness of the words of folk songs to the children

Wallace (1994) opines that spoken text was the least frequently recalled, followed by rhyming text, and then with melodic text as the easiest to remember. The result of the finding indicated that the words of the folk songs improve the memory of the children. They find it easy to recall words of folk songs than that of the spoken words. The participants indicated that children understand the words of the folk songs and they register in their minds immediately after teaching making it easy for them to recall after some time. “music, when repeated, simple, and easily learned can make a text more easily learned and better recalled than when the same text is learned without any melody” (p.1474). The words also help children to understand the message that is being carried out in the songs.

The participant reported her experience with children based on the above as follows:

I realised that the children always remember and answer materials we learn in songs than all the materials that we learn without songs. The local folk songs that we sing have their lyrics repeating in my mind and I believe strongly this is what helps the children to understand, remember and reproduce when the need arises.

Participants again submitted that singing folk songs enhances the speech development of children and enables them to communicate freely with others. It also helps them to acquire vocabulary and the proper use of the language. As children sing folk songs over and over they remember whatever has been learnt. This is because some of the words in the folk songs are from their environment and is close to the real life experiences of children, they rhyme, they are repeated, and are in sequence and after singing them for some time they help to improve upon the language skills of children. This confirms what Trapp (1991, p. 438) points out, "The more repetition you give your students, the more likely it is that they will retain the message". Singing folk songs over and over helps to boost up the confidence base of the children to enable them to perform in public without any fear. It was also discovered that children learn moral lessons, and understand musical concepts in folk songs. The words also help children to understand the meaning of the songs as supports in Nketia (1999) and stated by the researcher earlier on in this paper.

4.3.8 The impact of folk songs on subject integration and social development

The participants indicated that folk songs were used to teach other subjects. Folk songs were used to solve mathematical problems, remind children about the past events (history), learn language both local and foreign, geographical location of things and people, science, environmental studies and many others. Silberg (1997) suggests that a simple song can include basic math skills such as counting, repeating patterns,

and sequencing. The following are folk songs used to teach other subjects like Science, English and Mathematics.

A folk song used in teaching Science

Kl4 asi kple adzal0

Ewe

Kl4 asi kple adzal0 nyuie,

soap

Ne ede af4dzi.

Kl4 asi kple adzal0 nyuie

Hafi na2u nu.

Tsy4nu nu2u2u dzi nyuie

Be tagbatsu naga dze edzi o.

English

Wash your hands very well with

After you have visited the toilet

Wash your hands very well with

soap

Before you eat

Cover your food properly

To prevent flies from feeding on it

A folk song used in teaching Mathematics

Ta 2eka la 'sinye

Ewe

Ta 2eka la 'sinye, `ku eve

Eto eve, `4ti, nu kple ek4

Ab4 eve la 'sinye, 5odo 2eka

Af4 've, asibid1 wo ame 'wo

Kplea 'f4bid1 ewo

English

I have one head, two eyes

Two ears, nose, mouth and neck

I have two arms, one stomach

Two legs, ten fingers

And ten toes

Children learn how to keep the hands clean after visiting the toilet. They also learn about the parts of the body, number each part on the body and as well as the names of those parts. Children benefit a lot when they are always engaged in performing folk songs especially when it is performed in socially accepted environment like the school

and the home. Primos (2002) states that Musical skills are essential for the social development of the African child. Typically, women sing a welcome to the baby as it is born into the community.

Participants admitted as follows:

A Participant stated: It always provides room for the satisfaction of children's curiosity.

Secondly, the folk songs that children learn and use both at home and at school help children to be physically fit. I realized that, children gain confidence and develop pride and interest in learning and singing the folk songs of their mother tongue. Socially, children develop the ability to control their emotions and relate freely to others.

The responds from another participant was that:

Because of the regular interaction with songs in the mother language they become fluent in speaking both local and foreign language. Secondly, Due to the regular use of folk songs children learn the appropriate use of the language structure. Again, the activities in which children involve in helped them to become independent and also, it encourages freedom and friendliness among children

4.4 Types of Folk Songs and why they are used at the Early Childhood

Education

The researcher collected from the interview that, the types of folk songs that are suitable for the early childhood programme are poems, rhymes, storytelling songs, action songs, narratives, play songs, patriotic songs, birthday songs, lullabies, work

songs, and songs about body parts, songs, nature, animals and other folk songs. Anderson and Lawrence (2007, p. 75) rightly argue, “Children should sing for sheer fun and pleasure in a variety of recreational activities, such as, games, folk songs and dances and musical plays.” Braynard (2008) also states that Music used in the classroom should have lasting value such as traditional children’s songs; folk songs; classical music; and music from a variety of cultures, styles, and time periods. He continued to explain that, Music learning contexts will be most effective when they include (1) play, (2) games, (3) conversations, (4) pictorial imagination, (5) stories, (6) shared reflections on life events and family activities, and (7) personal and group involvement in social tasks.

4.4.1 Action songs

Interviewees agreed and said most of the folk songs are action songs in which there are action like jumping, running, hopping, skipping to folk songs. The researcher was made to listen to some of the action songs that the children normally sing example, “~utsu a2e le avea me” and “Kofi, Kofi yi 2e 5uto”. Participants stated that, children sing these songs and perform the action in them, and as they sing they coordinate their hands and legs. This way they develop psycho- motor skills.

Participants went on to report on the benefits children derive from these folk songs

which had
in them. It
established
children
develop



actions
was
that,
motor

skills and strong muscles when they participate in the performance of these songs. They become physically fit, flexible, and agile, balance, move according to rhythm and coordinate the body in performing the action. They also develop socially, emotionally, physically and cognitively as they grow. In actual sense, the researcher was told children become confident and excited as they do skipping, stamping, marching, clapping, and dancing in the songs.

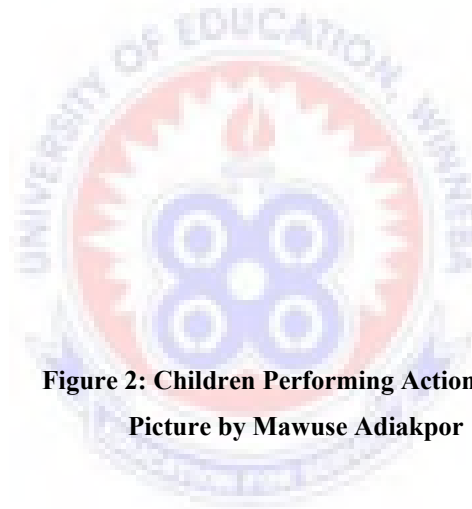


Figure 2: Children Performing Action Songs
Picture by Mawuse Adiakpor

“~utsu a2e”

Ewe

~utsu a2e la' vea me la' vea me la' vea me

~utsu a2e la' vea me Kofi agbledela

Ets4 amakpa t4 awu, t4 awu, t4 awu

Ets4 amakpa t4 awu, Kofi agbledela

Ets4 amakpa t4 kuku, t4 kuku, t4 kuku

Ets4 amakpa t4 kuku, Kofi agbledela

Ets4 amakpa t4 af4kpa, t4 af4kpa, t4 af4kpa

English

There is a man in the forest

A man in the forest

Kofi the farmer

He used leaves to sew dress

He used leaves to sew dress

Kofi the farmer

He used leaves to sew hat,

He used leaves to sew hat

Kofi the farmer

He used leaves to sew shoes

<i>Ets4 amakpa t4 af4kpa Kofi agbledela</i>	<i>He used leaves to sew shoes</i>
	<i>Kofi the farmer</i>
<i>Kribobobo, kribobo, kribobobo, kribobo</i>	<i>Kribobobo, kribobo, kribobobo</i>
	<i>kribobo</i>
<i>Kribobobo, kribobo, Kofi agbledela</i>	<i>Kribobobo, kribobo, Kofi the farmer</i>

Kofi, yi 2e 5u to

Ewe

English

<i>Kofi, Kofi, yi 2e 5u to</i>	<i>Kofi went to the sea shore</i>
<i>Eml4 anyi 2e 5ukpo la dzi</i>	<i>he laid down on the sea bed</i>
<i>Egbl4 bena yafaf1 5o</i>	<i>he said sea breeze blew over him</i>
<i>E`e goro de nume</i>	<i>he broke piece of cola nut into his</i>
	<i>mouth</i>
<i>5ua, 5ua, 5ua,5ua,5ua</i>	<i>5ua, 5ua, 5ua,5ua,5ua</i>
<i>Ao lo ao lo</i>	<i>Ao lo ao lo</i>
<i>K4mlavi me2u na Kenkey o.</i>	<i>K4mlavi doesn't eat Kenkey</i>
<i>Ao lo ao lo</i>	<i>Ao lo ao lo</i>
<i>K4mlavi me2u na Kenkey o.</i>	<i>K4mlavi doesn't eat Kenkey</i>

4.4.2 Lullaby

According to participants, lullaby is one of the types of children folk songs they used in their schools. It was established that, the purpose of the usage of this type folk song was to calm and to put children to sleep. Andang'o (2012) states that young children experience music in its many situations. In the early years, they tend to associate certain music with certain activities. While lullabies suggest that it is time to sleep, singing games may be associated with playtime. Again, Hallam (2005) opines that, musical interactions between mother and baby help develop bonds of communication and facilitate speech development. They explained that when lullabies are used in class, children become more confident, sociable, and emotionally stable, give them the spirit of belongingness and demonstrate greater success in the class room. The singing of lullaby also prepares the voice of the children and helps them to use

language properly. They are as well used to entertain children and to discourage them from misbehaving. “One way of keeping the child lively and discouraging it from crying or engaging in activities that can hurt it, is to provide it with some soothing songs usually referred to as lullaby.”(Nsoh, Fusheini and Abibila). The teachers confessed that, they use these songs in their lessons when teaching children about their relationships with their parents, how parents care for their children and what parents use to calm, correct and check their babies who cry. Below is an example of lullabies a participant sung.

