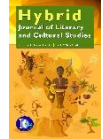




Aesthetics of Ghanaian indigenous children's play songs



Research article



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Abstract

This study aimed at examining the aesthetics of Ghanaian indigenous children's play songs. It adopted qualitative analysis techniques. The sample consisted of 12 participants who have helped in children gaming and trainings. This ensured that the information given is valid and very essential for the study. The information was collected and analyzed qualitatively and thematically. Present study concludes that songs can be seen to play an important role in the educational, emotional and cognitive development of children. It is important to understand that music fosters an appreciation of different cultures, encourages creativity and provides an outlet for freedom of expression. Songs have influence and significance which goes beyond words. First and foremost, sharing music with children is simply just another way of giving love and receiving affection. Music is an avenue to express creativity. When children are not allowed to let their imagination go wild, they can be stymied and merely adapt to the condition they are in as people. Children would become free to explore, design, and build at their own pace when developing a discipline that focuses on the fine arts.

Key words: aesthetics, indigenous songs, play songs



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Public Interest Statement

The main purpose of this study is to examine the aesthetics of indigenous children's play songs in Ghana and how this contributes to the development of the child especially in speech building. Ghanaian children play songs have not been viewed by many as an important element. This study will serve as a valuable resource to child trainers both in educational setups and in any social setting in Ghana and beyond. The study is not based on anyone's previous ideas but the researcher's personal intuition and ideas.

Introduction

The introduction of different indigenous music into the classroom has been implemented in many regions of the world to make postcolonial music more important to the students. Children establish patterns of culturally acceptable human behavior and relationships, based on systems of cultural understanding as they are represented in society. Early music trends are aimed at raising knowledge that music is essentially a complex human activity concerned not only with Western artistic conceptions but also with ideas that have been active in Africa in recent years and of notable importance to Africa as well as beyond.

Music instructors and scholars have recently recognized that the music world is continuing to turn to native music for motivation and new problems. Music can best be interpreted as a part of the society and in the social and political sense. Although music education exists within institutional frameworks, teachers must be encouraged to draw upon their societies' complete music knowledge in their practice. Music transmitted through mass media controls much of the daily experiences of children in many regions of the world. This art, as well as its non - residential forms of delivery, should not be ignored but rather appreciated for its music education value.

The musical experience provides significant proof of human embeddedness. It is environmental interaction at its highest note, and thus gives a thoughtful assertion for the human being's full synthesis, a sort of reasoning I call the assertion from experience. As Walter Pater claimed that "All art continually aspires to the state of music," he may have extolled music at the detriment of the other arts. Yet maybe he recognized that music manages human embodiment with extraordinary power, directness, and spontaneity.

Human passion for music is based on a number of satisfying sensations, such as music appreciation and activation of distinct feelings, and aesthetic music judgements (e.g., beauty). Even then, very little is known about the production of these dimensions of listening to music. The use of aesthetic terms such as beauty or ugliness is an

element of artistic experiences in particular and of music in particular. Istók et al. (2009) found attractiveness to be fundamental to the cognitive definition that underlies an individual aesthetic music experience. The authors have asked more than 300 respondents in their analysis to list adjectives defining the music's aesthetic interest. Most frequently the word 'beautiful' has been called. In addition to music-specific vocabulary, emotion-related adjectives were also often developed, suggesting that affective processes are an integral part of aesthetic musical stimuli.

The advancement of the ability to assess music on the basis of aesthetic criteria is only little recognized. Studies have focused on music interpretation and music processing in music psychology, and to some degree even emotional or esthetic reactions to mainly intra-musical features (Barrett, 2006). The question of whether children specifically uses aesthetic standards (prettiness, ugliness) to judge music has not yet been the subject of the research to the best knowledge of the researcher.

Music plays a great many positions in African societies. This is inseparable from the history of the people, and from many other traditions. Art, whether creating it or listening to it, is connected to their feelings and experiences. Such events include special events such as births, marriages and funerals, as well as related daily activities such as playing football, thinking about the setting, driving in automobiles, and thinking about politics and economy.

Nursery games and music, as per Stead (2010), aren't just for fun. Their educational interest is immense. A rhyme is a simple story which has a rhythmic sound pattern. It's a focused style of writing incorporating imagery, figurative words, rhythm and communication in two-line sounds or more. It is organized in lines and sound patterns which convey some thinking, feeling of human consciousness. Rhymes are built to spice up the senses of children, to activate their creativity and to help them realize. Songs are words that are sung to a tune; they are the art of performing. In other terms, they are brief compositions of musical phrases intended for music.

