



**COLLEGE OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF LITERATURE**

**EXAMINING THE FORM AND STRUCTURE OF SELECTED
GANDA CHILDREN PLAY SONGS**

**BY
NANTAYI TASHA OLWEN
19/U/28954**

**SUPERVISED BY
SR. DOMINICA DIPIO**

**THE RESEARCH DISSERTATION IS A PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE AWARD OF BACHELORS OF ART
WITH EDUCATION**

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DECLARATION

I Nantayi Tasha Olwen declare that, this is my original dissertation entitled “Examining the form and structure of selected Ganda children play songs”, which has never been submitted for any award at Makerere University or any other Institution.

Researcher: NANTAYI TASHA OLWEN

Date: 09-01-2023

Signature: 

APPROVAL

This dissertation has been submitted with my approval as the supervisor for this work.

Supervisor: EVE NABULWA (PHD)

Signature: 

DEDICATION

I dedicate this work to my lecturers who have tirelessly groomed me for my years of study at Makerere University, to my parents for their constant support and inspiration, and to my friends, classmates and group mates, with whom we have worked and supported each other as a family.

ACKNOWLEDGEMENT

I acknowledge the Almighty God who has brought us this far, we Glorify and Praise His name. My supervisor, Sr. Dominica Dipio for your guidance that has enabled me complete this research successfully and all my classmates who have made my stay at Makerere University such an amazing journey.

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ABSTRACT

This essay examines the inherent form and structure of the selected Ganda children play songs of Central Uganda. Basing on the collected examples of the children play songs from the community of the Baganda particularly Mukono and Mityana, the essay examines the unique performances of the play songs that define their form and structure in relation to their social value. The terms form and structure are used often used synonymously but for the purpose of this study we shall define, form as the fixed types or classifications or genres or shapes that the children play songs take depending on their purpose, social value and context performance. Therefore, it is form that usually determines the intrinsic structures that will make up the rhymes. In this sense, we can pin point structure as the sequential organization or arrangement of these parts or elements, that is, the linearity of components that make up the children play songs. The essay further notes the subtle detrition of these play songs with the increased influence of technology, as children are more passive with the virtual games. Conclusively, the central focus is on understanding the form and structure of the play songs which renders them tools of social values and harmony. Therefore there is a need to draw more attention to the children play songs as Ganda culture reservoirs and moral tools to pass on to future generations.

CHAPTER ONE

INTRODUCTION

1.1 Introduction to the study.

The essay examines the broad question of form and structure of the selected children play songs among the Baganda of Central Uganda. I will base my discussion on the numerous examples of children play songs in this community which not only entertain but also serve an instructive purpose. In that, by ‘selected’ I imply those children play songs that are widely known and commonly sung in the playground. Children play songs are part of oral literature and can be defined as motivating rhymes that are sung by children (both girls and boys) or adults as they play or engage in various games activities. These children play songs are referred to as “obuyimba bw’abaana” which translates as “songs for children” which derives from the verb ‘okuyimba’ which translates as singing by the Baganda, and these have no clearly cut classifications. This view is similar with Aaron Mushengezi’s definition of play songs as songs typically performed by children for children accompanying their play activities, as songs sung by adults to entertain or pacify the children and as appropriate texts performed for a crossover audience that is both the adults and children. These play songs are composed by both children and adults, and passed on from generation to generation, however, children compose or modify the already existing ones to suit their contexts.

Ganda children play songs are multilayered in meaning and structure, and the comprehensive understanding of the weight of their social value relies on their performance as an integral part. As Saidah Namayanja asserts that “Performance is very important in the study of folklore. Only during performance can the various subgenres like narratives, poems, riddle songs, be actualized, understood and interpreted.” These performances are actually play activities the children and adults engage in and these vary basing on the context of the games or the purpose of the audience. Blacking (1961) emphasizes that many children play songs are incidental to some social event, so that they are rarely sung for their own sake. That is, they are context dependent for instance sometimes they are sung to precede a tag game or to make decisions on participatory roles of the games.

The main argument is that children play songs of the Baganda carry a unique form and structure, even when the primary users that is the children do not notice these key aspects. The essay will precisely describe the nature, that is, form and structure of these children play songs and their performance. Drawing from the tenets of the formalist theory, form can be defined as the fixed types or classifications or genres that the children play songs take depending on their purpose, social value and context performance. Abarry (1989) defines as “the shape that the children play rhymes and verse assume as a result of content and meaning. It refers to the internal and organic dynamics of the genre from which pleasure, meaning and beauty are derived.” pp.202.

Therefore, it is form that usually determines the intrinsic structures that will make up the rhymes. In this sense, we can pin point structure as the sequential organization or arrangement of these parts or elements, that is, the linearity of components that make up the children play songs. Form and structure are deceptively similar and at times used as synonymous, but there is a thin line in that structure is more of the framework that the children play songs take, whereas form covers the genres of these play songs. Moore (1970) notes that form is “*the manner in which a poem is composed... the patterns which work on the reader and is recognized by him, no matter how unconsciously or irrationally, to constitute a significant abstract repetitive frame...*” Given that the society dynamics have tilted with the wave of the digital era, we need to reconsider the position of the play songs in the 21st Century where children are confined passively to their seats with virtual games.

1.2 Background of the Bantu people

The Baganda are a Bantu speaking community situated in the Central region of Uganda, being the largest of the medieval kingdoms of Uganda since the 14th Century. Buganda has its beginnings with its founder Kato Kintu, who was proceeded by a series of kings that gradually expanded the sparsely populated community over the centuries through conquering weaker neighboring kingdoms like Bunyoro. However, this rising glory was intervened by the colonial wave, where the kingdom lost its sovereignty as an absolute monarchy to the British colonialists. It eventually became the heart of imperialism in Uganda by 1884, and following the overthrow of Mwanga in 1894 to the signing of the Buganda Agreement in 1900, Buganda was fully immersed under British influence. In 1962, with the attaining of the Ugandan independence, Buganda did not regain back its kingship due to the abolition of kingdoms by the then Prime minister Milton Obote who declared Uganda a republic. Nevertheless, the kingdom was reinstated as a constitutional monarchy in 1993 with the Kabaka Ronald Muwenda Mutebi II who is still the presiding king to date.