Tutu gb4vi

Ewe

Tutu gb4vi tutu gb4vi

Dada melea 5ea me o

Tata melea 5ea me o

Ao dze dzevi nye

B4nu b4nu kpo

Ame ka 5owo?

Paulu vi yea?

Tu ta v1, ne

Ma5oe na wo

Ao dze dzevi nye

B4nu b4nu kpo

English

Tutu gb4vi, tutu gb4vi

Mother is not in the house

Father is not in the house

Ao my little one

stop crying

Who beat you,

Is it Paulvi?

Spit saliva for me

to Beat him for you

Ao my little one s

stop crying

4.4.3 Storytelling songs

Participant mentioned that, they also make use of storytelling interlude in their teaching. In this instance, either the characters in the story sing or the audience listening to the story sings as an interlude. This is to make the story they narrate

interesting, to prevent boredom and to arrest the attention of the children. From the researcher's observation of a storytelling lesson children sung these folk songs with joy and passion. Below is an example of a story song.

Gbemel7wo bla agba

Ewe

Gbe 2eka gbemel7wo bla agba;

Wobla wo5e agba 2eka.

Wo bea 'mesi me nyo la,

Eya ats4 agba sia.

Tete la kese wo avi

Hu huu..., hu, huu..

Wo bea 'mesi me nyo la,

Eya ats4 agba sia.

Tete la kese wo avi

Hu huu..., hu, huu..

Kese amekae y4 `k4wo?

English

One day bush animals tied their

luggage

They put their luggage together

They said the ugliest person

Will carry this luggage

*Immediately Monkey burst into
tears*

Hu huu..., hu huu....

They said the ugliest person

Will carry this luggage

*Immediately Monkey burst into
tears*

Hu huu..., hu huu....

*Monkey who mentioned your
name?*

The participant explained:

The story behind this song is that, in the past animals in the forest lived together and did things together. They wanted to travel and decided to put their luggage together. They said the one who was ugly will carry the luggage. Then the monkey burst into tears.

The lesson children learnt from the story was that it is inappropriate to react or interfere with matters or general issues that are not specifically addressed or directed to you personally.

4.4.4 Poems and rhymes

Rhyme is used to refer to a situation where two or more lines of a poem end with the same sound. Many poets make use of it because it gives an interesting structure to the poem. Poems and rhymes are also significantly used by participants. These are also used in folklore. They contain proverbs, myths and the traditions of the society. When teachers teach them, they explain the contents, which to a large extent talks about nature and the physical things we see around. As children recite poems and rhymes, they express their joy and imitate the nature of the objects in them. For instance features of a lion, dog, star moon, mountain and a few to mention.

Below is a poem that the children recited:

B4lu

Ewe

*Me yi na 2e Fodome
Me kp4 B4lu le m- dzi
Me do gbe na B4lu ko
B4lu nye bleme tsui, tsui*

Nye bleme tsui, tsui.

English

*I was going to Fodome
I saw Shrimp on the way
When I greeted the Shrimp
Shrimp twisted the waist
tsui, tsui*

Twisted the waist tsui, tsui

T4to

Ewe

Mekp4 nane, mekp4 nane

Mekp4 nane le t4to

Woy4 n1 be Kpakpaxe

Kpakpaxe do' kota

Koklon4 doa' wu wlaya

Wo n4viwo le seda me

English

*I saw something, I saw
something*

*I saw something by the
river side*

It is called Duck

Duck wore sandals

Hen wore a long dress

their friends were in silk

Kasi koko kasi koko

Kasi koko kasi koko



Figure 3: Children Reciting Poems and Rhymes

Picture by Mawuse Adiakpor

4.4.5 Game songs

Hughes, B. (1996) opines that, activity oriented learning takes away boredom. Children need to respond to music by moving, singing, playing instruments and creating their own music. Linking information about music with actual music sounds and games encourages children to be actively involved with musical learning. Through such involvement they seem to assimilate and also retain information more effectively and to show much interest and motivation to learn.

The game songs are used to support the teaching and learning of language. They are also useful in helping children develop social skills. Swinyar (2006) writes that beside the fun, these songs and the accompanying games and movement are very useful in helping children develop social skills.

A participant cited an example of the stone passing game which children normally participated. She explained that the stone passing game is one of the games in which

children use songs and objects. From the researcher's observation, the teacher wrote the words of the song on the board and drilled the children with the key words and also guided children to write the words. To perform the game, children squatted in circular formation with each of them with a stone in hand. Interviewees submitted that, in the absence of stone other objects such as milk tin or others are sometimes used. Each child passed the stone on to the next child usually on the right, placing it in his/her front as they sang. This was repeated severally in relation to the rhythm of the song while the tempo of the song gradually increased. Each participant in the game was expected to keep passing the stone on based the tempo and the rhythm. One was eliminated from the game when he/she misses to pick and pass on the stone to the next person in rhythm and time. The elimination continues till the winner/champion is realized.

When it came to the question of why teachers use folk songs, participants confirmed that, the use of folk song makes the teaching easy. This is because of the usage of the local language. As a result children get the understanding of the activities in the songs and are able to perform them. Also through constant singing of the folk songs, children learn how to sing and dance to music.

Below is an example of a game:



Figure 4 : Children Playing Musical Games Outside the Classroom

Picture by Mawuse Adiakpor

Afivi

Ewe

Afivi dadia 2e le yo wo me

%udu sesie be ma ga le wo

Egb4na etu wo v4

Afivi 5udu sesie

Dae 2e megbe, megbe, megbe

Dae 2e `g4, `g4, `g4

Afivi dadia 2e le yow o me...

English

mouse there is a cat behind you

run fast for it not to catch you

it is coming it is closer to you

mouse run fast

put it behind, behind, behind

put it in front, in front, in front

mouse there is a cat behind you....

It was also revealed that, the use of game songs provide good communicative practices of language. The songs motivate and encourage children to interact and communicate with one another. The use of folk songs increases cooperation and competition among children in the classroom which always results into a successful, joyful and enthusiastic learning.

4.4.6 Singing

Singing folk songs enables children to acquire musical skills. It also helps children to be socialised, and become aware of how music is used in their culture. Nketia(1999, p.32) points out, “Singing enhances socialisation among children. It provides opportunity of leading, and of being led. When children learn songs, they become aware of their culture and how music is put together.” The results from the study indicated that all the schools reported learning to sing, and this they do using the voice. They indicated that, the main instruments that are use in singing the folk songs are the natural voices as Nketia (1999, p. 32) states, “songs are a foundation for instrumental music.” The songs are learnt through the use of the voice both in groups or individual performances and also by rote.

The interviewees made the researcher to understand that singing of folk songs were the most important aspect of their classroom activities. Every activity in the classroom goes with singing, be it movement, musical games or any childhood activity. Children learn to sing the folk songs and this they do by singing songs of children's environment. Participants continued to explain that the songs they teach focus on history, plants and animals, proverbs and moral life. Children enjoy singing familiar songs which have words that are simple and easy to pronounce. This was observed in the children's performances where children sang "Ab4dzokpo dada" and "~utsu a2e n4 avea me". They sang and performed the necessary actions to accompany them. Teachers indicated that apart from singing in other activities they teach both new and old folk songs for children to learn how to sing and to know the songs and this is done by the rote method of learning songs.

The participant continued to report that, in singing the folk songs children learn how to sing fast or slow, loud or soft, to prolong the song or not. Seeger (1942, p.11) cited in Ward (2003, p.1) states, "The one essential basis of music education in a country is the folk music of that country." It was discovered that singing folk songs from their environment gives children the foundation for both present and future development of their musical talents, it also improves upon the attendance of children because, the songs and the activities in them attract the children and make them to always come to school.

4.4.7 Instrumental performance

Kritchevsky and Prescott (1982) opine that, playing instruments provides the sensory information from which musical concepts are formed. The playing of instrument helps children to develop eye-hand coordination and fine motor skills. It was revealed that

although there were no musical instruments in the schools for children to play and to accompany the songs they sing, they play the improvised instruments that they produced with empty tins and discarded materials from their environment. Participant indicated that their children explore sounds as they sing and play their instruments both in and outside the classroom to entertain themselves. Also children who do not have much interest in singing had the opportunity to play to express themselves in playing the instruments. When good quality instruments are used children get the understanding of sounds better. NAFME (2014) state that a music curriculum for preschool-age children should include many opportunities to explore sound through singing, moving, listening, and playing instruments. Children play the rhythmic pattern of the local instruments and acquire instrumental skills, listening and dancing skills as they play they instruments. “Choice of instruments to be from the ethnic and regional repertoire or collection. Instrument familiar to the children – a good starting point” (Nketia, 1999, p. 42). It was indicated that children create their own music with the instruments. They create their own songs by adding new words to the old ones they sung. They also perform their own dance pattern after dancing to folk songs.



Figure 5: Children Performing Folk Songs with their Improvised Instruments
Picture by: Mawuse Adiakpor

It was discovered that children imitate their parents in most of the cultural activities and was revealed any time children perform their instruments. One of the participants indicated that,

During instrumental performance, girls perform the dance whilst the boys play the instruments just as the grownups do in the community.

