
Use of Indigenous Musical Games and Songs in Developing the Total Well Being of the Child

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ABSTRACT

The total well being of the child in the school setting is undoubtedly an important role of the teacher and the rearing environment, including musical rearing environment. The teacher is responsible to design activities geared towards developing the strength, speed and precision in the use of the child's arms, legs, other bodily muscles, the mind and the heart. The penchant for singing and musical games in the early childhood is an opportunity to optimally develop the capacity of the children using the appropriate musical games and the accompanying songs because children are more fun experimenting with songs they have heard and games they have learnt. This study explores from an intervention perspective the use of musical games as a vehicle for large proportion of the child's social contact and his/her ways of learning and co-operation with others. The study charts on assisting teachers to use the appropriate musical games to enhance the total development of the child in terms of cognitive, psychomotor and affective domains. The implication is that appropriate musical games can be used as an efficient complementary educational approach to facilitate the total well being of the child in the classroom.

Keywords: songs, musical games, Abetifi, cognitive, psychomotor, affective

INTRODUCTION

The act of exploring, improvising and creating with sound including singing and chanting is described as musical play (Littleton, 1991; Tarnowski, 1999; Marsh, 2009). This definition characterize strict theatrical performance with music, however, musical games are games incorporating music. Without music and movement, the game cannot be played. Singing and dramatic plays serve the child first as a means of learning about the society of which he is part, and secondly as a means of developing the sense of power consummation and accomplishment through his/her feelings of participation and sense of identification.

It is important to note that musical games help children build and hold considerable cultural capital in their communities and demonstrate a cultural literacy, a feel for negotiating the rules and conventions in a range of musics (Barrett, 2005, p.276). This is why Marsh (2009) explored the musical play of children at school and recommends that teachers use playground singing games and chants that involve the interrelated elements of melody, rhythm, text and movement to build their creativity. This is in line with Manford's (1983) assertion that:

music should not be taught in any form that will cause children to love less. Music teaching should be linked with play, for children do not need a reason to play; they do it for intrinsic interest. Participation in music should therefore have the same quality as a play. It should be observed that every child should be given the opportunity to explore

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and develop his capabilities in music in such way as may bring him happiness and a sense of well being; stimulates his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the aesthetic feelings induced by music. (Manford, 1983, p.23)

This affirms that musical games in the life of the child coupled with other music related activities are important to develop inherent forms of intelligence that can be advanced: emotional, musical, bodily motor and spatial intelligence which contribute to the total well being of the child. This is contrary to the assertion raised by Loy-Ee & Hoon (2015) that “music at the preschool settings for instance often involves nursery rhymes and lullaby songs that are appealing to the young children”. Although, this assertion is true, there are certain musical games that are complementary to other activities towards the growth of the children. Loy-Ee & Hoon (2015) indicate how music can even help develop the learning abilities in other disciplines and state:

Besides the appeal of these rhymes and songs in bringing joy and comfort of home to their ears, the children’s familiarity with the sounds of words and letters can serve as the bedrock for learning the corresponding graphical representations in print. It is through this and various other ways that music can contribute to preschool-age children's awakening to different subject matters, particularly to reading and writing (Loy-Ee & Hoon, 2015, p.33).

Children learn a lot through musical games. According to Smith (2005), they derive some of the benefit during the period they engage in games which help them to carry it along to adulthood. Games with rules involve some measure of competition and adherence to procedures and time limits. In effect, playing musical games together as children exposes them to share a common purpose, thereby improving their social lives.

In a study carried out in Abetifi selected pre-schools in the Eastern region of Ghana by the authors, it became evident that teachers fail to incorporate musical games to develop children at that level. Songs selected for singing activities were usually foreign and consequently children are left to develop slowly and unable to grasp the needed musical concept as well. Scholars such as Dzansi (2002), Russel (2002) and Mans (2000) have demonstrated through ethnographic studies of children’s songs the need to use indigenous songs and singing games to make the children internalize the values and traditions of their cultures. If a split occurs between what children experience in school and what they experience in their community, a dissonance may result, and students may find it difficult to relate what they learn in school to those things that are more meaningful to them (Russel, 2006). The questions then arise; what basis do music games provide for the total wellbeing of the child? What kind of musical games can be used by the teachers to support the development of the child? This paper then provides the answers to these questions by detailing some of the indigenous musical games and songs that can be used to enhance the teaching of music to develop the total well being of the child - cognitive, psychomotor and affective skills, especially, at the pre-school level.