The current Buganda region as a constitutional monarchy is considered the largest ethnic group in Uganda which represents approximately 26.6% that is 11,952,600 people of the general population as of 2021. The region covers an area of 61,4032km², stipulated alongside Lake Victoria which is shared with Kenya, Tanzania and Burundi in the south, Buganda consists of 52 known clans of people and 26 districts as of 2021 including the capital city, Kampala. The Buganda region has relied on agriculture since time immemorial with *matooke (bananas)* as the staple food, but the region has also been well known for its cash crop farming of coffee and cotton since the colonial times, with cattle rearing at a minimal scale, but currently its economy is diversified in all sectors which has contributed to the development of the country, Uganda.

The Ganda culture and language, that is Luganda is rich in the oral folklore (the legends and myths, proverbs, children play songs, among others) that is unique and identical to the Buganda people's way of life, their history and environment.

1.3. Problem statement

This essay analyses the form and structure of selected Ganda children play songs, children play songs are rhymes that accompany game activities and at times story telling. These songs are both entertaining and deductive as enjoyed by the adults and the young. The essay explores the intrinsic structure of the play songs which makes them unique and identical to the Ganda culture. The children play songs are multi-layered and convey messages in rich stylistic language. Basing on primary data from field research and virtual reports and interviews, the essay relies on performance as part of the Ganda children play songs and the weight of their social value. This study will aid our understanding of the social dynamics of play songs that have been washed off by the digital era which has confined many children to passive activities like virtual games.

1.4. Objectives

- a) To describe the form of the selected Ganda children play songs.
- b) To examine the intrinsic structures that make up the selected Ganda children play songs.
- c) To analyze meaning in relation to form and structure in the selected Ganda children play songs.

1.5. Research questions

This essay attempts to address three basic questions so as it examines the intrinsic form and structure of the Ganda children play songs. The research bases on the assumption that the form and structure of the Ganda children play songs relate directly proportional to the meanings that are derived by both the adults and the children.

- a) Do the Ganda children play songs carry a form identical to the Ganda culture?
- b) What structures characterize the Ganda children play songs, are they universal?
- c) Is there any close effect of form and structure on the overall meaning of the selected Ganda children play songs?

1.6. Scope and justification

The essay focuses on form and structure of the selected Ganda children play songs, within the scope of the essay, the terms form and structure refer to the intrinsic shapes, patterns and organic dynamics of the children play songs that result into meaning depending on the contexts and

social value of the Ganda community. The children play songs are not only entertaining basing on the rhyme, rhythm, meter, onomatopoeia, repetitions and intriguing play or game performances, but also deductive or morally instructive. This quality renders children play songs in the Buganda region essential in the social dynamics and moral contexts regardless of the enigmatic extinction of these play songs as the digital era advances to its peak.

1.7. Methodology

Data analysis in this essay was collected during my periodical qualitative research which consisted of compiling of numerous examples of children play songs in Buganda, the central region of Uganda, but the focus will be limited on ten samples, with most of the data arising from the researcher's childhood experiences which served as an advantage for the researcher to understand better the context of the research, which made a language interpreter unnecessary. However, the researcher took note not to be biased by their personal experiences with the focus on the research topic. The research focused on the form and structure of the play songs as they are performed in the Buganda community, and the major sources of the research data were; one-to-one interviews within the local community, virtual interviews with some respondents, media sources, and direct observation.

- a) Data collected from the local community was based in two districts of Uganda that is Mityana-Wabigalo and Mukono-Mbalala using one-to-one interviews which were phone recorded. In the interviews, the aim of the researcher was to collect data about the Ganda children play songs in its original form, as it builds on the researcher's prior knowledge. The researcher and the respondents who included youth, adults and children in the respective regions discussed on the performance of the children play songs in line with meaning and instruction, so as to establish a common ground for analyzing form and structure.
- b) Virtual interviews with adult respondents were conducted and recorded over phone calls due to the limited time of the research project, which discussions were constructive in their own right.
- c) Media sources were also a data collection method for the researcher to cover a wide scope of the topic, these were a variety which included the internet that is blogs, academic articles and YouTube videos, television and newspapers.

d) Data collected from direct observation especially from Mukono region which based on the five senses of the researcher, this rendered the research a natural phenomenon. Some of the children play songs were captured in pictures which facilitated the discussions. The method was limited by the desire of the children to impress the researcher which might have distorted the performances.

Basing on the four processes of data collection, the essay will assess the data according to the concrete evidence and relate form and structure to the contextual meaning of the Buganda region, therefore it is from these that the discussion of the essay hinges on.

1.8. Instruments used for data collection

The researcher used a smart phone to take pictures during the interviews and observation in Mityana and Mukono district, it was also used to record the interviews and play songs, which were later stored on an external storage.

1.9 Problems encountered during the research

The limited time for the research is one of the challenges, I had a busy lecture schedule and assignments to accomplish, yet I had to do the field work research which I had decided to do over the weekends.

The financial constraints were also a challenge in terms of transport and expenses on data for research and printing out of materials.

The negative attitude, illiteracy and ignorance of the respondents also proved a challenge, they were reluctant to engage in the interviews, and most of the interview questions had to be translated to Luganda such that the respondents understand clearly what I was asking. Also, the respondents were ignorant about the versions of the children play songs and had to struggle to remember most of these songs.

1.10 Definition of key terms

Form: refers to the classification of writings basing on the organization and structure of the literary piece either oral or written.

Structure: refers to the organization or arrangement of the various elements that make up a literary work either oral or written.

Children: refer to young humans who are below the age of puberty or below the legal age of majority.

Play songs: refers to the children's songs or rhymes that involve play activities like skipping, clapping or even dancing.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

In this section, the literature review will focus on the different views of the various scholars who have discussed oral poetry, particularly the children play songs in different cultures. I will base on their articles and journals to develop my research by looking at the gaps that need to be covered in the study of children play songs especially of the Ganda culture.