4.5 Methods/Pedagogy Teachers Employ in Teaching Folk Songs

Hoffer (1992.p.5) argues, “The learning of any subject including music, beyond rudimentary levels requires organized, systematic instruction, usually from a trained professional”. According to the participants folk songs were used both in and outside of the classroom. Discussions, descriptions, demonstrations, questioning, imitating, listening and performances were the methods they used in their lessons. The local language was used as a medium of communication as the songs were also in the local language. They did these things as children sat and stood in a horse shoe formation or in free style. Children also sung and made their actions and performed their activities under the guidance of the teachers. Churchley, *et al*, (1992, p. 47) establish, “a Hungarian music composer, Zoltan Kodaly felt that through the influence of teachers, children would become knowledgeable about music- their own Hungarian heritage music.”

A Participant submitted:

I give my children ample opportunities to experience music as they sing, move, listen, and play musical instruments. Additionally, I provide children with opportunities to verbalise and to visualise musical and play related activities, such as singing and chanting, imitating sounds, rocking, touching, and singing to accompany physical movement activities to self regulate and to communicate with others.

This was supported by Nketia (1999, p. 2) who states, “the classroom teacher must now provide children with growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of transmission”.

Another Participant admitted that:

I lead my children to explore sound and movement. I also use musical activities in which there are folk songs to help children to move from one activity to the other and to prepare them for the end of class. In teaching the song I sing the melodies sentence by sentence for children to sing after me.

In most of the lessons observed the researcher identified that teachers made use of the prior knowledge of the children where they led children in singing already known songs. The teachers sang the folk songs by demonstrating for children with actions and gestures and explained the songs. In one of the lessons, the teacher used a known song to teach a moral lesson. The song entitled “dada to fufu egbe” “mother pounded fufu today” is a song with actions and gestures which after singing was explained through demonstration to teach a lot of moral lessons such as the need to appreciate what parents provide for children and the need to respect parents and also help them in doing the house chores as what pertains in the Ve community. The teacher led the children in singing the song again and used the local language and improvised materials to explain the song to children. Below is the song and its interpretation in the English language and pictures on the lesson. (*Dada to fufu egbe*” “*mother pounded fufu today*).

Dada to Fufu

Ewe

Dada to fufu egbe

Me nyo o

Tsigbe 2a koko`te

!h1

Aka`ga 24 kuku

Apatipr1 do af4kpa

Akpese, akpese, akpese akpese

English

Mother pounded fufu today

It was not good

Esi cooked kokonte

!h1

Vulture wears hat

Sparrow wears sandals

Akpese, akpese, akpese akpese

This rightly supports what Nketia (1999, p. 2) explains that, “what the teacher provides will not only make for any manifest deficiency in the upbringing of children but also strengthen the consciousness of identity”. The children also learnt about the food habit of the people of Ve.



Figure 6: Teacher Doing a Demonstration and Discussion after Performing a Folk Song
Picture by Wisdom Achoribo

4.5.1 Discussion

As stated earlier, the teachers used the discussion methods to teach folk songs of the history and the cultural heritage of the native society. This was exhibited in one of the lessons where a song entitled “T4gbui Ag4k4li 5e `utases8 ta la E3eawo kat7 wodzo le egb4” was sung. The teacher led the children in singing the song with actions and

gestures. After that the teacher discussed the historical and the cultural lessons in the song as: *the people of Ve once lived in Notsie their ancestral home under a wicked king called Ag4k4li. They migrated from Notsie to settle at the present place Ve.* This and other things were discussed in the song as the history about the people of *Ve*. Culturally, *Veawo* speak *Ve* dialect, they care for one another and demonstrate love towards one another that was why on their way they made provision for those behind to follow up, and the people of *Ve* made mark on trees and the ground to direct people to a place. The same thing was done by the migrants and narrated in the song as “*wo de dzesi atiawo bena 'me mamleawo naga bu o*”, as in the song below:

T4gbui Ag4k4li

Ewe

English

<i>T4gbui Ag4k4li 5e `utases8 tae loo</i>	<i>Due to the wickedness of King Ag4k4li</i>
<i>E3eawo kat7 wo dzo le 'gb4</i>	<i>All the E3es left him</i>
<i>T4gbui Ag4k4li 5e `utases8 tae loo</i>	<i>Due to the wickedness of King Ag4k4li</i>
<i>E2eawo kat7 wo dzo le 'gb4</i>	<i>All the E3es left him</i>
<i>Esi wo dze m- la,</i>	<i>When they set off</i>
<i>Woz4 megbemegbe</i>	<i>They moved backwards</i>
<i>Wode dzesi atiawo,</i>	<i>They marked the tress</i>
<i>Wo `e atil4awo</i>	<i>They broke their branches of the trees</i>
<i>Be na 'me mamleawo na ga bu o</i>	<i>so that others will not miss their way</i>

This and other things were discussed as cultural lessons in the song. Nketia commends that:

Teachers should take note of the suitability of songs in terms of their content to the children. Content should reflect the children's environment, focusing on nature, i.e. animal, vegetation, morals or behaviour, proverbs and historical records. Songs should be

drawn from traditional and contemporary repertoires. The selection of these songs should include songs from various ethnic groups. (Nketia, 1999, p.32)



**Figure 7: Teacher Discussing the Historical Song with Children
Picture by Mawuse Adiakpor**

4.5.2 Demonstration

In another school, the teacher used the demonstration method. The teacher led the children in performing some of the folk songs in an activity known as stone passing games. She used appropriate symbols to explain the songs. From observation, Children's speaking and fluency skills as well as attentiveness improved by this game as children were required to pay particular attention as they were drilled by the teacher in the pronunciation of the difficult words of the song. At the end they were helped to pay attention and speak clearly and fluently as they sang the song in the game over and over again. The language and demonstrations used were good for the age group, thus four (4) year and five (5) year old children. The teacher basically used demonstration to explain the concept in the lesson. There was also the proper use of the teaching and learning materials in teaching the folk song and children participated very well. At the end of the lesson the teacher led children to go through the folk

songs for some time before lesson closure. Braynard (2008) observes that, children interact with musical materials in their own way based on their unique experiences and developmental stages. Children must be given musical materials according to their developmental age and ability. Below are the song and the picture on the game performed by children:



^leti le 2i2im

Ewe

^leti le 2i2im

Mia5e fefe w46i 2o

^leti le 2i2im

Mia5e fefe w46i 2o

English

it is moonlight

it is time for play

it is moonlight

it is time for play

Kp8vi nye tsi agble

whistle on the farm

I left my

Me yi be ma va ts4e

Kp8vi nye tsi agble

Me yi be ma va ts4e.

and I went to pick it

I left my whistle on the farm

And I went to pick it

Figure 8: Children Performing Stone Passing Game
Picture by Mawuse Adiakpor

On the whole, the researcher noticed that children were most delighted in doing the actions and movements in the folk songs during their performances. The children also demonstrated their interest in learning new songs. It was discovered that apart from

classroom children performed and enjoyed folk songs at the play ground, during games, home and so on. During discussion time children's contribution to the discussion of the folk songs was very good especially when they enjoy the song most, they try to do their best in answering the questions.

4.5.3 Storytelling method

At the beginning of the lesson, there was a re-arrangement of how children sat in the class. This was done in a circular manner. Children were made to sing three folk songs before the main lessons begun. Afterwards the teacher introduced the lesson by telling children what they would be doing during that period. She said it was story telling. Because the lesson was a child centred one, children were asked to come to the centre of the circle to narrate their stories. As these children narrated the stories, there were story songs which they were allowed to sing intermittently. It was noted that children enjoyed the music they performed so much. During participation some of the children were deeply involved singing

singing. After the narration, the teacher led were made to mention characters in the story learnt a simple song that the story teller lessons from both the songs and the story emotionally, socially, mentally, cognitively songs also promote language acquisition.



communication skills of children. It was observed that the lessons in the stories and the songs greatly affected their lives because of the way they expressed their feelings and acted. They were also able to pronounce the vocabularies in the folk songs easily. Below are pictures of children doing telling stories and the story song.



*Figure 9: Children Narrating Stores to their Colleagues
Picture by Mawuse Adiakpor*



*Figure 10: Children Performing a Folk Song after Storytelling Lesson
Picture by Mawuse Adiakpor*

Fine wo dzim 2o ma?

Ewe

Fine wo dzim 2o ma?

Fine wo dzim 2o ma?

Fine wo dzim 2o ma?

Me be fine wo dzim 2o ma?

Medzi wo 2e ave g7' 2e me

Medzi wo 2e ave g7' 2e me

English

At where was I born?

At where was I born?

At where was I born?

I say at where was I born?

I gave birth to you in a thick forest

I gave birth to you in a thick

forest

*Medzi wo 2e ave g7' 2e me I gave birth to you in a thick
forest*
*Me be medzi wo 2e ave g7' 2e me I say I gave birth to you in a
thick forest*

The researcher discovered that children were most delighted in doing the actions and movements in the story songs during the story time. The children also demonstrated their interest in learning the new song in the story. During discussion time children contributed to the discussion of the folk songs very well. They enjoyed the song they learnt answered questions based on the song.

4.6 Parents' Perception on Children's usage of Folk Songs at Home

The following were some of the opinions expressed by the parents. Participants admitted that their children sing and dance to folk songs whenever they are at home.

A participant submitted that:

I always hear my children singing folk songs themselves and this they use to comfort themselves. They sing lullabies and children's songs, story songs, play songs and traditional songs and these are what they like most". Again, they sing the songs when playing games alone and with others, telling stories and working and this they repeat over and over because they are conversant with them.

Participants reported that children sing the songs with joy and dance to them using actions, movements, gestures and so on when playing and telling stories to entertain themselves.