THEORETICAL FRAMEWORK

The theoretical framework for the study was designed with the intention of synthesizing two components that are both recognized as essential to an understanding of the impact of using musical games and songs into the upbringing of the child. The first component is the cognitive, psychomotor and affective domains of child development. The second one charts on the pedagogical methods utilized by the teachers. At the cognitive, psychomotor and the affective level, the theory of child development, Piaget (1936) as cited in Atherton (2013), has been used to describe the impacts of introducing music into education as a background element to child development, and the total well being of the child. At the pedagogical level of the teachers, multiple intelligences theory (Gardner, 1983) explains and explores how indigenous musical games can be used as educational resource materials to enhance teaching and lead to the desired total development of the child instead of only linguistic and mathematical developments. Five of such musical themed activities have been shown to provide students with an emotionally stimulating learning context, and this in turn functions to lead to their total development as education seeks to achieve.

Musical Games on Cognitive, Psychomotor and Affective Developments

Cognitive domain is achieved by mental process such as reasoning, remembering and recall. It helps in problem solving, developing new ideas and evaluation. Some scholars such as Cheek & Smith (1999) and Hetland (2000) indicate how music affects the total development of the individual music related events involving listening. A number of possible reasons have been theorized by researchers to explain how music and musical games and other related practices can improve abilities. One of the key mechanisms that appear relevant is that music stimulates brain activity that is localized in certain areas of the brain that are also responsible for high level of thinking including calculations. Specifically, Spelke (2008) proposes that the students' experiences of operating melodies, harmonies, and rhythms may activate portions of their brains' systems in a manner that facilitates their ability to learn representations of number such as calculations and estimations. According to Song and Tillman (2015), and quoting numerous scholars, within the study, numerous types of music were explored as the treatment intervention, and a number of quantitative and qualitative instruments were used to assess mathematical abilities in areas including the ability to mentally unfold a folded abstract figure.

Furthermore, as a mnemonic device, music can facilitate the retention and retrieval of information; hence it helps in learning and relearning information (Ashcraft, 2006; Gfeller, 1983; Rainey & Larsen, 2002). For example, Rainey and Larsen (2002) in their experimental study found that familiar melodies have a positive effect on initial learning and long-term memory for unconnected text. This is further supported by studies which showed that combining text and melody can facilitate connection and help in retention and recall (Chazin & Neuschatz, 1990; McElhinney & Annett, 1996; Samson & Zatorre, 1991; Wallace, 1994). Indeed, many Ghanaian children's games have the potential to develop cognitive skills. Various types of intellectual skills such as the verbal, the informative and analytical skills are learnt through participation in games. Singing games develop verbal skills. Riddle, puzzles and word battle games train reasoning abilities and develop sharp memory. It develops mental alertness and right decision making on the basis of logical reasoning and mathematical calculations. Many of these in-built cognitive development devices are derived from real situation. The mental process involved in the creation and playing of these games develops the child's cognitive abilities in readiness for adult life.

According to Farrant (1964), psychomotor activities are those that produce movement in the body whether on the limited scale of single eye movement or on the scale of total combat. Such movements are dependent upon complex neural network that links specific parts of the brain to specific muscles, enabling the brain to control and co-ordinate the required body movement. For instance, games that involve running, clapping, jumping, singing, dancing, throwing and shouting provide a minimum of self expression as well as devices for development of psychomotor skills. Some of these games are occupational oriented. At the age of three, the Ghanaian child has already started learning to play the role of a mother and father, a hunter, farmer, a teacher, a dancer and a singer all through games. Children are likely to develop their career from the musical games they play. Children therefore acquire some skills relevant to their future adult work.

It is worth noting that a stone passing game for instance traces its root to work related skills such as fishing and yam harvesting. Traditional fishing techniques involves passing of the section of the fishing net from one person to the other when the fishermen come back from sea and are unloading their catch. This passing of net from person to person becomes a game within a work. Similar development is seen among yam growing peasant where during yam harvesting, the yams are passed on from person to person till they set to the barn. Their children observe this act and transform it into a game on their own. Other games involve a lot of clapping, singing and running which contribute to the development of psychomotor skills.