2.2. Literature review

Oral poetry as a genre of oral literature can be defined as poetry which is composed and performed by word of mouth in the social context, it relates to verbal expressions arranged musically. Children play songs are a sub-genre of oral poetry, therefore they are expressed verbally and performed at the same time. This is similar to Albert Lord's view that composition and performance of oral poetry are inseparable and are interspersed in the same moment. Salmon (2008) cites Keller (1970) who argues that children play songs are a combination of elements from singing with those of movement, ranging from the simple pantomime to dance and the dramatic representation of text scenes. Some scholars have examined the form and structure of children play songs in their different respective cultures, however, it cannot go unnoticed that these articles and journals are limited and the study on children play songs has not been done extensively. Being more specific, there is a limited stock of studies on the form and structure of Ganda children play songs "obuyimba bwa baana".

Most published works on the children play songs of the Baganda focus wholly on their social value and performance but not the inherent forms and structures they take. Typically, these play songs did not have any gender distinctions like the Venda children play songs as Blacking discusses. There is no explanation for the limited scope of research on the children play songs, may be one can assume that they are treated merely as indeed "*songs performed by children at play*" as Muhoro and Mutisya (2022) define them and therefore easily dismissed as not a topic of interest. As Amonde (2006) affirms that, "*Children literature has not received maximum attention...there is an urgent need to pay attention to children's literature.*"

The children play songs have been discussed as passed on to the children from their parents or elder siblings from generation to generation, but it is also important to note that children are creative in how they modify these songs to suit the context of the playground from generation to generation. As Khartomi (1999) argues that, “*Children in all cultures learn songs from adults and also naturally create their own.*” pp.61. The more the children get creative with these play songs, the more they better understand their didactic value. Amonde (2006) agrees that, “*The involvement of children in the creation and performance of these songs creates aesthetic beauty as well as encourages the comprehension of the themes espoused.*” The children play songs have been evolving overtime due to linguistic hybridity especially between mother tongues (Luganda) and the second languages (English). Children play songs can therefore be considered as dynamic in nature because, “*...children everywhere manipulate sounds naturally and creatively in the play situation. Our children are not just immature imitators of the adult world, they are both creative and imitative.*” (Khartomi 1999:61-71).

The Ganda children play songs are a combination of oral elements that form its unique style as oral poetry, with the audience and performance as an integral part. Therefore to fully understand the form and structure of these oral forms, one has to closely analyze the audience dynamics as Mushengyezi (2013) notes that, “*it is therefore important to focus on their content, setting in which they are performed, and the learning activities they accompany.*”Pp.247. The performance of these play songs renders an aesthetic quality that is shared amongst most cultures. In a congruent view, Khartomi (1980) asserts that children songs are universal in the form and structural quality, “*These songs are found in all cultures, and they share a common approach to rhythm, formal structure, textual form and content, and performance style. They share a quality which is perhaps most aptly described as a quality of childlikeness.*”p.61.

Performance enables us analyze these play songs as texts with a theme that carries an instructive purpose, therefore performance plays an integral role in the creation of the text and hence the content of the song (Amonde: 2006). However, these performance can vary from one generation to another, one age group to another and the individualistic or collective attributes of the children performing the song. As Amonde (2006) agrees that, “*The ingenuity of each performance is hence established as each artist is unique in his or her own way.*”

One should not miss out on critically analyzing the value or relevance of these play songs in any organized society. In his discussion of the social value that play songs have, Mushengyezi (2013) argues that although children may not understand the multilayered language of these children play songs in their early childhood but later can comprehend the underlying messages that these songs carry which serve a moralistic purpose. In his essay he discusses a play song called *Kayondo* which describes a man with gonorrhoea who suffers physically, financially and psychologically due to the disease. The play song carries an important message of abstinence to prevent the contraction of sexually transmitted diseases through imagery.

KAYONDO

Kayondo ekimulobera okuzina

[Kayondo cannot dance because,]

Emabega waliyo akaseffuliya

[he has a small saucepan behind]

Akaseffuliya kalimu ensonzi

[the small saucepan contains small mudfish]

Ensozi zaamulumako ennyindo

[the small mudfish bit off his nose]

Ennyindo yamuleetera obulwadde

[the nose resulted into sickness]

Bulwadde bwamutwala ku kitanda

[the sickness made him hospitalised]

Ekitanda kyamumalako ensimbi

[the hospital drained all his money]

Ensimbi zamuleetera obubbi

[being poor made him steal]

Obubbi bwamutuusa mu kkomera

[Stealing got him imprisoned]

Ekkomela lyamumalamu amaayi

[the prison made him very weak]

Owange, tusanyuka e Buganda!

[Mine, we rejoice in Buganda!]

Children play songs do not only serve the didactic purpose but also they are entertaining which makes the playground livelier. The stylistic elements such as repetitions, rhythm and cadence render the songs as motivating aspects of the play activities, as Mutisya and Muhoro (2022) argue that, “*the use of repetition adds musicality to the performance thus making the play interesting.*”pp.4. Besides, entertainment and teaching, children play songs have been looked at as a socializing factor which is key for the early childhood development.as children interact in song and play, they bond more and are exposed to core values that make them holistic citizens ready to live in the wider community. It is through the intrinsic form and structure of the children play songs that directs the play activities which have rules that the children abide to, “Further, by their formal structure, they bring young people together in the expression of common sentiments, in a way which ordinary speech and action cannot easily do.” (Blacking: 1995). Therefore, the scholars seem to concur on the point that form and structure are interrelated with the social value, as some songs where sung spontaneously in contexts to ridicule a social vice or to address a moral value like respect and obedience. As Abarry (1989) explains that, “*like the adult poetic songs, they also promote cultural continuity and growth and stress the imbibing of the moral, social and other qualities.*”pp.202.

Mushengyezi (2013), in his analysis of form and structure of the Ganda children play songs, he agrees with Dan Ben-Amos’s view that the oral forms should not be classified following the classical conventions of the Western world, but one must consider their contextual performance, social relevance and their verbal qualities or orality. Ben-Amos (1975) asserts that these oral forms, “*are rendered meaningless outside their verbal or social context.*”pp.165. He does not classify the play songs basing on gender or age but they all fall under the same category of “obuyimba”, this is controversial with Blacking’s (1995) view that the children play songs are based on time or season, purpose of instruction and gender sensitivity.