A participant submitted that:

Children learn how to dance; count numbers, play instrument as they play empty tins and blow the pawpaw leaves stocks. They

also learn how to express themselves and other social and moral lessons.

Another interviewee stated that:

My children sing the songs they learn at school when they come home and this helps some of them to join some musical groups like brass band, church choir, and borbobor group in town.

Music affects all aspects of total development and is part of children's everyday life, even on their own. It is necessary that children receive their early musical experiences not only in the home but also in their education at school. According to research music promotes positive impact on children's cognition, emotional well being and social success. Ohene-Okantah (2000, p.12) adds that, "children's education intellectual, physical, moral and emotional is incomplete without Music". Parents observed that the songs their wards sung at school helped them to join church choirs, brass band and to perform during cultural festivals as they grow and it good to allow and encourage them to sing folk songs at home. Turner (1999) states that, exposure to music at an early age benefits children's musical and cognitive development. Below are some examples of songs that a parent sung to the researcher to show what inspire children to go to school and also desire to do some particular works example teaching when they grow:

Ma zu nufiala

Ewe

Ne me va tsi v4 ke` la

Ma zu nufiala nyuia 2e

Ma fia nu amewo ale kple ale

Esia nye nye didi

Ne va tsi v4 ke` la

Ma zu nu t4la nyuie a2e

English

If I grow old

I shall be a good teacher

I will teach people like this

This is my heart desire

If I grow old

I shall be a tailor/ seamstress

Ma t4 nu na amewo ale kple ale
Esia nye nye didi

I will sew things for people like this
This is my heart desire

Suku vivie

Ewe

Evivie loo, suku vivie loo

Wo h7 dee kp4

Suku menye ati

Wo tso4 le ave me o

Wo h7 dee kp4

Suku menye ati

Wo tso4 le ave me o

English

it is interesting, school is interesting

you too go to school and see

school is not a tree

we fell in the forest

you too go to school and see

school is not like the tree

we fell in the forest



*Figure 11: Researcher Interviewing Parents
Picture by Wisdom Achorebo*

CHAPTER FIVE

DISCUSSION OF RESULTS

5.1 Overview

This chapter discusses the data collected from the various respondents. Discussion of the findings is based on the responses from the respondents. The section discusses and analyses the effectiveness of the various interviews and the observation conducted. Examination of the results revealed that the importance of folk songs in early childhood education cannot be overemphasized. Teacher respondents recognised that folk songs are of great value to their classes. They arouse curiosity in children; stimulate creativity and at the same time enhance the total development of children in all developmental domains. Thus it brought smiles on the face of people, helped calm fussy babies and help children rest. It covered so many aspects of the day as it helped children develop many skills that they need to use throughout their lives.

5.2 The Extent of the Use of Children's Folk Songs

The data presented in chapter four indicated that, early childhood classrooms in the sampled schools in *Ve GHAD* traditional area were full of activities that engaged the attention of children, kept them exercising the body and that which involved the use of musical activities. Children become excited when they find learning so interesting and wonderful in their learning situations. To this point, one must agree that, Teachers were the best people to bring this joy into the lives of these little ones in their classrooms. Considering the place of traditional music in the classroom and in the schools, teachers are expected to provide their children with the folk songs or music in the community in the classroom as this was stated in the music syllabus for primary

schools MOE (1959) and Curriculum for Kindergarten 1-2, MOE (2006) and creative arts syllabus for lower primary 1-3.MOE (2006).

As already noted, early childhood teachers of the three schools use music all the time in their classrooms. Similarly they use children's folk songs in their classrooms and the teaching of these songs provides valuable information to the young children who learn the songs in their mother tongue. This helps the children to develop language skills and become aware of most of the information from their cultural settings. It also helps them to acquire musical skills and concepts. Braynard (2008) clearly affirms that early childhood music education aims at helping children to recognize and explore and change sounds, sing simple songs from memory, recognized repeated sound patterns and match movements to music.

5.3 Singing Folk Songs to Identify with Culture

Music is culture and is automatically part of the society. Folk songs play a very important role in our Ghanaian culture. Culturally folk songs are used to communicate with others. They are used in stories and also to educate the young ones as well. According to the response of the participants, folk songs describe how Ghanaians and the people of *Ve* reward people of good behaviour and good characters. Those who practice anti-social characters such as unfaithfulness, disloyalty, disrespect, disobedience and truancy are punished. In this regard, folk songs in the *Ve* society inculcate good character and moral training into children as Nketia (1999, p.17) states that, "Songs are like little books in a culture that is based on oral traditions they are a means of transmitting culture and knowledge, each has story". The following example was given by a participant during the interview section about folk songs that were used to discipline children who were not obedient. The folk song about obedience

states, “@evi 2oto kp4a dzidz4, 2evi ma2oto faa konyi”, the words of the song talked about two different characters, obedient child and disobedient child. The obedient child becomes happy while the disobedient does not. He is always sad. According to the respondent these types of songs put fear in the children and change their lives because children always want to be happy.

The findings of the study revealed that folk songs are very significant in controlling children. Teachers, Parents and community members were able to control their children with the use of folk songs and this provided avenues for children to be helpful and respectful in the society because they wanted good life in future.

To a greater extent folk songs are important elements of the culture of the *Ve* people. In learning these authentic materials, children got to know parts of some foreign cultures. It satisfies children's natural curiosity about everything new. It was established that, being familiar with folk songs in a foreign language made the children to feel closer to the foreign culture and its language. If children hear the same melodies or similar rhymes they are astonished at the parallels between their own culture and the foreign one, a participant submitted. So the foreign cultures were not alarming and frightening but interesting and worth being discovered. This was an important contribution to the development of tolerance and open-mindedness in the children.

In addition, Folk songs are elements of the culture of *Ve* society. They show many aspects of this culture with regards to the relationship to the past and the ancestors, the faith, the fun and the anxieties of its people, the hopes and the view of the future. These folk songs have immanent powers, for example they give people energy as they

perform them these easily change people's mood. They occur in all phases of the lives of the community from birth to death. So they played an important role in the process of learning and using the mother tongue of the *Ve* society. Music and poetry are also an essential part of foreign language learning for young learners (Phillips, 1993: 100).

5.4 Signing Folk Songs to Identify with History

Results in the chapter four confirmed that, the historical events of the community were told in most of the folk songs used by the respondents in the study. It was submitted that, there are folk songs that remind people of their origin, the reason for migrating and how the migration took place. Some other folk songs remind people of being warrior, strong, intelligent and wicked.

The study revealed that teachers use folk songs to tell the history of the people of *Ve* and other historical events. Such events are the migration of the people of *Ve* from *Notsie* to their present home, the birth of Jesus Christ and many others that are narrated in story songs.

5.5 Folk Songs outside the Classroom

From the results presented in chapter four, children in the sampled schools learn about themselves and the relationships they have with others when singing folk songs outside the classroom. Songs heard at the play ground, assembly, at worship, during singing practice and from parents, teach about life and give hints on living it. The words teach children about concepts like faith, patriotism, love, and freedom. From the study, Shy children were able to discover that, they feel bolder among other people when they are loudly singing or dancing.

5.6 The Usefulness of Folk Songs to the Early Childhood Teacher

All the participants acknowledged that songs are really important and vital to teaching at that level which of course is imperative to the teaching of any other subject at children's level. It was explained that, folk songs are one of the most charming and ethnically prosperous resources that the teachers can easily use in verbal communication in the classrooms. The respondents stated that, these songs are valuable resources which they used to expand children's abilities in listening, speaking, reading, and writing, singing and dancing. Further, they are songs used to teach a variety of language matters such as sentence patterns, vocabulary, pronunciation, rhythm, adjectives, and adverbs and musical concepts and skills.

Singing folk songs also afforded a non-threatening atmosphere for children, who usually were tense when speaking in an official classroom location. The folk songs used by the teachers also gave new insights into the objective traditions. Some of them were the means in the course of which educational topics were presented successfully. While they supply genuine texts, they were inspiring. It was confirmed by participants that, there are many advantages of using songs in the classroom. Through using of folk songs, the teachers met the challenges of children in the classroom. Because songs taught to the children were extremely unforgettable and motivating.

Furthermore, through using customary folk songs the support of children's knowledge of their culture was broadened. Appropriately, chosen traditional folk songs have the twofold edges of beautiful tunes and appealing stories. Most of the folk songs go after a frequently repetitive verse form, with rhyme, and had a series of other discourse features, which made them easy to follow.

5.7 How Useful Singing Folk Song is to Music Lessons?

As it can be noticed in the data, the teachers in the selected schools use songs in their classes in daily activities. Songs really permit real life situations. For that matter, teachers use folk songs in their classes for various and different reasons. There were some teachers who use them for grammatical purposes, others use them for vocabulary reasons and some others for just fun. It still remains that, teachers perform them to achieve their aims. Teachers as well as children found songs very interesting and motivating because they can draw lots of information from them. According to the teachers, songs and for that matter folk songs helped children to understand things in a very quickly way for instance the names of animals, fruits and vegetables. In this direction, these folk songs can be said to be very informative and constructive. According to the data the researcher noticed that songs were also performed through pair work or group work in order to increase participation of children and prevent at the same time inhibition.

In addition, the researcher observed from the result that, songs were used as preludes, interludes and codas before, within and after lessons. In the first place the songs always serve as a prelude for the children before lessons. As a result, folk songs among these songs made the children happy and always prepared them cognitively for the day's lesson. Also, intermittently, songs were also introduced when teachers realized the children were worn out. These songs in which folks songs were not left out, waked those who slept from their slumber. The result proved that, folk songs released boredom when the children's brains were getting tired in the course of the lesson too. At the tail end of lessons too, music is sometimes used. It is meant to

reemphasize on the teaching and learning activity that took place. All these folk songs which were being used normally had bearing on the type of lesson being taught.