Games that develop competency in the psychomotor domain range from a very calm psychomotor activity to highly active ones. There are such calm ones as eyelid control games, nerve control games, breath control games, finger dexterity games and highly active ones that involve singing, dancing, running, skipping, hopping, body rolling and balancing. Apart from the development of psychomotor skills for social purpose, the activities involved in these types of games do enhance physical health and fitness, which is also essential to intellectual growth.

Farrant (1964) again explains Affective domain to do with feeling and values and therefore influences our attitudes and personalities. It must be stated that almost all the games played by Ghanaian children have in-built devices for preparing them to understand and accept their moral ethical responsibilities in societies; to develop and maintain good human relationship, to have respect for his abilities as well as those of others to respect excellences and to access success and failure to understand the essence of rules, law-abiding and other for a smooth running of the society.

The communal nature of children's games makes them reliable for fostering those attitudes among children thus preparing them for social conformity. Some musical games are so structured that as many as fifty children or even a whole class can participate at the same time. Attitudinal change is developed through the coming together of children of different personalities who share common rules, failures and success of the game. Before the game starts, the players stand in a circle and hold each other's hand. The circular format in itself symbolizes community togetherness and the holding of the hands emphasizes the warmth of human touch. Through this, children get used to having body contact with each other without inhibiting and also learning to eliminate animosity, prejudice, discrimination and other types of attitudes that work against good human relationship and community living. The rules of the game are such that the playing group has to rely on the integrity of the individual player. The community feeling inherent in the game, however, places a responsibility on the individual to display a high degree of honesty and concern for fairness. All participants have the responsibility to recognize and hail the winner for his excellence without any inhibition and reluctance because each player is conscious of the fact that there is an entitlement to similar treatment if he/she happens to be a winner.

Musical Games at the Pedagogical Level

The idea of multiple intelligences to re-define and categorize intelligence has been proposed by Gardner (1983). According to him, a number of distinct intelligences such as musical, mathematical, musical, spatial, bodily-kinesthetic, intrapersonal, interpersonal, linguistic and naturalistic intelligences exist. The theory indicates that different students have their unique strengths and weaknesses among these intelligence domains however, Goodnough (2001) is of the view that much attention was focused on linguistic and mathematical intelligence in the traditional school system and therefore children who were gifted in linguistic or mathematical intelligence domains usually outperformed their peers who are gifted in other intelligence domains. This is why Armstrong (2000) suggests that teachers offer more learning opportunities for children by designing lessons based on their natural intellectual strengths and personal interests to balance the situation. Musical games are appropriate activities that address diverse intelligential domains learning and which teachers can use to enhance child development especially at the early childhood stage. The theory of multiple intelligences provide teachers with a conceptual framework to create a variety of instructional resolutions with an overriding goal of fostering students' different individualities to learn mathematics through authentic, active, and student-centered learning experiences (Ball & Perry, 2009).

METHODOLOGY

Setting and Participants

The study was conducted at Abetifi basic schools located in a town in the Kwahu South District in the Eastern Region of Ghana. Abetifi is situated on the Kwahu ridge. It is the highest habitable part in Ghana at 2080 feet above sea level. By virtue of its position, the climate is always cool throughout the year but becomes more severe during the rainy season. By the year 2000 population census, Abetifi had about 25,000 people. The inhabitants are dominantly Kwahu who are said to have migrated from the Brong Ahafo Region. The rocky nature of the land does not promote intensive Agriculture. It is rather a predominantly a subsistence farming area. Most of the inhabitants are aged and the children who are the majority are attending basic schools in the town. The active and productive people live in the cities of Accra, Tema and Kumasi and usually come at the weekend and other occasions like funerals, Christmas and Easter to support the folks.