2.3. Conclusion

In my view, analyzing the form and structure of the children play songs in relation to performance and their social value can be beneficial in defining their position as a form of oral poetry that is key in the preserving of the Ganda oral traditions through generations.

CHAPTER THREE

DATA ANALYSIS

3.1 Introduction

In this chapter we are going to discuss in detail the selected Ganda children play songs with focus on the form and structure they take in relation to their meaning. It is important to note that the form and structure of the play songs are grounded on a specific context, basing on a specific audience. In This sense the performance of the same play songs may vary depending on the participants and their context. In this section the terms songs and rhymes will be used synonymously or interchangeably.

The first sub-section of the chapter will handle the forms the children play songs take, I classified the children play songs into different types depending on the kind of games they accompany and the purpose of these games or rhymes. I differ from the position taken by Mushengyezi who argues that children play songs are not extrinsically categorized but collectively called ‘obuyimba bw’abaana (children’s songs). I will categorize the children play songs into five types or forms basing on the contexts of games and their purpose which include; 1). Heuristic songs like the didactic and counting rhymes, 2). Game songs which include rope-skipping songs, stone games rhymes, and dodge-ball game rhymes, 3). Short nonsense songs which also include mockery songs, 4). Operational songs, and 5).Lullabies.

In the second sub-section of the chapter, I will discuss the structure that the children play songs take which is cyclic in nature, I must note that these children play songs are dependent on the games at play and therefore spontaneous, that is they do not follow a distinct similar structure but it changes depending on the game. However, I will discuss three distinctive parts that make up the cyclical structure of the children play songs that is; (1). Call, (2) Response, (3) Chorus.

3.2 Analysis of the form of the Ganda children play songs

3.2.1 Heuristic play songs.

These kind of play songs are intended to be deductive or they are propaedeutic, in a way that they introduce children to the basics of learning aspects which can be logical, mathematical or linguistic through self-discovery. The playground serves as an experimentation ground, as they memorize concepts through the repetitive patterns of these songs. For instance, counting rhymes are a sub category of heuristic play songs, in that the counting rhymes involve counting something, which is 'okubbala' in Luganda. They are normally an accompaniment of the games such as hide-and-seek, and they are a yardstick for deciding who is to take up a particular role. Given that performance is part of the children play songs, these rhymes follow the conventions of oral poetry especially the sound devices such as alliterations and repetitions deployed in their recitation. When one poses to ask a question, how are children able to internalize the rhymes easily? This is because they follow poetic sound devices that makes them easy to memorize.

Basing on the interview with Ms. Juliet Nayiga, she explains that these songs introduced the children to basic numbers even before starting their formal schooling. She exemplified this using the Ganda children play song, 'kaneemu, kanabbiri' to illustrate how children internalize the counting skill through repetition and alliteration. The rhyme is sung when counting the outstretched arms or legs of the players. The one counting the legs must not miss out any, if they do the other players complain, and it has to be done again appropriately. The player who leads the counting repetitively taps out one player every time the song comes to an end until there remains only one person. The last person becomes the monster who looks out for the rest of the players who ran into hiding. The purpose of the counting rhymes is to expose the children to the basic counting skills [they master counting from one to ten] as they socialize with each other.

These songs do not only focus on the aspects of formal education but also the gender roles which are instilled into children at an early age, in that, the precision and compactness of the language in relation to meaning renders them aesthetic yet instructive. The song further points to the gender roles such as cooking for the girls in the line, "Kanakwaale, ofumba otya? *Bulijjo bulijjo*

These gender roles are further highlighted in the song, Nenkunkuna, which is dramatic and expresses a lamenting husband whose wife does not fulfill her duties as a wife like cooking and cleaning as shown in lines 5-7. Therefore, girls grow up knowing that they have to fulfill their duties and chores perfectly so as they are not a shame to their husbands and families.

Omukazzi gwe wampa	Malijja!
Tamfumbira	Malijja!
Afumba ewunye	Malijja!
Afumba mbisi	Malijja!
Tanjalira	Olimba!
Tolaba enjala!	Olimba!
Tolaba engalo!	Olimba!
<i>The woman you gave me</i>	<i>Malijja!</i>
<i>She doesn't cook for me</i>	<i>you are lying!</i>
<i>She burns the food</i>	<i>you are lying!</i>
<i>She serves half-cooked food</i>	<i>you are lying!</i>
<i>She never makes my bed</i>	<i>you are lying!</i>
<i>Don't you see my fingernails!</i>	<i>You are lying!</i>
<i>Don't you see my hands!</i>	<i>You are lying!</i>

Other rhymes that qualify as heuristic are those that teach the children about nature (weather, animals and plants, birds, among others) and also enable the children to practice their fine and gross motor skills. One song we can have as an example is “Mwami Wambatta” The song describes the characteristics of duck, and the children sing it as they imitate how the duck walks sideways as if its body is too heavy for its legs. The researcher observed the children in Mukono – Mbalala, sing the rhyme (Mckyala Babirye, Sarah Nakato, Beatrice Nankya, Egonda Jayden, and Jane Kisakye) in that, they were led by their mother, Ms. Olga, as they respond to her, they squat and move their bodies side by side, with faces expressing difficulty. The chorus is repetitively sung, until when the children have moved a considerable distance and they are tired.

Ms. Olga: Mwami Wambatta, Lwaki toyanguwa?

The children (in chorus): Kyenvva siyanguwa anti ndi muneene!