More so, folk songs were used by teachers to create learning states that assisted them in holding attention and increasing retention of information in the children. When we listen to music, we process an enormous amount of information rapidly without our conscious awareness (Blakemore and Frith, 2000). Blakemore and Frith observe that, the ease with which we do this depends on our prior musical and linguistic experiences. This knowledge is implicit, learned through exposure to particular environments, and is applied automatically whenever children listen to music or speech.

5.8 Singing Folk Songs to Help Children in Language Acquisition

From the results of the data collected in the sampled schools in the *Ve* traditional area, Folk songs presented a lot of linguistic materials in a natural linguistic context. It supported the monolingual and contextual approach in teaching the local language. Words in folk songs were meaningful to the learners, which influenced the language acquisition in a positive way. "In general they use simple conversational language with a lot of repetition" (Murphey, 1992, p. 7). Therefore folk songs stuck in the children's mind and the words and expressions used were memorized more easily. Besides, these songs provide many possibilities for constant repetition and revising as important mechanisms of the language acquisition.

Furthermore, folk songs are used to give a feeling for the rhythm of the spoken language of the *Ve* people. "Many well-known rhymes make use of the iambic pentameter, the natural rhythm of the English language" (Straeter-Lietz, 1999, p. 9).

Practising intonation through reciting rhymes and poems in folk songs was mostly funny and very effective. Sometimes, to vary the boring pronunciation, teaching folk songs is a proven remedy using rhymes and rhythmic chants which were folk songs as well.

5.9 Types of Folk Songs and why they are used at the Early Childhood

Education

The researcher collected from an interview that, there are many types of folk songs used by respondents for the early childhood programme and these are action songs, lullabies, storytelling songs, poems, rhymes, narratives, and songs about body parts, songs, nature, animals and other folk songs.

5.9.1 Action songs

The data revealed that teachers use different types of folk songs that involved movement activities where the children moved as instructed by lyrics. Participants in the sampled schools reported that, children have the opportunity to move expressively on a daily or weekly basis. From the qualitative data, there were indications that movement was important because it reflected kinaesthetic intelligence.

According to the theory of multiple-intelligence, musical intelligence connects with linguistic, logic-mathematics, spatial, bodily-kinaesthetic, intrapersonal and interpersonal intelligences. Orientation in space, motor skills, coordination and motor communication in music also connects with special and bodily-kinesthetic intelligence (Gardner, 2010).

This comment from a participant helps support the above:

I like to use movement to reinforce things such as rhythm, fluency, direction following, body concepts and awareness and to encourage creative expression and stimulate one's own body.

This is evident from the findings that teachers practiced purposeful teaching, using a lot of music and movement to show children the value of learning. The data indicated that most of the movements were mainly exhibited when children sing songs that involve making circles, taking turns during active physical play and so forth. It was also revealed that some movements occurred during outdoor game where children use their bodies and move about by doing typical actions like crawling, standing, sitting, kneeling, lying, bending, turning, rolling, twisting, skating, curling, swinging, rocking, swaying, creeping, hopping, galloping, sliding, climbing, pretending to be animals, stepping or jumping as they count numbers as they engage in activities.

5.9.2 Singing

From the results shown in chapter four, singing was one of the primary activities which were predominant in the schools sampled for the study. Singing was involved in various events from the time children reported in the school till closing. It began from morning assembly, during break time at the play grounds, in the classroom during lessons, singing practice and when school is closing at the afternoon assembly. In all these proceedings, children turn to benefit directly and indirectly from the kind of songs they sing. They improve their gross and psycho-motor skills when they sing songs with actions. They also learn about their history and cultural heritage through the singing. Entertainment and exploration of sounds by imitating sounds of creatures

and objects in their environment such as cows, cats, dogs, goats, sheep, birds, cars, bells, gun, train, and other machines.

Although the children involved in the above activities, the schools had their itinerary where songs were taught at various gatherings. In all these schools, Friday was set aside for singing. At this gathering, teachers engage children in singing both old songs taught and also teach new ones as well. More so, children sing during worship and other school gatherings.

5.9.3 Instrumental performance

The data indicated that, the participants allowed children to explore and create their own sounds and rhythms. Some of these sounds and rhythms they played were those of the instruments used in the community ensemble. It was indicated that children created their own music with the sounds and rhythms on instruments. They created their own songs by adding new words to the old ones they sung. They also performed their own dance pattern after dancing to folk songs. In all these activities, teachers helped children to improvise, since they did not get access to the original instruments. As a result, they made use of tins, classroom tables, sticks, pot lids, pawpaw stalks and other discarded materials in the school environment.

5.9.4 Lullaby

The findings revealed that early childhood teachers play music and sing lullabies to the smaller children in school. It was discovered that participants sing lullabies in their lessons. One does not need to know how to sing or to be a very good singer; the trick is to do it with a smooth, monotone rhythm. Cradle songs relax babies. Mothers and fathers take their babies in their arms to stop them from crying. They sing a

lullaby in a low voice, close to the children, to give them warmth and security. Many folk songs incorporate a loving, soothing sound like: “Tutu gb4vi”, “Tata ye ye ye ye”

Tutu gb4vi,

Ewe

Tutu gb4vi, tutu gb4vi

Dada melea 5ea me o

Tata melea 5ea me o

Ao dze dzevi nye

b4nu b4nu kpo

Ame ka 5owo?

Paulu vi yea?

Tu ta v1,

Ne ma5oe na wo

Ao dze dzevi nye

b4nu b4nu kpo

English

Tutu gb4vi tutu gb4vi

Mother is not in the house

Father is not in the house

Ao my little one

Stop crying

Who beat you?

Is it Paulvi?

Spit out saliva for me

To Beat him for you

Ao my little one

Stop cry

5.9.5 Storytelling songs

The researcher discovered that there is an immediate and pressing need to develop a child’s initial reading habits. Children begin to recognize, learn and identify expressions, sounds and the vibrations of language from 0 to 5 both in their mother tongue as well as a foreign language. The best way to help them is to intensify the use of folk songs. These types of song “contextualize vocabulary and make the transfer from singing to meaningful reverent.” (Murphey, 1992, p.129) They use the children’s love for stories and role playing.

5.9.6 Poems and rhymes

From the data collected, Children entered into an interesting state when they listened to poems and rhymes. When teachers told them little stories with the musicality of a poem, they gave it a magic air. Although, the children don't understand rhymes, they know that you are speaking in a special enchanting way. No adult or child speaks in verse. Only magic beings cast spells with rhyming words. The children associated poetry with something fantastic.

Poems with short verses and simple language and structure were wonderful for these children. The repetition of words, as in magic spells, made a game in which the children were able to memorize the verse and participated by repeating them. The game made the contact with the rhyme more pleasant and entertaining. For this to work properly, teachers established a relaxed atmosphere and a suitable and attractive tone on each verse. One will agree that, it is best to combine active games with less active ones. An interviewee lamented that when she realized that the children were getting tired, their participation was less active she stopped, because poetry should be fun. It was noticed from the result that, at the end of the day, the child gets nervous and excited.

5.9.7 Game songs

Young children learn about their world through play. Children can explore sounds and create them using simple instruments, sound-producing toys and sound makers (everyday objects like pots and pans that can be used to make sounds). From the result, Children used folk songs in games. For that matter in order to be able to participate in the games, they do their best to learn the songs in the game. They do this with cheerfulness. Through these songs in the games, children learn to achieve

goals and experience a sense of accomplishment. The children learn the value of sustained effort to achieve excellence and the concrete rewards of hard work. Folk songs provide a vehicle of self-expression which is a necessary component of building a healthy self-esteem.

5.10 Types of Folk Songs that are Suitable for Early Childhood Programme

Folk songs are the oldest songs of the folk singers which are always communicated to people from generation to generation and without using music notation. The types of folk songs suitable for early childhood programme are nursery rhymes, lullaby, action and games songs, and songs that are sung to and by children. Others are national anthems and patriotic songs that are used to express national solidarity, and many of the older Christmas carols that children sing at Christmas time as commended by Nketia (1999, p.32) “Teachers should take note of the suitability of songs in terms of their content to the children. Content should reflect the children’s environment, focusing on nature, i.e. animal, vegetation, moral behaviour, proverbs and historical records.” Others are children songs, play songs, story songs, action songs, and songs that are developmentally appropriate to the age and that which is from children’s own locality. Music education for young children involves a developmentally appropriate program of singing, moving, listening, creating, playing instruments, and responding to visual and verbal representations of sound. The content of such a program should represent music of various cultures in time and place (Gardner Cited in Woodall and Ziembroski , 2012).

Although the school syllabus MOE (2006) recommend that children should learn all kinds of music from classical to rap, children need to be introduced to folk songs of their community first before learning other music as this helps to prepare the grounds

for learning other music as the saying goes we learn from known to unknown and the great musician Kodaly also supported it. The result indicated that teachers use folk songs to tell simple stories such as "*t0ku 2eka 2eka mena so*" or express themes like love or kindness and historical stories like "*mama a2e n4 anyi af4kpa nye 5e x4*" continue to be sung at particular social occasions like games, festivals and a few to mention.