Music is perhaps the spirit's food, and the vocabulary of emotion and desire, because words are the words of reason. Keeping this in mind, Conesa and Juan-Rubio (2015) claim that "songs once mastered are difficult to forget" Kids have an inherent desire to understand any second language, and through fun practices such as songs, rhymes, chanting and mouth-twisters they can understand more. Keeping this in mind, Adotey (2012) refers to music in melody as the pattern of movement expressed by repetitive arrangement of sound and strained and unstressed syllables. This is determined by the number of vowels in a line in each word and distinguishes those highly stressed and those weak or unstressed.

Through play songs, children grow up and understand their first tongue through

them. Songs are the first in native language for babies. They listen to children's songs and respond. Songs give kids an intuitive feeling about their surroundings and guide them in learning both native language and a second language. Moreover, they prepare children for learning, and particularly when their language development system is very small, at their formative stages of life.

Ross (2016) endorsed the argument that nursery play songs lead to the basic skills small kids need in their development of the language comprehension. Listening comprehension arises before understanding the text. We listen to music, novels, poems and rhymes long before children can read sight words or sound out unfamiliar words. They are improving their communication skills as they listen. Children may come across new language and vocabulary while listening to and reciting songs. This implies that rhythms and songs from the nursery play a significant role in establishing children for high success.

It is known that music has the ability to penetrate into virtually all fields of study, increasing its impartation and uptake. In fact, music is found to make an important contribution to the creation of the three Cognitive, Affective, and Psychomotor realms. Through this context, Trainor (2006) maintains that young children taking music lessons show distinct brain growth and enhanced memory over time. He added that musically trained children perform better on average intelligence knowledge in the context of reading, cognitive function, visual-spatial perception, mathematics and smart quotient relative to those who undergo no musical instruction. Unquestionably, this means music keeps the person in a sound condition as the community deem necessary. Therefore, there is a need to incorporate music in the teaching and learning process of our different schools in particular, the lower levels where solid educational foundation is crucial. The primary use of songs by teachers and handlers is to rejuvenate pupils as teaching and learning proceeds. However much as this method seems appropriate, alternative factors such as the child's vocabulary, calculative and moral growth may have occurred through music and conduct.

The development of aesthetic awareness in children is of vital importance, because it is a marker that defines their view of the world (Heines et al., 2011; Southcott and Crawford 2011). Such interest can be established when taking into account music performance, as children pay attention, react, perform and compose different pieces. Let's start by exploring ways in which listening to and reacting to music can improve the esthetic enjoyment of a child's moving environment. Listening requires either inciting a visual, verbal, emotional or mental reaction.

We always encourage kids to act according to their own creativity, but we fail to give them the capacity to pay attention and to interact with the environment. Music

technology can achieve this by motivating kids to perform an electronic dance music game, be there for a few moments, and afterwards bring a reaction on essential cognitive development that encompasses early childhood development (Chen-Hafteck and Zhuoya 2008). It is not easy to grasp to recognize the aesthetic beauty that occur in the universe. The syllabus in art history is structured to slowly nudge kids to this understanding, and to be capable of expressing it through their actions and words.

Over time playing music creates a scaffolding effect which builds on previous experiences. The music technology program offers opportunities for children to relate to a variety of music, both recognized and unfamiliar to them, and then to react to each in part. When enjoying the songs, children will concentrate on a range of sounds that the device makes. After doing so, the child will then be motivated to react to what they've been just listened by using their intuition and explaining the sounds they just heard to to offering their own description.

Through time, young kids can improve the sensitivity with which they might listen carefully to all forms of sounds and sources of information if implemented correctly in the practice (Chen-Hafteck and Zhuoya, 2008). Another effective strategy to boost their artistic interaction with nature is the use of a music technology program to encourage children to play songs (Hillier, 2011). The voice expression is perhaps the most noticeable tool with which a child comes into touch, but clearly that is not the only form of performing.

Literature Review

Need for Early Childhood Music

The lifecycle of earthly human nature portrays increasing stages of growth from childhood to old age. Increasing of these stages arises with age restriction and potential characteristics to accompany; the music of the occurrence is very active in all these phases. The childhood development period, which is among the most critical stages of life stretching from zero to three, attracts much musical influence. Miché (2002) notes that music is as essential to a whole childhood growth as it has been to your life's evolution. Miché also emphasizes that the music's value starts in the formative days and lasts for a lifetime.