Ms. Olga: *Mr. Duck, Why can't you hurry?*

The children (in chorus): *The reason as to why I don't hurry, it is because am too fat!*

3.2.2 Game songs

These songs accompany games in the play-ground such as rope-skipping songs, stone games rhymes, hand-clapping games and dodge-ball game rhymes. These are basically intended for motivation in the game and they make the play-ground livelier. They might not be having any connotative meaning attached to them but just songs to make the game more engaging. In my observation of children at play in Mityana district, a group of children were engaging in a collective dodge-ball game (Kilindi Kilindi), I will identify three of them that is Jayden Egonda, a seven year old, Mckayla Babirye, an eight year old and Beatrice Nankya, a seven year old. The group was dominated by girls mostly and those in the center strived to dodge the thrown ball. Anyone who got hit would definitely be out of the game and sit to watch those still active. However, by the end of the game round, Mckayla and Beatrice who were at the ‘back’/’two poles’ (that is the ones throwing the ball) relinquished their roles to another grudging pair, Jane Kisakye and Sarah Nakato who were hit the ball first and last respectively. The pair did not want to take up the back positions and kept complaining but the rules of the game had to be adhered to;

Kilindi Kilindi	eeeh!
Aggwa yatuula	eeeh!
Asooka	eeeh!
N’asembaayo	eeeh!
Nga’bapeena	eeeh!
Ku’baaka	eeeh!
<i>In a group, in a group,</i>	<i>eeeh!</i>
<i>If you get hit, you sit</i>	<i>eeeh!</i>
<i>The first one</i>	<i>eeeh!</i>
<i>And the last one</i>	<i>eeeh!</i>
<i>They throw the ball</i>	<i>eeeh!</i>
<i>At the back</i>	<i>eeeh!</i>

When the roles were switched, the game was resumed with the song as energetically as before, which was sung until the end of the game round.

The rope-skipping game songs follow closely the same roles, in a way that, they accompany the game of skipping a rope, usually played by girls but has no restrictions to the boys, the game

demands that one skips the rope as they do the actions of the songs. The performance of the song *Wampologoma bweyalinga yebasse* while playing the game included Babirye Mckayla, her mother, Ms. Olga Namanda and the sister, Jane Nakato. Ms. Namanda and Jane Nakato held the rope from the two ends and swung it as Mckayla skipped it. The song was sung in chorus, with no head soloist and for every phrase of the song demanded Mckayla to act out the words.

Wampologoma bweyalinga yebasse

Wampologoma bwe'yalinga yebasse *As Mr. Lion was sleeping*

[she skipped while acting like sleeping with her head resting on her clasped hands]

Nawulilizza obumeese obuuto *And he listened to young rats*

[here she acted like she was listening attentively]

Nga bujja budigidda *Dancing as they go*

Digida, digida! *Dancing, dancing!*

[She skipped while twisting her waist as if dancing joyfully]

Nakwattayo kamu, nakakubba ettama *He caught one, and threw it in his mouth*

[she acted as catching something in the air and threw it in her mouth]

Nakwatta akalala, nakassa mu nsaawo *He caught another, and put it in the bag*

[she acted like catching another imaginary rat and put it in her mouth]

Abalenzi mulonde school master, *Young school boys choose your school master,*

[However, before the song was ended, she tripped and the game had to stop with complaints from the other participants as to why she has failed]

If the present skipper trips on the rope, she has to do the rope swinging for another, the song makes the game more enjoyable and motivates the next skipper to try to perform the actions better than the one before.

3.2.3 Short nonsense songs

The short nonsense songs or rhymes are short and indeed have no any sense or particular meaning conveyed in them, but are sing along that children sing as they play. These are usually fused with sound patterns such as repetition, rhymes, alliterations and even onomatopoeia which renders them poetic. They have a few lines and are based on repetition, the song is repeated over and over again until when the players are tired. Ms. Juliet Nayiga explains that these are just intended for the children to practice their language sub skills such as pronunciation, grammar

and fluency especially those that are just starting to imitate adult speech. For example the children play song, ‘*Mbuuke Mbuuke?*’ is a question-response song that is played outdoor just as a physical exercise of jumping. It can be sung by both adults that is the parents playing with the children or among children themselves. It opens with questions and responded to with daring answers,

Mbuuke Mbuuke?	Buuka!	<i>Should I jump?</i>	<i>Jump!</i>
Onompa ki?	Ssente!	<i>What will you give me?</i>	<i>Money!</i>
Ssente mekka?	Bitaaano!	<i>Money, how much?</i>	<i>Five hundred!</i>
Bwe’nameyenka?	Nga’ nkuyuunga!	<i>What if I break?</i>	<i>I will fix you!</i>
Kale kambuuke		<i>Okay, let me jump</i>	

[Followed with the actual action of jumping]

The repetition in the first line creates a rhythmic pattern which makes the song easier to memorize for the children. The line, “Mbuuke Mbuuke?” creates expectations which are fulfilled in the daring response, “Buuka!” The question-response pattern makes the play song dialogic and hence engages the participants.

Another short nonsense song is *Suuna Suuna*, the song is descriptive but not so logical, and it accompanies an indoor game of who laughs first? The one who does loses the game. The players try to resist laughing as much as possible but the contents of the song are funny in their own way which makes it challenging. The one who laughs first loses out and exits the game, which goes on until there is only one winner who has not laughed. The parallelism in the song creates the rhythm, where the similar constructions of the words draws a relationship between the verbs that denote the actions in the game, “suuna/ anaseeka/ yana’akalya”. When the song was performed with the actions, Mckayla and Jayden were actually nodding their heads to the rhythm with pauses between each word, until Jayden cheated the game and tickled Mckayla who laughed and the game came to an end.

Suuna suuna

Suuna, suuna akanyamma	<i>Pinch, pinch the small meat</i>
Anaseeka yana’akalya	<i>The one who laughs, will have to eat it</i>
Akendda k’enkooko	<i>A small intestine of a hen.</i>
Akendda k’enkooko	<i>A small intestine of a hen</i>

Mockery songs are also part of the short nonsense songs, these were sung as a way to ridicule one who diverts from the expected morals of the society or violates the rules of the playground. They instilled fear of being the ‘outcast’ for misbehaving, and children worked at being the most behaved. For example the play song, “Kiswadde” which is sung in chorus by other children as they mock the guilty one.

Kiswadde, kyaggala kukabba eeh!

Namazigga gaggala kutonya eeh!

[The phrases are repeated over and over again until the guilty one apologizes]

So ashamed, it even wants to cry eeh!

Tears want to drop down eeh!