5.11 Methods/Pedagogy Teachers Employ in Teaching Folk Songs

Children's early experiences with movement activities influence their later knowledge, concept development, skills, and attitudes (Isenberg and Jalongo, 2001). In this wise selecting appropriate teaching strategy is critical. The kind of planning that is done for units of study and individual lessons will depend greatly on the classroom teacher. (Churchley *et al*, 1992). Children's motivation to learn largely depends on the teaching methods and the teacher's personality. If the teacher skilfully uses folk songs, the children usually are highly motivated. Songs and rhymes are relaxing, they promote the progress of the lesson, provide fun and action "and encourage harmony within oneself and within a group" (Murphey, 1992: 8). From observation, the participant in the study learnt with fun and more effectively than without these forms of fun. Even shy or slow learning children were given encouragement by singing or speaking in the classroom and so they feel able to speak in the local dialect and a foreign language like English.

Participants used role play to give the children an opportunity to practice what they have learned with much interest. Teachers provided concrete information and clear role descriptions so that the children could play their roles with confidence. Once the role play was brought to a successful end, teachers spent some time to explain for the

children to have more understanding of lessons. As a result, the study showed that the teaching of folk songs was more of a child centred approach which allowed children to discover their potential through the use of various activities such as singing (the use of voices) dancing (the use of their bodies) as they respond to musical indication and discover various ways of singing and moving to music.

NAfME (2014) state that, “a music curriculum for preschool-age children should include many opportunities to explore sound through singing, moving, listening, and playing instruments.” The study indicated that the methods used by teachers in teaching the folk songs were practical oriented through dramatic play, movement, singing, listening to songs and observing musical performances of the various groups. Through these, children learnt musical concepts and skills. There were improvisational and exploration lessons, group and individual performances. Children were also made to create their own songs. This was discussed by Braynard (2008) that Music learning contexts will be most effective when they include (1) play, (2) games, (3) conversations, (4) pictorial imagination, (5) stories, (6) shared reflections on life events and family activities, and (7) personal and group involvement in social tasks.

Some teachers used direct approach, which includes modelling, demonstrating, and imitating, when implementing folk songs and movement activities for pre-schoolers (Edwards, Bayless, and Ramsey, 2009). Integrated music and movement activities are components of a high quality early childhood education curriculum. When teachers and family members understand how to provide appropriate physical activities, children experience the joy of music and movement, especially that of folk songs. These activities offered daily opportunities for children to develop and learn in authentic environments with careful attention by teachers.

It was also revealed that the teaching of the songs was done in the first language of the children. The study revealed that parents also help children in learning folk songs of their locality. Most parents reported that, although they liked singing hymns because of religious beliefs and western education, they still instil the attitude of singing folk songs into their children because of their cultures and the values in them.

5.12 Parents' Perception to the Use of Folk Songs by Children

The report indicated that parents discovered that the use of folk songs of their community was not evil as they supposed, it was something very important as the gospel songs. They realised those songs bring children together, help children to develop good moral life, make children sociable and a few to mention and this can be seen in the views that parent shared concerning the teaching of folk songs:

Singing folk songs is beneficial to everybody especially school children, therefore its teaching must be continued in the schools.

Learning folk songs helps children to have knowledge about their origin and also know much about their ancestral history.

Yes, it is very good singing folk songs at school because it helps children to know their culture, and transmit the culture from generation to generation.

To a greater extent, Parents are also key players in educating their young children with folk songs and they therefore need to help the teachers. Churchley, *et al* (1992, p. 47) establish that “A Hungarian music composer, Zoltan Kodaly felt that , parents can help children to make music and develop musically but teachers are the best people to impact musical knowledge to children”. They continue to state that “majority of a young child’s music education comes from the home environment:” this also reminds me of what Nketia (1988) states that the African mother sings to her

child and introduces him to many aspects of his music right from the cradle. Parents and grandparents play major role in children's education right from the home. They need to understand the importance of folk songs in the life of their children and therefore encourage them to sing them.

The researcher thinks that, Young children need folk songs at their level most to help them develop language and musical skills, to understand musical concepts, and to be able to perform with ease during music lessons. Children also need to know the songs of their community's children's folk heritage.



CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

6.1 Overview

This Chapter describes the summary of findings, conclusions and recommendations of this study. The Chapter is divided into three sections. The first section discusses the summary of the study. The second section describes the conclusions which are based on the various findings of the study and are reported as responses to the research questions for the study. Finally, the third section displays the recommendations per the findings of the study.

6.2 Summary of Findings

The research was conducted to examine the use of folk songs in the early childhood education. To ascertain the facts on the ground, the research paradigm used for the study was qualitative and case study was the research design. Research instruments for data collection in the study were observation and interviews and these were used in three schools in four communities Ve GHAD- Gbodome, Hoeme/ Agbome and Deme and their respective schools Ve Gbodome R.C Kindergarten, Ve Hoeme/Agbome E.P Primary school and Ve Deme E.P Primary school, in the Ve traditional area. The researcher purposely selected Kindergarten and lower primary pupils, their teachers and parents of the three communities in the Afadjato South Distract. A sample of 100 participants was used in GHAD comprising teachers, school children and community members.

The results were based on the following research questions which were raised to address the questions:

- i. To what extent are children's folk songs being used by early childhood teachers in the district in the present generation?
- ii. What types of folk songs are suitable for early childhood education?
- iii. What methods do teachers employ in teaching folk songs?
- iv. What repertoire of children's folk songs is taught in the schools for children to sing adequately?

The findings of the research conducted revealed that folk songs are important in children's lives and their education. These were what teachers used in teaching young children in early childhood classroom. Teachers find it exciting to bring joy and learning into the heart and lives of the young children through the use of folk songs and music in particular in their classrooms. Educationally the use of folk songs is appropriate and pure fun. It also integrates songs, chants, melodies and stories in extraordinary manner and enriches the Kindergarten curriculum.

It was in the light of the research that it was discovered that folk songs are good materials for teaching children and for transmitting and preserving the culture of a society and for teaching other musical skills and concepts. The learning of folk songs improves upon children's language and communication skills. Through the learning of folk songs children learn about their culture, history and this helps them to become sociable and good citizens. It is used as a device for moral training and social control. It also helps children to value their culture.

However, it was revealed that hymns and church anthems were also commonly used by parents at home and social gatherings and at school gatherings like morning assemblies, closing ceremonies, worship etc. This was because the influence of highlife music and gospel music has spread throughout Ghana and influenced the traditional music or folk songs of the various communities. Some religious groups or churches shun traditional music considering it as something against their beliefs and this has affected the use of folk songs in the Ghanaian society. Despite the fact that folk songs have been infiltrated by foreign and gospel music, they continued to play important roles in the day to day activities of the people of *Ve* and Ghana because it is still used to transmit knowledge and values.

It was revealed that teachers, parents and the community were all responsible for helping children to develop the interest in learning the folk songs, understand the need of using folk songs both in school and at home, and in their education as a whole. The research indicated that children could best learn the folk songs through practical activities and constant singing and dancing in the classroom and in games at play grounds.

It was further revealed that although folk songs were good for children and they were used in early childhood classroom, the extent to which it was performed was low, and as a result, it needs improvement. Though other musical genres are needed in the children's music education the use of folk songs should be more than other genres, because this will prepare the children for future and quality music education.

6.3 Conclusion

In conclusion the research showed that, folk songs are good for use in the schools and the communities. The importance and the role of folk songs are many. Practical approach and creation of awareness to teaching and learning of musical concepts through folk songs makes it real and easier to understand and helps children to develop better interest in the subject. Folk songs are the type of music that children learn first and this begin from the home where children's education begins. Children learn social, spiritual, moral, history and cultural values from the folk songs that they sing. The learning of the folk songs shape children's lives.

The research revealed that early childhood teachers used folk songs in many ways to enhance the learning experiences of children in all of their classes. Folk songs were used in the classroom to facilitate transitions, allowing the class to move freely from one activity to the other. Further, folk songs were used to give instructions to the children. Rather than listening to the spoken words of the instructors, children benefitted from hearing the instructions through the music and seeing the instructions demonstrated by the teachers. Folk songs were used to enhance the imagination and creativity of the children this is because as children hear musical instructions, they hear sounds as well and this encourages them to think beyond the instructions.

It was however revealed that parents were not able to sing folk songs as expected. They seem to forget all the folk songs that they know, and even those that were performed by the grown-ups, just under the auspices of Christianity and Education. Children were also not able to sing a lot of folk songs from their memories as expected. The few they were able to sing were taught by their teachers who led them in singing. Children sung the folk songs better when led by their teachers. This was

an indication that the excessive use of other music like the rap, jazz, classical, gospel songs and others has diluted the repertoires of folk songs of the communities and as a result bring about immoral activities disobedience, and social vices into the lives of the little children.

This research plays a role of exposing the preconception and misconceptions people have for folk songs and this becomes the bases for meaningful learning. Parents came to realise that folk songs were important in their communities and were good for their children. They therefore appreciated the benefits the teachers provided to their children in the classrooms. Folk songs help children to focus and transfer skills, and provide a positive distraction.

It was discovered that the role of folk songs in music education is very important and the impact of folk songs on children and their education is so significant. Based on the result of the study one can conclude that the teaching of folk songs has great impact on the early childhood music education. Folk songs provide enjoyment, excitement, intellectual and emotional benefits to the children in school. Folk songs can be used as a learning device in teaching other subjects apart from music. I hope this study will help music educators to understand the idea that there is more to music through the use of folk songs than simply teaching musical skill to children. Overall, music and for that matter folk songs have proven to be beneficial to teachers, children, and parent of GHAD communities in the *Ve* traditional area and to all Ghanaian communities and educators as well.