The interaction between language and music is complex and working to strengthen one helps to build each other. Playing a game with sounds, performing songs and dancing, as well as walking and listening to music, for example, can all help children develop specific language skills while still participating in wider areas. When infants grow, they acquire musical skills similar to those of adulthood. Music and

expression aimed at children are very close. This points to the possibility that children will learn music in the same way they learn languages. It is for this reason that music education should be promoted in kids of very early age (Lee, 2009).

The UK dept of education (2011) issued a policy report in line with the campaign for early childhood music, which considers all kids to be music beneficiary. Based on assessment phase, hubs may need to explore how to involve and encourage them across this continuum, cultivate their interests and then broaden their range so that they can encounter a range of musical styles and activities that they would not have experienced otherwise.

Education generally for all five to 14 year-olds is a compulsory part of national syllabus in developmental schools. This lays out the basis of the learning of the pupils and hence how music needs to be taught in all the schools retained. This provides chance to play musical instruments, sing, observe and appraise, create, read, write and produce music. The academic research on the need for songs have shown that music can have a significant impact on psychological and personal growth, including improved self-reliance, trust, self-esteem, sense of accomplishment, and willingness to connect with others. Taking part in music groups, for instance, and having to working together toward a similar goal, promotes discipline, coordination, collaboration, self-confidence, commitment, and social skills.

Since the formative days the aesthetic themes have always had a role since kid's lives. Learning and teaching for kids in pre-school, nursery, and primary school has focused on imaginative subjects to increase children's awareness of the world surrounding them and their own intellectual and innovative abilities – while new reading, writing, and mathematics have been seen as more relevant in recent times.

Attribute of Music on Children

Music therapy enhances the quality of life for individuals who are well and satisfy the requirements of children. Music therapy strategies can be intended to promote relaxation, management of stress, reduce pain, express feelings, improve cognitive and communicate better. The association explains that, in interaction, songs aims to enhance expressive language, that is, ability to interact thoughts or feelings. It also enhances expression and verbal communication and enhance positive use of verbal and nonverbal communication. Music helps preserve fine and gross motor functioning with motor skills, improves motion range, helps eye and hand coordination, and also enhances auditory and visual perception.

The American Music Therapy Association (2004) takes the view that music helps boost self-esteem mentally, improves impulse regulation, and actually increases

attention span and reduce fear and tension. Furthermore, it encourages the healing process, teaches strategies for relaxation and promotes the analysis of spiritual issues. Socially, music provides progress in social communication with others, enhances sufficient eye contact, improves the ability to adequately keep in contact with others, and enhances others' readiness to respond. It increases the desire to share resources and equipment with others, and improves the willingness of others to embrace constructive feedback. The music assists in enhancing the ability to make decisions and initiate responses, as well as acknowledging praise and thanking others where appropriate.

Structure of children play games

Play games in Ghanaian were structured and aimed at providing fun and other socio-cultural values for young and old alike. The socio-cultural settings under which the games take place include the ones listed below:

Every gender of different age groups performs different types of games. There are sports performed exclusively by kids or youth who are either exclusively male or female, or both. Plays are generally related to childhood experiences in Ghana as children's self-knowledge, the learning and comprehension of verbal and non-verbal language, connected to the physical and social environments, develop extensively during their formative stages.

Gaming limited to males are considered to be competitive and laden with physical energy. The activities are most frequently played in the dry season when there is less activity on the farms and then the chance to game under the moonlit nights is given to the young. Likewise, Munyao (2010) notes that indigenous African game plays are mostly held during the summer months compared to reduced rainy season activity. The afternoons are often seen as most appropriate for the performance of the games because families will finish their household work and main meals by that time. It inevitably means that all the players, who come from various homes for the games, will be eligible. Even so, a parent has the potential of stopping his / her child from engaging in a play on the sole basis of not completing the work he / she has been delegated to at home. The intention of joining colleagues in playing and having fun peps one up to rush with the household tasks and thus encourages the participants to complete domestic assigned tasks on time. While the evening provides a socially comfortable time for most Ghanaian playing games to actually occur, there are some

of them that are frowned upon by culture and society due to the lot of cacophony they produce.

Song that is integrated into them is a fascinating phenomenon that also forms part of the framework of games play. In most situations, singing, clapping hands and dancing drive the environment and raise the enthusiasm of success in the different individuals. The participants' instructional principles are innately woven into the framework of the game play. The games' framework also includes the rules that control their effective organization and results. The rules that the participants always know govern their attitude, engagement, discipline and tolerance and respect for their group mates during the game sessions.