Embedded case study (Yin, 1984) offered a suitable conceptual-methodological framework for this inquiry. Tools included observation, interview and purposeful conversation. A total of 6 teachers were sampled to observe their lessons. All the classes were purposively selected to ascertain how children are handled in the classroom based on the multiple intelligence theory especially at the pre-school level. Four lessons each of the teachers were observed. Musical games in the community were also collected and analysed for its significance to the cognitive, psychomotor and the affective

developments of the pupils. Five of the games were randomly selected, translated and analysed to be used by the teachers in the class. The study adhered to all ethical obligations as suggested by Rubin & Rubin (1995), thus, participants were asked for permission to record and they were informed about the intended use and purposes of the research. They were also ensured that their participation was fully voluntary and that anonymity would be preserved. Teachers were interviewed whether they were comfortable with the use of musical games to ensure the total development of the children.

INDIGENOUS MUSICAL GAMES

In Ghana, and particularly, in Abetifi, children’s songs and games are passed on orally from one generation to the other through informal interaction between the old and the young, and among peer groups and through observation and imitation. Those involving complex skills are taught by elder members of the group. The majority of Ghanaian musical games can be played by mixed sex groups. It has been observed that when a mixed group of boys and girls play a game the girls want to be considered as girls and treated likewise. In the same way, boys consider themselves as boys and not like to use their advantage of physical capabilities to choose girls. The boys feel more humiliated when they suffer defeat from girls and less elated when they win over girls. On the other hand, girls feel highly elated when they win over boys and less humiliated when boys defeat them. The difference in sex does not undermine the numerous social attributes inherent in the games. It rather helps to bring out the reality of communal living and how to cope with it. Through games, children are prepared to face adult life and its realities. At an early age, games expose the child to problems dilemmas, privileges and responsibilities of being created male or female in a communal society.

The words of Abetifi children’s songs do illustrate moral lessons; a significant device for effective training. Children create many of these songs themselves through imagination and observation. They watch human activities, situations and study animal behavior to create songs for their games. Abetifi children’s games can be grouped into five categories in terms of sex roles - games for girls only, games for boys only, boys’ games girls play separately, modified girls’ games boys play and mixed-sex games. Even though there are no established social sanctions against boys playing girls game and vice-versa there are always some natural situations, which indirectly favour this separation. In some girls’ games, most boys cannot match the dexterity with which girls play it. Similarly, girls are not comfortable with such games for the boys due to the degree of agility and ferocity involved that make it difficult for the girls to participate in them. However, the basic rules of the game are maintained.

SELECTION OF MUSICAL GAMES

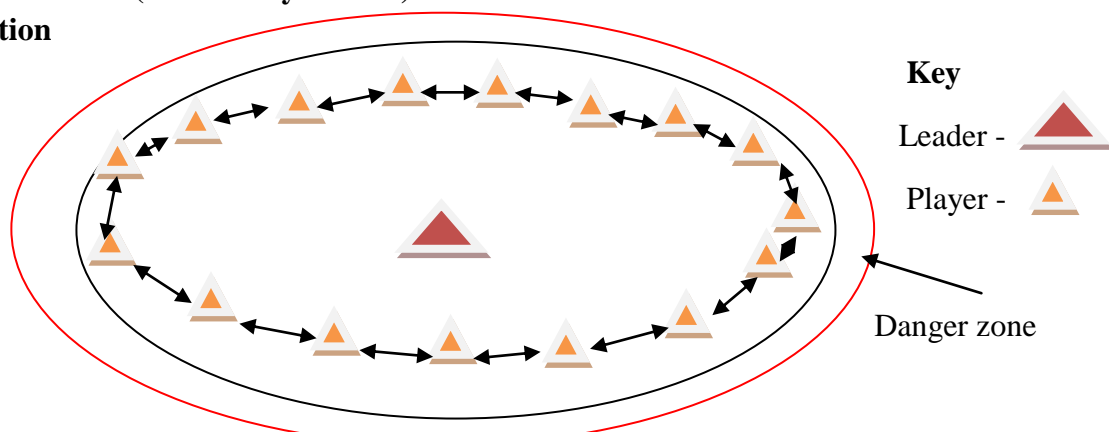
Games played by both sexes tend to maintain the structure and rules of the game and treat the competency of both sexes equally. In the light of this, twenty musical games were selected and five were sampled and described for use in the classroom. The selection was based on games for both sexes and their impact on the total well being on the children. The table shows the games sampled.