3.2.4 Operational songs

These rhymes are more engaging in terms of the gross and fine skills of the children, in a way that, they are dramatic accompanied with many actions. We can sub-categorize these into the contest songs and inculturation songs, these songs engage the children in activities as social values of the Ganda culture are instilled in them.

a).The contest songs often accompany tag games or contest or vigorous action for example the play song “Atamukutte yagamba yaaye” These tag games that involved competitions were always preceded by a choice making activity of the participants. There was an organized way of choosing one’s team, like asking questions by two team leaders: “Omuceere ne’enyamma, olyaako kki?” “*Between rice and beef, what do you eat?*” The respondent would then join a team basing on the choice they have made, either rice or beef. After all participants aligning to their respective groups, the tag game would commence accompanied by the song. The team leaders would then teasingly tap each other hands until when they count up to ten, and that’s when they hold the grip and start tagging with the help of their teams behind them. In this song, the children learn cooperation and teamwork since they work as a unit to overpower the other team.

Atamukutte y’agamba yaaye! *The one who is not holding says* *anha!*

Kwatiila ddala onywezze yaaye! *Hold so tightly* *anha!*

Emu, bbiri, ssatu, nyaa, taano, mukagga, *one, two, three, four, five, six,*

mussanvu, munaana, mwendda, kuumi! *Seven, eight, nine, ten! [In chorus]*

Similarly, the concept of time telling was also instilled in the children through the contest songs like “Wampologoma saawa mekka?” the song takes a dialogic pattern between two teams, one team asking the question, and the other team responds.

As I observed the children playing and singing this song, they separated themselves into two group, which I will call Team A and B. Team A was led by Jayden with other six members, and Team B was led by Mckayla Babirye with eight other members.

Team A: Wampologoma saawa mekka?

(They asked as a team posing with bent backs to show seriousness)

Team B: Oyagaala esaawa? Esaawa eyange? Gye’naguula olwendda? Saawa kumi [this changes depending on the time of the day]

(They respond while touching their chests to put more emphasis)

Team A: *Mr. Lion, what is the time?*

Team B: *You want a watch? My own watch? That I bought with nine hundred shillings? The time is 4 O’clock.*

The teams keep on engaging in the dialogue with the time responses changing as they draw closer to each other, and when they are really close, the song breaks with Team-B participants acting as the lions chasing Team-A participants as their prey. Through the play songs, the children internalize the Ganda patterns of telling time hence mastering the societal systems and values. We have to take note of the rhetoric questions in the play songs which highlight the urgency of time telling and yet make the audience expectant and tense about how “Mr. Lion” will respond as he draws near to his prey.

b). The inculturation songs can also be sub categorized under the operational songs because they socialize the individual into the wider society. These songs are choral in nature and involve a number of participants, they are usually performed in a circle and performance roles are interchangeable. The purpose of these is to expose children to value and belief systems of the Ganda culture. They usually carry a connotative meaning unlike the short nonsense songs, which children might not understand when young but later they can construct meaning when they have

matured. The Ganda children play song, “Kappa egobba emesse” / “ a cat chasing after a rat”, implies the surface meaning about the nature of the eco system but also carries a connotative sexual meaning that is the relationships between men and women. But in the playground it is just a song like the *Tom and Jerry* cartoon. The song is performed, in a way that, children sit in a circle and then choose two participants [a boy and a girl], as the group sings the song, the boy chases the girl around the circle, as the girl makes an effort not to be caught easily.

Kaapa, egobba gooba!	<i>The cat</i>	<i>is chasing!</i>
Kaapa, egobba emesse!	<i>The cat</i>	<i>is chasing a rat!</i>

The parallelism in the rhyme points to the dominance of the cat (the boy) as the object of the verb chasing comes in the second last line, “egobba emesse” / “is chasing a cat”

This is a gender construct that instills femininity or masculinity aspects in children where they grow up knowing their gender roles and expectations, for instance, that a girl has to be docile and play hard to get in courtship.

Socialization was fostered through the children play songs where children were taught how to live in harmony, love, share and care for others. This can be exemplified through the play song, “Tuula tuula wakati” which is performed in a similar manner to the previously discussed play song. A participant has to look around the circle and choose one participant as their valuable choice and they skip around joyously.

Tuula tuula wa’katti	<i>Seat in the middle</i>
No’tunuulira abaana	<i>And look at the children</i>
O’golokooka amangu agwo	<i>Arise quickly</i>
Ojje olonde oyo gw’olonzze	<i>come and choose your choice</i>
Alonzze eyo muganda we	<i>He has chosen his own</i>
Gwe’ naalya naye embagga	<i>the one he will share with his wedding</i>
Olunnakku lwakussatu	<i>It is the third day</i>
Olw’essanyu lyabwe!	<i>of their happiness!</i>

3.2.5. Lullabies

The lullabies are the type that is usually sung by the adults especially mothers to their children or the elder siblings with an intention of lulling them to sleep. The songs are shorter and have a simple rhythm which creates a soothing effect, for example the lullaby,

Ttulo Ttulo,	<i>Sleep, sleep</i>
Kwatta omwana,	<i>catch my child,</i>
Bwo'tomukwatte	<i>If you don't</i>
nga oli museezi!	<i>You are a night dancer</i>
Bwo'tomukwatte	<i>If you don't</i>
nga oli muloggo!	<i>You are a witch</i>

The lullabies do not carry significant instructive purpose but are rhymes for the toddlers to relax on the back or lap of their parent or in their cradle. However, these rhymes carried a hint of personification as they highlight societal taboos and evils such as witchcraft, cannibalism, among others. Basing on the lullaby, *Ttulo Ttulo*, sleep is personified as a human who when he fails to fulfill his duty of soothing the baby to sleep, he is compared to undesirable things like being a witch or a cannibal.

3.3. Analysis of the structure of Ganda children play songs.

The Ganda children play songs have a cyclical structure which makes them unique and identical to the Ganda culture, where the song follows a repetitive pattern until when the children or participants decide to end the game, this is congruent to the view of Gray (1992) who asserts that, “there is no predetermined length of the Ganda songs.” But rather they base on the creativity of the soloist or the children to add in more phrases as the game continues depending on the context. In my view, the Ganda children play songs consist of parts, I have divided the structure of these songs into three interdependent parts that is (1). Call, (2) Response, and (3) Chorus.