In certain cases, avoiding questions and potential misunderstandings that center on what a player might consider to be a violation of the rule or otherwise needs the rules to be clarified before each game begins. Therefore, the rules produce intense inner thoughts in the children, a spirit of gregariousness, self-discipline and motivation that propels them to perform physical and mental activities by using their bodies to establish and enhance their state of health.

Methodology

The study aimed at examining the aesthetic characteristics of Ghanaian Indigenous Children's Play Songs communities where the respondents included the children instructors in the different Ghanaian communities. This study adopted qualitative analysis techniques. Parsons (2008) notes that qualitative studies allow the dimensions and variances of the field under evaluation to be analyzed and characterized via primary and secondary data methodological approaches. Qualitative analytical methods are effective in that they can explain something that only statistics can't explain. Additionally, it helps researchers to be more selective in what fields they want to explore and how to study. Parsons (2008) claimed that qualitative research has no standardized tests controlling the sample group. The sample group to be selected would depend on what the researcher needs to identify out, the purpose of the analysis, what is at stake, the quality of the research and the quantity of data collected, which can be accomplished with the allocated time and the limited resources. The sample consisted of 12 participants who have help in children gaming and trainings. This ensured that the information given is valid and very essential for the study. The information was collected and analyzed qualitatively and thematically. This ensured that the important information on the rites was collected effectively.

Discussion**Indigenous play games**

In reference to the oral tradition, the naming of certain children play games derived from the essence of the action involved in the plays, the song texts used throughout the gaming sessions and the popular phrases that are yelled out during the gameplay. Other symbols used in the games are generated from onomatopoeic terms and phrases that kids translate and point to. Tototo (ready?), kooko (finished?), yayaya (yes) and akaee (I / We won) are some instances.

Ka asi ati asimakε

Ka asi ati asimak₁ is a fun-game that is very well patronized on moonlit evenings by young boys and girls who are six years of age or older. This game that has a participation of eight to fifteen players includes individual patience, strength, thoughtfulness, sound sense of decision and fast handedness as abilities that lead a players emerging a winners. A tree is located on the playground before the game begins, and is named 'the untouchable tree.' One player willingly offers him / herself as a guardian and remains close to the tree to stop his / her teammates from approaching whenever the play starts. The melody, soundtrack and script of the song here is performed between both the guards serving as the lead vocalist and the remainder of the Etwo (group participants) in a query and answer style. That line of the music script performed by the Ati tremendously is promptly followed by a successor line that is performed as an answer to the demand of the lead vocalist by the remainder of the team members. The protector ends up chanting tototo as a signaling call to 'get prepared,' and the remainder of the team members react by chanting ya-ya, which means yes, yes to start the game.

//:Ati asimakε	Guard: //:The untouchable tree
Ma-ke loo!://	Group members: The untouchable!://
Meka f'a sie akε?	Guard: Whose hand can touch the untouchable tree?
Tōnye ye	Group members: It's mine
To-to-to	Guard: To-to-to (onomatopoeia)
Ya-ya-ya!	Group members: Yes-yes-yes!

Whereas the keeper keeps watching by stepping near the tree, from the other side his coworkers are making frenzied efforts by embracing defensive and rapid physical movements to hesitantly and silently tip-toe or operate very quickly to contact the tree from either the guard's blind side.

A player, who is captured in an efforts to obtain the plant by the guard, is automatically disqualified from any further game involvement. A player also risks removal from the match if it is found that in the course of the game he / she loans him / herself readily to be captured by the guardian. In addition, no guard has the right to beat or mistreat a participant when discharging his / her duties.

A guard who breaches the rules faces immediate exclusion from the play. On the contrary, the post is instantly eased of a guard who the party sees as dormant in discharging his / her tasks. The game will be in run until players get bored and leave. Participants who manage to reach the untouchable tree without anyone being caught, are deemed the event's brightest and winners. Although the game involves movement patterns such as running, crouching, and hopping, according to Wanderi (2011), these intense physical workouts enhance fitness and musculoskeletal strengths, which in the past have been essential skills for local children.