Musical Games for Boys and Girls

Title of Game	English Translation	No. of players	Formation
1. <i>ehe kwan ni?</i>	Which way is this?	5 or more	circle
2. <i>Sansakroma</i>	Hawk	3 or more	circle
3. <i>Fa mpaboa behyia me</i>	Meet me with footwear	5 or more	circle or two lines
4. <i>Dua o, dua</i>	Tail o, tail	3 or more	leader facing co-players
5. <i>Anhwe w'ekyir</i>	Don't look back	5 or more	One outside the circle of players

1. *Ehe kwan ni?* (Which way is this?)

Formation



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Mode of Play

Players stand and hold their hands in a circular formation with the leader at the centre. The leader in this game is considered as prisoner. The players hold their hands so tight that the leader at the centre cannot run through easily if he/she makes any attempt. The leader wins the game by breaking any of the corners of the players meanwhile the right hand of each player is his/her “corner”. A spot, about twenty metres away from the circle is marked as the “Danger Zone” as illustrated above. The leader then moves round touching the corners and performing the song to find a way of breaking into any of the corners of the co-players. Anytime the leader touches a corner, the player whose corner is touched has to respond by mentioning any town or village that comes to his or her mind (in this example, the towns Abetifi and Mpraeso have been used). The tempo and the intensity of the sound grow faster and louder respectively when after several rounds and repeatedly singing the song, the prisoner finds it difficult to escape. This is done with serious chanting and exuberant response. If he/she becomes successful, he/she runs towards the danger zone while the other players chase him/her up. On reaching the danger zone, he/she becomes the winner but if he/she is caught by the other players to prevent him/her from touching the danger zone, he/she continues to be the prisoner. Similarly, if he/she breaks any corner and runs to touch the danger zone, he/she wins and the player whose “corner” is broken becomes the loser and the new prisoner. The game continues till players decide to stop.

The following is the translation of the text of the music.

	Text in Akan	English Translation
Leader:	<i>ehe kwan ni?</i>	Which way is this?
Response:	<i>Abetifi kwan</i>	Abetifi way
Leader:	<i>ehe kwan ni?</i>	Which way is this?
Response:	<i>Mpraeso kwan</i>	The way to Mpraeso
Leader:	<i>Apentum gyegyiregye</i>	A big plantain tree
Response:	<i>Wonya</i>	No way
Leader:	<i>Mepɛ kwan m'akɔ o</i>	I want to go away
Response:	<i>Wonya</i>	No way
Leader:	<i>Minya kwan menkɔ</i>	I can't get away
Response:	<i>Wonya</i>	No way
Leader:	<i>Menya kwan m'akɔ a!</i>	If I get the chance
Response:	<i>Wonya</i>	No way
Leader:	<i>Anka mekɔ kakra</i>	I shall go small
Response:	<i>Wonya</i>	No way

San - sa - krɔ - ma ne nae - wu, ɔ - kye - kyer nkon - kɔm - ba San - sa - krɔ - ma ne' - gyae -
 4 wuo, ɔ - kye - kyer nkon - kɔm - ba San - sa - krɔ - ma ne nae - wuo ɔ - kye - kyer nkon - kɔm - ba
 7 ɔ - seɔ - nnkɔ - yee - dwu - ma ne - gyae - wuo, ɔ - kye - kyer nkon - kɔm - ba

2. Sansakroma (Hawk)

Mode of Play

This game is a stone passing game played by both girls and boys. The formation is usually circular with players in a squatting position. Each player obtains a stone or any other object which is not too heavy or too light to be picked and lifted with one hand. Players sing through the accompanying song once, hitting the floor continuously with the object to the beat of the song. On the first note of the beat each player passes the object to the right. Each player picks up the object passed to him/her by the player on the left and the passing process continues to the beat of the song. Any player who fumbles with an object or who mixes a beat thus disrupting the game is eliminated. Players who are eliminated become judges by being conscious of the 'defaulters' until all but two are eliminated. These two players become the winners of the game. Apart from the example of the song used in this paper, other folk songs with the same movement patterns can be used for the game. The text of the song is translated below.