6.4 Recommendations

As a result of the findings made during the research on impact of folk songs on the early childhood music education, the following recommendations have been proposed for careful consideration:

- i. The use of folk songs should be intensified in the schools especially at the early childhood stage.
- ii. Teachers should try as much as possible to include music as well as folk songs in every lesson in early childhood classrooms in order to prepare the children gradually for quality music education in the future.
- iii. Appropriate teaching and learning materials for teaching music and folk songs should be available in the early childhood classroom setting.
- iv. Music at the early childhood level should be practical and folk songs oriented.
- v. Children are expected to learn folk songs of their native society. However, they are not expected to sing such songs as “*Ad4 ble Voloe de m- me loo*”, “*Mitso midzo lo*” at Kindergarten and lower levels of children’s education. Suitable songs for their age need to be taught so that those for the grown-ups will be introduced gradually as they progress in to upper and higher level of their education profane
- vi. The music curriculum for schools should be given enough space in the early childhood programme and must involve the use of folk songs most to ensure that the local language, culture and values are preserved and transmitted.
- vii. Books should be written on folk songs for teachers to use.
- viii. Parents should be educated on the importance of folk songs in the community and their usage in order to encourage their use to help preserve and transmit

them to the younger generation in order to curb evils of the social vices in our communities.

- ix. Parents who have adequate repertoire of folk songs should be ready to help teachers in collecting the folk songs of their communities.
- x. Both parents and teachers should organise programmes/occasions on which children will be encouraged to perform children's folk songs to advocate/promote the teaching of folk songs and music in the nation.
- xi. Early childhood teachers are encouraged to choose a core repertoire rich in Ghanaian children's folk songs and always teach that repertoire to help children to memorise them.
- xii. Teachers of the same district could meet together and collectively determine a repertoire of children's folk songs children should know by memory and these songs could be placed in the various schools for both early childhood and all teachers including the Music Teachers in the district.
- xiii. Administrators are encouraged not to exhaust the music curriculum with Western and contemporary music and leave no room for Ghanaian children's folk songs in their schools.

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APPENDIX A

REPERTOIRE

Repertoire of folk songs for use in early childhood class.

The first four songs are about cassava the type of food the people of *Ve* grow and like to eat.

Agbeli K4e

Ewe

@a' gbelik4e kple nuk4

M4m4nyi via 2e le' me

K4 ami dzi8 2e dzi

Ne wo le y4wom

Ma seo, ma se o

English

Cook cassava slice and slice

Add little m4m4nyi

Add palm oil to it

When they are calling you

You will not hear it

Ab4dzokpo dada

Ewe

Ab4dzokpo dada, d4 le mia wum

D4 le mia wu

Nuka mia2u,

Mia 2u kafa

Kafa me 2ia 5o o

Ko`ko`te aba, ko`ko`te aba

English

KG teacher

We are hungry

What are we eating?

We shall eat Kafa

Kafa will not satisfy us

Ko`ko`te aba, ko`ko`te aba

Prom

Ewe

Prom, prom, miele fufua tom

Miva ne mia mi

Miy4 Kofi kplea `ma 2a

Fufu b4b4e la s4 gbe

Evivi loo

English

Prom, prom, we are pounding fufu

Come let us eat

Call Kofi and Ama

The soft fufu is ready

It is sweet

Agbeli maw4e

Ewe

English

<i>Agbeli maw4e kpakple fetri dezia</i>	<i>Cassava dough and okra soup</i>
<i>Vivina kaka tso me</i>	<i>Is very enjoyable</i>
<i>Vivina vivina vivina `ut4</i>	<i>Very enjoyable, enjoyable, enjoyable</i>
<i>Vivina vivina vivina `ut4</i>	<i>Very enjoyable, enjoyable, enjoyable</i>
<i>Vivina vivina vivina `ut4</i>	<i>Very enjoyable, enjoyable, enjoyable</i>
<i>Vivina kaka tso me</i>	<i>Is eery enjoyable</i>

Dada to fufu

Ewe

English

<i>Dada to fufu egbe</i>	<i>Mother pounded fufu today</i>
<i>Menyo o</i>	<i>It is not good</i>
<i>Tsigbe 2a koko `te</i>	<i>Tsigbe cooked kokonte</i>
<i>!h1</i>	<i>!h1</i>
<i>Aka `ga 24 kuku</i>	<i>The Vulture wears hat</i>
<i>Apatipr1 do af4kpa</i>	<i>The sparrow wears sandals</i>
<i>Akpse, akpese, akpese, akpese</i>	<i>Akpse, akpese, akpese, akpese</i>

Rhymes

Xevi

Ewe

English

<i>Xevi sue a2e le ati dzi</i>	<i>There is a small bird on a tree</i>
<i>Mats4 kpe madae</i>	<i>I will throw stone at it</i>
<i>Oh me gada kpem o</i>	<i>Oh do not throw stone at me</i>
<i>Madzi ha vivia 2e nawo</i>	<i>I will sing a very sweet song for</i>
	<i>you</i>
<i>Ti`, ti`, ti`, klawa</i>	<i>Ti`, ti`, ti`, klawa</i>
<i>Ti`ti`ti`, ti`klawa</i>	<i>Ti`ti`ti`, ti`klawa</i>

Dzinu

Ewe

English

<i>Mele dzinua kp4m</i>	<i>I see the moon</i>
<i>Dzinua h7 le kp4m</i>	<i>The moon also sees me</i>

Mawu ne yra dzinua

God should bless the moon

Mawu ne yra nye ha

God should bless me too

^leti le 2i2im

Ewe

English

^leti le 2i2im

It is moonlight

Maw4e la le ze me

The dough is in the pot

Gb4vi la le nu 2um

The kid(goat) is eating

Dzata la va do goe

The lion came to meet it

Dzata la va do goe

The lion came to meet it.

@evi nyuie

Ewe

English

@evi nyuie n4 anyi kpo

a good child, sit down quietly

Kp4 `g4gbe, 2oa to 2aa

looks forward, always attentive

Dz4 ka

and sits straight

Gbe 2eka `di

Ewe

English

Gbe 2eka `di la Akp4kpl4 tso

One morning, Frog got up

Ts4 e5e awu do, ts4 e5e kuku 24

Put on his dress, put on his hat

Eyina tsa2i ge, tsa2i ge, tsa2i ge

He was going to stroll, stroll,

stroll

N4via biae be ets4 takuvia?

The brother enquired of his

handkerchief?

Oh n4vinye t4, nusiwo mets4 la

Oh my brother stop, what I have

Wo s4 gb4 `ut4

Are many

Tsr4e, tsr4e, tsr4e

Tsr4e, tsr4e, tr4e

Akpakpla va 2o to

Frog, kept quiet

Tsr4e, tsr4e, tsr4e

Tsr4e, tsr4e, tsr4e

Akpakpla va 2o to

Frog kept quiet

Koklotsug7 Kofi

Ewe	English
<i>Koklotsug7 Kofi</i>	<i>The big cock “Kofi’</i>
<i>Ku at4 k4k4liak4</i>	<i>crows ‘k4k4liak4”</i>
<i>Dzo yi dzi</i>	<i>jumped up</i>
<i>Dzo va anyi</i>	<i>jumped down</i>
<i>Le ‘5e t4 5eme</i>	<i>in the house of his master</i>
<i>Dzo yi dzi</i>	<i>jumped up</i>
<i>Dzo va anyi</i>	<i>jumped down</i>
<i>Le ‘5e t4 5eme</i>	<i>in the house of his master</i>

Atukpa

Ewe	English
<i>Atukpa 2eka ele akpata me</i>	<i>There is one bottle in the room</i>
<i>Atukpa 2eka ele akpata me</i>	<i>There is one bottle in the room</i>
<i>Atukpa 2eka wo ga ts4 2eka kpee</i>	<i>One bottle and they add one more</i>
<i>Ele atukpa eve ele akpata me.</i>	<i>It becomes two bottles in the room</i>
<i>Atukpa eve ele akpata me</i>	<i>There are two bottles in the room</i>
<i>Atukpa eve ele akpata me</i>	<i>There are two bottles in the room</i>
<i>Atukpa eve wo ga ts4 2eka kpee</i>	<i>Two bottles and they add one more</i>
<i>Ele atukpa et4 ele akpata me</i>	<i>It becomes three bottles in the room</i>

Atukpa et4 ele akpata me....

*There are three bottles in
the room*

A`utr4 kple dati

Ewe

A`utr4 kple dati

Wots4 yi gbeme

Adela le tsatsa

bush ~di kanyaa futuu

Trala trala tralaa

Laa lalaa laa laa lalaaa

English

a bow and an arrow

were taken to the bush

the hunter was roaming in the

very early at dawn

Trala trala tralaa

Laa lalaa laa laa lalaaa

T4gbui d4d4 mi

Ewe

T4gbui d4d4 mi

Ka mi n1

Mie w4 ge n1 loo

Ka mi n1

Bolobolo ye

Ka mi n1

Bolobolo ye

Ka mi n1, ka mi ne

Ka mi n1, ho 2o 2io.



English

T4gbui sent us

Ka mi n1

We will do it for him

Ka mi n1

Bolobolo ye

Ka mi n1

Bolobolo ye

Ka mi n1, ka mi ne

Ka mi n1, ho 2o 2io

Agble T4gbuia 2e

Ewe

Agble t4gbuia 2e n4 nyi gba2egbe

T4gbui la `k4e nye Belikui

En4 tu dam xeviwo gbesiagbe

Xevi vovovo n4 esi

Xevi 6ib4 6ib4 6ib4

Xevi dz=e dz=e dz=e

O xevi vovovo n4 esi

English

once there was an old farmer

whose name was Belikui

he used to shoot birds every day

he had different kinds of birds

black, black, black birds

red, red, red birds

oh he had different kinds of birds

Mia5e Kpakpaxewo

Ewe

Mia5e kpakpaxewo, mia5e kpakpaxewo
Tsi 5um le t4me, tsi 5um le t4me
Wo5e blewo le yame,
Tawo le tome Ha! Ha!
Wo5e blewo le yame
Tawo le tome

English

our ducks our ducks
swimming in the river
their tails are up
heads are down Ha! Ha!
their tails are up,
heads, are down

K4ku Ba2a

Ewe

K4ku ba2a le atikpo la dzi
Ele dzidz4 kp4m le nu kom gbl4 be
Ha ha ha, K4ku ba2a, ha ha ha
K4ku ba2a le atikpo la dzi
K4ku Mensa,
La la la, la la la, la la la.