The Ghanaians claim that their societies' sustainability is strongly contingent on particular citizens' development in forms of overall physical health. The game instills reality, discipline, loyalty and respect for peers in addition to its exciting nature. Due to the fact that the regulations regarding the game are never changed in favor of those who violate them, players who threaten, argue or inflict physical harm on fellow peers or strike the tree even before command is received are labeled with dishonesty and poor discipline and are automatically excluded against further game participation. Consequently, the guidelines of the above play enable kids grow up with virtuous social norms or attitudes that cultivate and form them not only as suitable community citizens, but also as accountable potential leaders who would take responsibility for the administration of the society grounded in reality, self-discipline, dedication, loyalty, peer sensitivity and reason unity as one nation.

Amesi wodzi Dzoda

The game provides a simple and fast way to learn and acquire indigenous knowledge on the proper articulation of regional day naming as well as the terms of the birthdays identified with each week day. The game starts when the players, girls and boys alike, put oneself in an accessible place within the group in a circle. One individual, who is selected as the chancellor / cantor, set in the center of the ring and melodies up the song's opening session before the remainder participants join in singing the lyrics of the video to the end in a send and answer form.

//:Amesi wodzi Dzoda; Kwadzo kple Adzo(a)://Whoever is born on Monday;

Mizo va ge de toa me

Come forward and enter the

circle

Mib4b4 ne mia2u 6e

Akpɔ dzidzɔ hee!

Bend down and dance

To be happy

The game rule prohibits members that have already had their potential to showcase in the ring from having joined fresh participants. The team eventually comes to an end once all the participants have had their move with song and culture in the circle to complement their anniversary names. The main advantage of the above game is the enormous education it offers younger people to learn and collective input, the local naming of the week and even quickly memorize the local male and female words attached with each day of the week.

For the above reason, fairly young members have the right to pay attention to their older sisters and brothers by mimicking their dialect speaking style and their musical behavior in order to communicate articulately, words or phrases in which the music is couched. Musical behavior and other aspects of social activity learned from infancy are considered a crucial commodity that acculturates and molds children to become potential guardians of their indigenous culture, particularly their styles of music and dance. Purchase of indigenous communities is also mirrored in kids' musical activities in other types of play. Kids play games under the illusion of becoming adults.

Sibesibe

Sibesibe, literally meaning, run for cover in the dialect, and close to the modern game of tag, is a traditional game played by kids or teenage boys and girls. The elders discovered at the playground's perimeter certainly move as chaperones or come out to watch a game for fun after a long day's work on the farm. For instance, in this play one gender the males take turns to cover and the females check for them and vice versa. Once the moon rises, the game was initially played in an accessible or spacious group environment.

In the other side, if a group leader who goes into hiding manages to outwit others in the search team and hits the reference point; their team emerges as the leader. It is essential that all those who proceed on a management team's quest, plan and listen to specifications / angles to strategize by displacing and placing themselves at different angles on the field in attempt to catch their competitors out of their hideaways.

The members of the team who remain behind are expected to close their eyes whereas their teammates go into cover. This is done to keep their coworkers from observing as they travel to their conceal-out spots. They shout a query after they have

closed their eyes for some time; 'ev4a? 'Does that mean' finished? 'To determine whether or not every group member has gone absolutely into hiding. When they see a reply; 'mekp4 v4 haze o! 'It means, to the query that they are still looking for places to run and hide.

Nevertheless, if there is no answer to the question being posed, it means that their mates have gone into hiding and therefore, gives the searching team the permission to start searching for those hiding. There is a complete sense among the respondents that if any group member going into hiding tends to make his / her way back to the start undetected or any leader of the search team who is capable of catching someone from his / her hiding place, in any case it means win for each of the group in question.

Aesthetic movement

A large part of the kid's and dance research interprets dance as a form of health promotion and/or as gymnastics. We are connected with researching dance as art, i.e. as an artistic environment with its own objectives and features. We use both dance terms and esthetic motion terms. We use the above word to refer to aesthetic-like movements, i.e. movements which have a symbolic shape (a gestalt).

Laban (1963) offers some useful methods for improving children's dancing and aesthetic gestures, such as comparisons between: pressing-pulling, sudden-preserved moves, high-cautious movements, and narrow-wide. Kids may repeat somebody else's gestures, or create a sequence of actions based on past moves. Alternatively, a child can 'answer' the activities of another kid by performing the opposing move or position. Laban suggests teachers should work with various dimensionality, such as: high-low, right-left, forward-backward, and edges. The fundamental point of Laban's dance training is to educate kids to be aware of the different body movement and characteristics. He pointed out that kids shouldn't do anything they want, even though it's 'free dance.' The instructor plays a significant role in replacing and questioning the children's collection of dancing ways. Our viewpoint also emphasizes the teacher's importance of providing verbal feedback to children and encouraging them to communicate their ideas in dance and aesthetic gestures.