3.3.1. The Call

The call is the first part of the Ganda children play song which is a word, a question or a statement that prompts another line of the song to follow it. The call is usually sung by one or the lead of the song who expects the other participants to answer or complete the song or join in a chorus.

The call sets the pace of the game depending on the tone in which it is sung, during the research, Mckayla engaged in singing the play song, “Mbuuke Mbuuke?” with her mother Ms. Olga Namanda, in this case the call is a question. Her first call was less energetic and she did not receive any response from her mother, so she had to call her attention by being louder and emphatic.

Mckayla: Mbuuke Mbuuke? [Low tone]

No response from her mother

Mckayla: Mbuuke Mbuuke?

Buuka! [Ms. Olga responds with a similar

tone]

[High tone with a frowned face]

In some children play songs, the call is a single word that denotes an idea or object, in this case the lead repetitively sings the word, for example in the short nonsense play song, “Ekibobbo”

Call: Ekibobbo

the big basket

Call: Ekibobbo [repeated in different tones]

the big basket

More still, the call can also be a statement or a phrase as the case in the play song, “Atamukutte yagamba yaaye”

Call: Atamukutte y’agamba *The one who is not holding says*

Call: Kwatiila ddala onywezze *Hold so tightly*

Basing on the above play songs, the call does not make any sense when it stands alone, it requires an answer or continuation which takes us to the adjoining part of the structure of the Ganda children play songs that is the response.

3.3.2. The response

In this second part., we have to keep in mind that the call and the response are interdependent and form a call-response patterns, the nature of the response depends on the nature of the call. If the call is a question, then the response is definitely an answer as it is in the play song “Mbuuke Mbuuke?” where the responses are answers to the continuous questions. This pattern makes the Ganda children play songs dialogic in nature as played by Mckayla and her mother Ms. Olga Namanda,

Call: Mbuuke Mbuuke?	Response: Buuka!
Call: Onompa ki?	Response: Ssente!
Call: Ssente mekka?	Response: Bitano!
Call: Bwe’nameyenka?	Response: Nga’ nkuyuunga!
Call: Kale kambuuke	<i>[followed with the actual action of jumping]</i>
Call: <i>Should I jump?</i>	Response: <i>Jump!</i>
Call: <i>What will you give me?</i>	Response: <i>Money!</i>
Call: <i>Money, how much?</i>	Response: <i>Five hundred!</i>
Call: <i>What if I break?</i>	Response: <i>I will fix you!</i>

And in cases where the call is a statement or word, the response is a continuation that completes the meaning of that statement or adds more information to the idea. In the case of the tag game play song, “Atamukutte yagamba yaaye” The response is an interjection that serves as a war cry to motivate the tag mates to win the game.

Call: Atamukutte y’agamba *[The one who is not holding says]*

Response: Yaaye! *[anha!]*

Call: Kwatiila ddala onywezze *[Hold so tightly]*

Response: Yaaye! [anha!]

The response part of the Ganda children play songs is usually said in chorus by the entire group, this links us to the next part of the Ganda children play songs structure- the chorus.

3.3.3. The chorus.

The Ganda children play songs consist of refrains that are repeated lines which are parallel to each other to make meaning. Sometimes when the game becomes more exciting, the role distinctions are broken where the whole song (the call and response) is sung in chorus by the entire group of children at play, and in fact the entire song becomes a chorus when repeated over and over again. The chorus is sung by everyone accompanied with actions of the game as the case with the operational song, “*Kappa eggobba emesse*”

Kaapa, egobba gooba! *The cat is chasing!*
Kaapa, egobba emesse! *The cat is chasing a rat!*

The nonsense rhyme “embatta” also has a chorus structure that is sung when children are dancing like fat ducks in a circle, the song is sung by the entire group in a chorus repetitively, and it has no verses. The children can only choose to change their tone from low to hoarse, with facial expressions that can be funny or silly to make the sing more entertaining.

Embatta ziri eyo
Zo tezzagala genda
Bwe’busiru bwazzo
Ohh kigagga!
Ducks are over there
They don’t want to go
That’s their stupidity,
Oh we rejoice!

The recursion of the phrases in the song contribute to the rhyme scheme and creates rhythm in the song, the repetitive pattern constructs one block of meaning on another which makes the play songs more memorable. One has to note that the Ganda children play songs have a structure that

is similar to the adult Ganda folk songs, the distinction is only in meaning and the creativity of the singers.

3.4. Rhyme, Rhythm and onomatopoeia in Ganda children play songs

Ganda children play songs follow repetitive patterns that consist of variations in the rhyme and rhythm basing on the actions that accompany the songs. These rhythmic patterns are denoted by actions like clapping, skipping or even nodding the head. I tried to ask the interviewees about their opinion towards the rhyme schemes and rhythmic patterns, without success because there is no distinct writings that describe these patterns. As Mr. Michael Lubega, a 62 year old man affirmed that there were no writings to teach the children how to sing ‘like the bazungu¹ do with music symbols he cannot understand.’ But it was rather an unconscious process that children mastered these song patterns. However, my research through observation gave an insight into the various patterns that contribute to harmony and melody in these play songs.

The most common rhyme scheme that the Ganda children play songs follow is the alternating pattern and the coupled rhymes, for instance , the play song, “Kilindi Kilindi” has a ABBCBB rhyme scheme which alternates and predictable hence suitable for the children play songs, serving the purpose of easy memorization.

Kilindi Kilindi	A
Aggwa yatuula	B
Asooka	B
N’asembaayo	C
Nga’bapeena	B
Ku’baaka	B

In that the first line of the call is distinct and stands alone, the rhyme scheme alternates with the second and third lines forming couplets, and again a broken in the fourth line, and again the

¹ The word *bazungu* is a Luganda term used to refer to the Europeans.

couplets from in the fifth and sixth line. This makes the rhyme pattern predictable hence suitable for the children play songs, serving the purpose of easy memorization.