English

The wicked K4ku sat on the log
He is happy, laughing and saying
Ha ha ha , wicked K4ku ha ha ha
Wicked K4ku is seated on the log
K4ku Mensa
La la la, la la la, la la la.

Lullabies

Esi be `0 `0 `0

Ewe

Esi be `0 `0 `0
Esi be d4e le wuwo mua?
Esi be w4 le w4 ze me

English

This one cried `0 `0 `0
The other said are you hungry?
Another said there is flour in the
pot

Esi be 2ae mi 2u
Esi be dada gb4 matoe n1 be
Deglevetsu sa sakpli
Deglevetsu sa sakpli

The next said cook and let us eat
This said I will report to mother
Thumb you are a betrayer
Thumb you are a betrayer

Tata ye

Ewe

Tata ye,
Ye ye ye
Fika ne tso?

English

Father ye
Yes, yes, yes
Where have you been?

Metso x4 godo

Nuka ne kp4 ?

Mekp4 xevi

Xevi ka ?

%o5lolui

Ts4 kpe dae

Kpe me li o

Xevia dzo, edzo,

Edzo, kaka edzo

Pruu zem.

I was at back of the house

What did you see?

I saw a bird

Which bird?

A Dove

Throw stone at it

There is no stone

The bird flew away

It flew

Pruu zem.



APPENDIX B

INTERVIEW GUIDE FOR TEACHERS

This interview is to solicit views from the early childhood teachers teaching music in the Lower Primary School and KG on the use of folk song to enhance the quality of teaching and learning of the subject. I will be grateful if you will provide the necessary information as required in the interview. All information provided will be treated in confidence.

Structured interview guide for the Teachers

SECTION 1: Background Information

1.1. Name of your school:

1.3. Your age:

21-30

31-forty

Forty-one -50

51 an above

1.4. Sex: male female

1.5. (i) What is your academic qualification? SSS/WASCE Cert 'A'

Diploma Degree

(iii) Any additional qualification(s)? PGDE M Ed M Phil

PhD

1.6. Years of Teaching Experience:

0-5 yrs

6-10yrs

11-15yrs

15-20yrs

20yrs and above

1.7 How long have you been teaching in this school?

1.8 The average number of students in your class is

1. The extent at which children's folk songs are being used by early childhood teachers in the present generation

- Do you teach folk songs?
- If yes, why do you teach them and how do they help children to acquire musical talents?
- How often do you sing folk songs in your music class in a week?
 - a. During play time,
 - b. leisure time,
 - c. music lessons,
 - d. when learning other subjects,
 - e. during story time.
- Do children sing the folk songs with ease?
- Do children encounter any difficulties/challenges in learning folk songs?
- If yes, state the nature of the difficulties/ challenges.
- How do you help the children with these difficulties?
- Are there any activities that involve the use of folksongs apart from teaching?
- Do you take part in other co-curricular activities that go with music?
- If yes, what are they?
- How do the children respond to folk song they perform in music class?
- Can you sing some of the folk songs that you have been singing for me to hear?
- Do children perform music outside the classroom in which folk songs are used?
- If yes, what activities do they involve themselves in?
- Describe the way children react to the use of folk songs during music class.
- In what ways do you use folk song to instruct children?

2. The extent at which the children's folk songs are taught in the schools for children to sing adequately from memory, learn and identify with their own history, culture, and heritage.

- Do you teach different repertoire of folk songs?
- How useful is singing of folk songs to your teaching as an early childhood teacher?
- Have these songs any cultural lessons?
- If yes, what lessons are learnt?
- How do folk songs teach history, to children?
- How effective is the teaching of folk songs to children in meeting their educational needs?
- How does the singing of folk songs affect the cultural development of children?
- What are the socio-cultural contributions of folk songs on children?

3. The importance and benefits of folksongs in early childhood education

- How useful is singing folk songs to your music lessons?
- How do folk songs help children to understand musical concepts and acquire musical skills?
- Do folk songs help children in language acquisition? Yes/no
- If yes, how?
- How useful are the words of the songs to the children?
- What are your concerns on the use of folk songs in helping children to acquire musical talents and understand the importance of music in education?
- What is the impact of folk songs on personal and social development of pupils?
- What is the impact of folk songs on learning in other subject areas?

4 Types of folksongs are suitable for early childhood programme

- What type of folk songs do you use?
- Can you sing some for me to hear?
- Why do you use these songs?
- Do you teach these songs in the local language?
- Do the songs have actions?
- If yes, how do children benefit from those actions?

5. What methods/pedagogy do teachers employ in teaching folk songs

- What teaching methods do you use most frequently (i.e. demonstration, discussion, dramatization)?
- What techniques do you use to keep pupils actively involved during a lesson?
- How do you measure their levels of engagement, and their understanding of lesson content?
- Discuss assessment strategies, teaching styles.
- How much practical/theory based learning in the classroom?
- Enthusiasm of children?
- Describe different pupil learning styles and how you adjust lessons to benefit those differing styles.
- How will you implement accommodations for students with special needs?
- Tell me how you enforce a productive class environment.
- What kind of student data do you use to inform your planning and instruction

APPENDIX C

INTERVIEW GUIDE FOR PARENTS

The impact of folk songs on early childhood music education

1. Do you like singing?
2. What types of songs do you like singing?
3. Do you sing to your children at home? In what ways do you use music in your home?
4. Do your children sing with you?
5. What types of songs do they sing with you?
6. What types of songs do they enjoy most?
7. Do your children learn something from the songs they sing?
8. Does the singing at home help your children to perform music outside the home?
9. Do your children sing folk songs when they return from school?
10. What are some of the songs do your children sing when they return from school?
11. Describe the way your children react to the music learnt at school.
16. In what ways do your children use the musical activities including folk songs learnt in class at home?
17. Can you sing some of the folk songs of the community for me?
18. Do you think singing folk songs are beneficial to school children?
19. Will you recommend the teaching of folk songs in children's education?

APPENDIX D

OBSERVATION CHECKLIST FOR CHILDREN

1. Do children enjoy singing folk songs in class?
2. What are some of the attitudes of children towards the singing of folk songs?
3. How do children express their feelings towards the folk songs they sing?
4. Are children able to sing with concentration for a longer period?
5. Are children able to sing songs from other cultures very well?
6. Are they able to pronounce the vocabularies of folk songs of other cultures easily?
7. What kind of folk songs do children sing?
8. What issues do the songs address?
9. What effects do the songs have on the children?
10. Are children able to pronounce the vocabularies of their local folk songs easily?
11. What actions and movements do the children use to interpret the vocabularies in the songs?
12. Do children demonstrate any understanding as they perform the folk songs?
13. At what rate do children sing and grasp idea?
Do they take interest in learning new songs?
14. Apart from classroom where else do children perform and enjoy music?
15. Do they have better command on the local language?
16. What is the extent at which children contribute in the discussion of a folk song?
17. Do they have interest in cultural, social and historical lessons learnt during discussions on folk songs?

APPENDIX E


OBSERVATION CHECK LIST

INSTRUCTIONAL SKILLS-TEACHING STRATEGIES

1. Does the introduction of the lessons relate to children's prior knowledge and life experiences?
2. Which motivational devices does the teacher use?
 - (a) Using previous knowledge
 - (b) Narrative
 - (c) Audio visual materials
 - (d) Arousing intellectual curiosity
3. What methods are used in teaching the folk songs?
4. Does the teacher use familiar vocabulary in explaining songs (concepts)?
5. How does the teacher use folk songs to teach history and cultural heritage of the society?
6. What contribution does the teacher make during folk song performances at play ground and other activities outside the classroom?
8. Does the teacher use appropriate symbols while giving an explanation?
9. What are some of the historical, cultural and social lessons in the folk songs they sing?
10. Are examples and illustrations appropriate for the age group?
11. Does the teacher use; object, model, pictures, diagrams, sketches and experiments?
12. Does the teacher use teaching / learning aids properly?
14. Which teaching techniques does the teacher use?

APPENDIX F

LETTER OF INTRODUCTION



**UNIVERSITY OF
EDUCATION WINNEBA**

**DEPARTMENT OF MUSIC
EDUCATION**

P. O. Box 25, Winneba, Ghana. Tel. 03323 22035 e-mail: dme@uew.edu.gh

Our Ref: 30ADM/101/4
Your Ref: _____ Date: 10th March 2015

Dear Sir/Madam,

LETTER OF INTRODUCTION: MS. MAWUSIE ADIAKPOR


We wish to introduce to you Ms. Mawusi Adiakpor who is an MPhil student in Music Education at the University of Education, Winneba.

Ms. Adiakpor is collecting data for her thesis titled "*The Impact of songs in Early Childhood Education: A Case Study in some selected Schools in Vo-Traditional Area in Afadzato South District in the Volta Region*".

We would be very grateful if you could give her the assistance required.

Thank you.

Yours sincerely,



Dr Kwa Aboson Ebedi
Ag. Head of Department