Arnold (2005) claims in a similar way that training to dance depends on the willingness of the child to adapt what he terms 'aesthetic notions.' Through our viewpoint, these notions may be what we'll call 'learning objects'. However, Arnold suggests that conceptions, 'whether they are about concepts or feelings, are important to an experience in the arts, including dance'. He means that the experience of notions leads to 'the developed ability to define, examine, interpret and

assess' the aesthetic gestures and styles of dance.

Bannon and Sanderson (2000) argue in support of a viewpoint in which the growth of children's comprehension of dance can be interpreted in terms of an enhanced aesthetic experience that offers improved appreciation and intellectual understanding of dance aesthetics. Constructed in our words, what is emphasized in this line of research is, in part, that the child is conscious of artistic aspects and thus develops a increasing range of resources for discerning dance aspects.

Conclusion

Present study concludes that songs can be seen to play an important role in the educational, emotional and cognitive development of children. It is important to understand that music fosters an appreciation of different cultures, encourages creativity and provides an outlet for freedom of expression. Songs has influence and significance which goes beyond words. First and foremost, sharing music with small kids is simply just another way of giving love and receiving affection. Performance and listening interactions also help the development of essential brain connections throughout the first years of life (Carlton, 2000). The magnitude with which new culture stifles native Ghanaian principles has led to a resurgence among Ghanaian communities to return to their origins and restore native types of art for young people or children, such as playing games, to encourage the teachings, learning and collection of indigenous knowledge that can nourish them to maturity, and motivate them to presume system reliability adult responsibilities in the society. There is a set of rules that governs the performance of each game. The guidelines, while basic, enable the participants to establish their cognitive and successful domains. The games that also combine music and dance performances give the ability for the youth or kids to take things and social ethics instinctively very quickly in a fun way. Other values acquired from taking part in these playing involve: young people's ability to develop positive conduct, sensitivity, discipline, a sustainable spirit of peace and harmony, qualities of governance, work ethic and competitive drive.

Recommendations

Music is a medium of communication that all kids understand. They don't need to follow the lyrics to a song; it just keeps them pleased to hear the warmth in your voice or on the video, or to dance to a peppy tune. The study recommends practical ways to get the young children to understand and appreciate the music as described in the following; supervise your kid to bang a wooden spoon on plastic plates, pans or pots; Shaking a big rattle or shaking a tightly sealed plastic container loaded with beans,

knobs or other noisy objects; and blasting through paper towels or rolls of paper. Search tracks for your kid to listening to all sorts of music. Let them learn to clap beats, switch to slow and fast music, and listen closely to the music for unique sounds; Sing with you. Sing relatively slowly so your kid can participate in; Singing or performing children's songs. Make your toddler regularly participate. Even though he can't repeat the phrases, he can still mimic, clap or humming along your body movements. These practices will make the music enjoyable to the children. Eventually, music is an avenue to express creativity. When children are not allowed to let their imagination go wild, they can be stymied and merely adapt to the condition they are in as people. Children would become free to explore, design, and build at their own pace when developing a discipline that focuses on the fine arts. That is critical both educationally and intellectually to their growth.

Author Biographies

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Florence Otibua is a tutor at Ofinso College of Education, Languages Department in the Ashanti Region of Ghana. She has been in the teaching field for twenty years. She has nine years' experience in teaching at the basic level and eleven years' experience as a teacher educator. She holds a Bachelor of Education in Ghanaian Language (Twi) and a Master of Philosophy in Ghanaian Language (Twi), both from the University of Education, Winneba. Her areas of expertise are phonology, Morphology, Syntax and Literature.

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Alberta Aseye Ama Duhoe is a teacher trainer, a gender activist, Volta Regional Commissioner for Girl Guiding in Ghana, an IVLP alumna and a volunteer for better education for all children. She is currently pursuing her PhD in Literature in Kenyatta University, Nairobi. Alberta loves reading and takes delight in writing short stories and poems. Her passion for writing led her to form the Young Writers Association in Ghana. Alberta has taught for twenty-one years with 12 years' experience as a teacher educator. She served as a head of the language faculty and a member of the academic board in St. Francis College of Education, Hohoe in Ghana. Her areas of expertise are: Literature, Syntax, Morphology and Phonology. Alberta has several publications to her credit. Her greatest philosophy is built on helping each student to succeed.

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