

# KYE KYE KULE

Traditional African



## ABOUT THIS SONG

This is a traditional folk song from Ghana, West Africa. There are specific movements when performing this song (see lyrics sheet).

## THEMES/SUBJECTS

African language/ tradition/geography

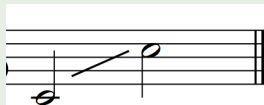
## CURRICULUM KEY LINKS

Languages, Literacy & Communication  
Humanities

## DISCIPLINE-SPECIFIC CONSIDERATIONS

### Vocal range

An 8th



### Vocal format

Call and response

### Musical elements

Duration and pitch

### Musical characteristics

Simple rhythm and melodic patterns, soft consonants, short sections

## Warm-up Exercises

- Ask learners to stand still and think of different poses –in a queue, as a goalkeeper on a football field, or as a soldier. They should observe how the body is held and compare this with a good posture for vocal work.
- Ask learners to copy exactly what you sing/clap/ say. (Start with a simple activity of 'repeat after me ...'; involve learners by clapping a rhythm, saying a letter/word, singing a note with a vowel sound, or making funny sound effects.)
- Demonstrate the characteristic rhythm of the piece:

♩ = 95

Ko - fi    nsa   lan - ga,  
(Ko - feen    sah   lahn - gah,)

- Ask learners to clap or say this rhythm.

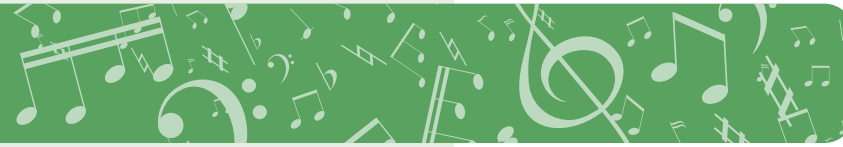
## Suggested key links with other Areas, cross-cutting themes &/or local, national and international contexts

- Compare Ghanaian & Welsh traditional folk songs – similarities/differences.
- Are there similar themes?
- Learn the traditional dance that goes with the song then learn and compare with a 'dawns werin Cymreig' - traditional Welsh folk dance.



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## Teaching and learning

- 1 Play a recording of a full performance of the song a few times. Learners should concentrate on the change of pitch in each call and response.
- 2 Encourage learners to listen to the call and join in with the rhythm of the response on the correct beat by clapping/tapping the rhythm.
- 3 Play a recording or sing a phrase at a time. Ask learners to respond. Do not move on until everyone is confident and is responding with accurate pitch and rhythm.
- 4 If necessary, try the phrases without lyrics with a single vowel sound. Remember that the words are important, as they produce the characteristic sound. You may slow the pace down to ensure accuracy in the way learners respond.
- 5 Make it clear that the last call and response is sung by everyone, followed by 'Hey!'. This should be sung loud and short.
- 6 When all learners are confident about the whole song, aim for a performance, either with yourself doing the call or by using the recording with 'Full track – call only'.
- 7 Follow the instructions on the lyrics sheet to add the specific movements to the performance.

## Integral Skills

- Ask learners to remember all the phrases and different words. Learners should focus on the accuracy of pitch by listening carefully to the call and others around them when responding.
- This is a gentle song, so they should try and aim for a more sustained and lyrical sound.
- Ensure that the physical movements don't affect learners' breathing; they should continue to concentrate on the quality of the sound.

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## Statements of what matters:

- *Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individual*
- *Creating combines skills and knowledge, drawing on the senses, inspiration and imagination*

- Learners now perform the call and response song unaccompanied; for instance, give one learner (or yourself) a solo to perform the call, while the rest of the group responds.
- Give all learners a tuned instrument and ask them, in pairs, to perform the song as an instrumental call and response.
- Divide learners into small groups and give them time to compose their own call and response and movements. Give them all an opportunity to perform to the other groups, and appraise each other's performances.
- Give half the group untuned percussion instruments (for example, bongos, claves and shakers) and play the Caribbean rhythms included in the score. Develop this activity by adding tuned percussion instruments to play the melody and the additional ostinato part.

## Assessment for Learning:

- *Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts*

## Questioning

### Tool: Increase thinking/wait time

- Is this a happy or a sad song? Explain your answer.
- When we perform with the physical movement, is it easier or harder to sing? Why?
- What else can we do to improve or change our performance?

## Feedback

### Tool: How to improve

Give specific feedback to groups on their confidence in singing.

## Self- and peer assessment

### Tool: Traffic lighting

This allows learners to prioritise their future efforts towards the things they don't yet understand or cannot yet do:

- Red-can't do it yet
- Amber-working on improving
- Green-can do this.