	Text in Akan	English Translation
Leader:	<i>Sansakroma ne na ewu ɔkyekyer nkokɔmba</i>	Hawk's mother is dead He catches chicks
	<i>Sansakroma, n'egya ewuo, ɔkyekyer nkokɔmba</i>	Hawk's father is dead He catches chicks
Response:	<i>Sansakroma, ne na ewuo, ɔkyekyer nkokɔmba</i>	Hawk's mother is dead He catches chicks
	<i>Sansakroma, n'egya ewuo, ɔkyekyer nkokɔmba</i>	Hawk's father is dead He catches chicks
Leader:	<i>ɔkyekyer, ɔkyekyer, ɔkyekyer, ne na ewuo, ɔkyekyer nkokɔmba</i>	He catches, he catches, he catches, His mother is dead, he catches chicks
	<i>ɔse ɔnnkɔyɛ edwuma N'egya wuo, ɔkyekyer nkokɔmba</i>	He says he will not work His father is dead, he catches chicks
Response:	<i>Sansakroma, ne na ewuo, ɔkyekyer nkokɔmba</i>	Hawk's mother is dead He catches chicks
	<i>Sansakroma, n'egya ewuo, ɔkyekyer nkokɔmba</i>	Hawk's father is dead He is catching chicks

3. *Fa mpaboa Behyia Me (Meet me with footwear)*

Mode of Play

This game is played by both boys and girls. The players stand in a circle while the leader positions at the centre with a handkerchief. The leader sings the entire song while the other players chorus it after the leader. The song is sang repeatedly amidst clapping and dancing. The leader is made to exhibit any dance style in accordance with the rhythm of the music as the other players continue to sing the song. After dancing a while in the circle, the leader then puts the handkerchief around the neck of any member for whom he/she has affection with. This player becomes the winner of the heart of the leader and so assumes the leadership role. This continues till everyone in the group gets the chance to win the heart of a player and assume the leadership position role consequently. This helps children to socialize, communicate and understand why it is important to love one another in their cultural environment. To corroborate this, some scholars are of the view that music can provide an additional motivation to learn as it appears to enable children with communication difficulties to feel comfortable and relaxed; thus their engagement in learning is increased (Wigram & Gold, 2006).

The text of the song is translated below.

	Text in Akan	English Translation
Leader:	<i>Fa mpaboa behyia me o</i> <i>ɔdo ye wu</i> <i>Fa mpaboa behyia me</i> <i>Na me nan yi kyir obosa</i>	Meet me with footwear Love even in death Meet me with a footwear For my foot hates gravels
Response:	<i>Fa mpaboa behyia me</i> <i>ɔdo ye wu</i> <i>Fa mpaboa behyia me</i> <i>Na me nan yi kyir obosa</i>	Meet me with a footwear Love even in death Meet me with a footwear My foot hates sand

4. *Dua (Tail)*

Mode of Play

Players stand in an informal manner. One of them volunteers to be the leader or all the players stretch their arms forward and put their palms on one another’s palm, the player who is last to place his palm on the built up palm positions is chosen as the leader of this game. The leader then stands in front of the players at a distance where he/she will see the lips of other players already in a horizontal position. He/she begins the music as he calls for the response. He/she calls out loudly, *dua oo dua* (tail oo tail). The rest of the players respond *dua* (tail) not missing the rhythm. Here, the leader mentions names of animals having tails and the players respond as such. If the leader mentions the name of an animal without a tail, the players have to be silent for him to continue but any player who responds to any animal without a tail is eliminated from the game for the wrong response. Interestingly, the players who are eliminated become judges and help to eliminate those with wrong response in the subsequent performance. The player who survives all elimination emerges the winner. He then becomes the leader and the game continues until there is the desire to end it.

In another formation of the game, the leader calls different characteristics of animals such as those with fur, scales, tails, feathers, ear and point to one of the players for response. The player has to mention three animals that have the particular characteristics without breaking the rhythm. If he fails to mention the names of the three animals according to the beat of the song, he/she is also eliminated. This continues till the champion emerges.

The following is the text of the music.

	Text in Akan	English Translation
Leader:	<i>Dua o, dua</i>	Tail o, tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua Okraman dua</i>	Tail dog tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua oguan dua</i>	Tail sheep tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua aponkye dua</i>	Tail goat tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua okusi dua</i>	Tail rat tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua osebo dua</i>	Tail leopard tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua opreko dua</i>	Tail pig tail
Response:	<i>Dua</i>	Tail
Leader:	<i>Dua akoko dua</i>	Tail fowl tail
Response:	(silence)	

The one who responds to the last call is eliminated from the game because *fowl* hasn’t got a tail.

5. *Anhwɛ W'ekyir (Don't look back)*

The musical score is written in 4/4 time. The Leader part consists of two staves of music. The first staff has lyrics: "Ann - hwɛ - w'e - kyirci", "O - bi - bao", "o - be - wuo", and "sɛ e - hwɛ w'ekyira -". The second staff has lyrics: "Sa-man be-kyerw' o-bi ba re", "be-wu o - bi ba re", "be-wu o - bi ba re", and "be-wu". The Response part consists of two staves of music. The first staff has lyrics: "yee ___", "yee ___", "yee ___", and "yee ___". The second staff has lyrics: "ɔ wɔ hɔ", "ɔ wɔ hɔ", and "ɔ wɔ hɔ".

Mode of Play

Anhwɛ w'ekyir is played by both boys and girls. Players squat, sit, or kneel down in a circular formation. They stretch to hold their hand to open up the circle so that there will be enough space between every two players

A duster or a piece of cloth is placed at the centre of the circle. The leader begins to set the music in context as he/she calls for the other players to respond and clap to the rhythm of the song. The leader then picks up the duster or the piece of cloth and moves round behind the players as they continue to sing and clap. Here, the leader is supposed to drop the cloth behind any of the players. This is done in a careful manner so as to avoid being seen by the players. Players are not expected to look back to observe where the cloth will be placed. Anyone who finds the duster behind him quickly picks it up and runs after the leader. If he overtakes the leader, the leader is considered to have lost the battle and so he takes back the cloth and continues the game whilst the other player takes his position. On the hand, if the leader is not overtaken, he/she still takes up the position of the leader in the game. The game continues in this manner till children become tired.

The text is translated as follows:

	Text in Akan	English Translation
Leader:	<i>Anhwɛ w'ekyir ei</i>	Don't look back
Response:	<i>Yee</i>	Yee
Leader:	<i>Obi ba o</i>	Someone's child
Response:	<i>Yei</i>	Yei
Leader:	<i>Obewu o</i>	is coming to die
Response:	<i>Yee</i>	Yei
Leader:	<i>Sɛ ehwe w'ekyir a</i>	If you look back
Response:	<i>Yei</i>	Yei
Leader:	<i>Saman bekyew'</i>	Ghost will catch you
Response:	<i>Yei</i>	Yei
Leader:	<i>Obi ba re bewu</i>	Someone's child is coming to die
Response:	<i>ɔ wɔ hɔ</i>	He's there
Leader:	<i>Obi ba re bewu</i>	Someone's child is coming to die
Response:	<i>ɔ wɔ hɔ</i>	He's there
Leader:	<i>Obi ba re bewu</i>	Someone's child is coming to die
Response:	<i>ɔ wɔ hɔ</i>	He's there

CONCLUSION AND IMPLICATION FOR PRACTICE

To support the development of creativity through music, the musical activity needs to be applied in children. It is evident from the study that Musical games have the potential to provide the basis for the total well being of the child. When children play music, they use various means to express ideas. It helps children develop the artistic vision and provide the appropriate means of self expression. Almost all children's songs and games by their nature have in-built training devices. In the context of the games, the Ghanaian child is introduced to many facets of his cultural milieu. He learns some basic skills of work, dance, music, social etiquette, self-defense, morality and battle strategies through musical games thereby affecting his way of thinking, feeling and manipulating things. Musical games depending on the gender type, text and the activity involved can be assessed and used by teachers in the classroom. Variety of games help a child to feel that he/she makes a difference as he/she can give some effect on the world around him/her. It is worth stating that each of the games discussed has an instructional potential in one or two or all of the three domains of human learning, the cognitive, psychomotor and affective.

In the current study, musical games and the associated song patterns were explored as pedagogical resources for providing a context to the design and implementation of musical activities having direct positive impact on the wellbeing of the child. Indeed, teachers should be able to provide the proper stimulus to the development of creativity in young children using the appropriate musical games which are not alien to the cultural values of the children. The use of these culturally centered musical games thrives their self esteem and social interaction and then enhances their thought process and physical strength because they are efficient complementary educational resources to facilitate their total well being in their educational upbringing.

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