Similarly, some play songs form a coupled rhyme that is quatrains which are a series of rhyming couplets forming a rhyme scheme of AABB, as seen in the play song, “Suuna suuna”,

Suuna, suuna akanyamma - A

Anaseeka yana’akalya -A

Akendda k’enkooko -B

Akendda k’enkooko -B

The Ganda children play songs have regular rhythms that set a pattern which is easy to remember for recitation because they reflect the natural movements of the body or the actions during the games. The play songs consist of stressed and unstressed syllables which combine to form meters hence creating rhythm. The above play song, “Suuna suuna”, has an up and down beat which denoted the actions of the game that is, the participants pinch each other’s’ upper parts of the hands, then nod the head and move the hands on the beat of the play song. The play song has a highly structured stressed-unstressed pattern which forms the iambic pentameter forming a beat like that of the heart or the pulse. The relationship between rhyme and rhythm in the Ganda children songs is like that of the snail with its shell, the words, the rhythm and the rhyme in the songs work together to add aesthetic value to the songs and creates emotional pleasure.

On the other hand, onomatopoeia is also an element of the structure of the Ganda children play songs which contributes to both meaning and aesthetic value, most words in these play songs denote the actions of the games and you can actually relate the words to the actions even before seeing them performed. For example the play song, “omuzungu” has onomatopoeic words which add aesthetic value. It is sung when playing a stone-game where the participants hit the stones on the ground as they pass them around the circle,

Omuzungu

Omuzungu yajja dda!	<i>A white man came long time ago</i>
Bwe’yajja n’embwa ye	<i>And he came with his dog</i>
Embwa ye nayikonddo!	<i>His dog, the borehole!</i>
Kansookedde mbaawo	<i>Ever since I have lived</i>
Silaba omuzungu	<i>I have never seen a white man</i>
Nga akutte embwa ye	<i>Carrying his dog</i>
Najjissa kumugongo	<i>On his back</i>

Dododododo!

Dododododo!

At every end of the phrase, the stones are hit which relates with the stressed and emphatic sounds of the words at the end of every line. The last phrase of the play song denotes a sound made by the stones when they hit the ground, “Dododododo!”, also the sound created is closely similar to that of a barking dog. The onomatopoeia in the children play songs heightens the language beyond the surface meaning but also the historical actions of the colonialists who were at times violent and subduing. The words have a sensory effect that one can simply visualize the white man carrying his dog.

3.5. Conclusion

The Ganda children play songs are part of the oral poetry genre basing on the form and structure that makes them distinct. The forms that children play songs take, although they are not explicitly categorized in Luganda, exist basing on the purpose they serve and the games they accompany. The cyclical and recursive nature of the structure that the children play songs take is also unique since it is limitless in terms of length and time. More so, the sound patterns that is alliteration, repetition, assonance, rhyme, rhythm, onomatopoeia and meter in the play songs makes them more entertaining. Not forgetting the audience and performance dynamics which completely rely on the creativity of play song lead or the entire group participating in the song which makes the Ganda children play songs aesthetic.

CHAPTER FOUR

CONCLUSION

4.1 Introduction

This chapter is going to handle to discuss the conclusion the researcher made about topic of study. It includes the conclusions drawn from the research findings and the recommendations basing on the research data.

4.2 Conclusion of research findings

The research based on the assumption that the Ganda children play songs have a distinct form and structure even when they are not recognized by those that use them that is the children and even the adult audience. The research concludes that the children play songs are an integral part of the society and that we cannot analyze these play songs without considering the performance dynamics that is, the games and social contexts that are accompanied with these songs. There is a direct and interdependent relationship between the performance of the children play songs and the meaning that is the moral instruction that they convey. The performances of the Ganda children play songs are interactive following the three interdependent parts, the structure and form discussed above is the most prevalent in the play songs I recorded. Through these play songs, children are able to assimilate the social values without formally schooling what the society expects of them.

The research suggests that the children play songs are spontaneous and open ended forms that do not have an opening and closing formulae unlike the folk tales and riddles. However, there is a social negligence towards the children play songs as the modern era has replaced the games and play songs with more passive activities like virtual games. In that, children are not knowledgeable of the existence of these songs and even the adults that know them have no time to pass them on due to the work life structure and the formal education system. Therefore, the popular form and structure of the children play songs should be analyzed at the same stance as poetry and even drama to analyze their performativity.

4.3 Recommendations

The genre of children play songs in the Ganda culture has not received the attention it deserves and the research about it is limited yet the play songs carry a didactic role in the society. More research should be conducted on the dynamics that make up the children play songs and they should be appreciated as oral poetry forms not mere songs children sing while playing. Therefore, basing on the findings of the research, there is a dire need to research more on these play songs in the Ganda culture so as their purpose can be revitalized in the technological era that has subtly faded them out.

The researcher recommends that the children play songs should be considered key instruments in early childhood development, that is, as part of the societal curriculum. The researcher further recommends that the adults that is instructors and parents should take up the role of passing on these songs to the younger generation due to their aesthetic and moral value, so as the young generation can appreciate the oral literature in their different cultures, not only the Ganda culture. It is through this that the playground can be revitalized to save children from the passivity that has been associated with the technological gadgets like play stations.

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APPENDICES

APPENDIX 1: Selected Ganda children play songs

1.1 Mbuuke Mbuuke

Mbuuke Mbuuke?	Buuka!
Onompa ki?	Ssente!
Ssente mekka?	Bitano!
Bwe' nameyenka?	Nga' nkuyuunga!
Kale kambuuke	<i>[followed with the actual action of jumping]</i>
<i>Should I jump?</i>	<i>Jump!</i>
<i>What will you give me?</i>	<i>Money!</i>
<i>Money, how much?</i>	<i>Five hundred!</i>
<i>What if I break?</i>	<i>I will fix you!</i>
<i>Okay, let me jump</i>	

1.2 Wampologoma bweyalinga yebasse

Wampologoma bwe'yalinga yebasse
Nawulilizza obumeese obuuto
Nga bujja budigidda
Digida digida!
Nakwattayo kamu, nakakubba ettama
Nakwatta akalala, nakassa mu nsaawo
Abalenzi mulonde school master,
Anabasomesa nga yani?
Ddiro!
As Mr. Lion was sleeping
And he listened to young rats
Dancing as they go
Dancing, dancing!
He caught one, and threw it in his mouth
He caught another, and put it in the bag
Young school boys choose your school master,

Who will teach you always?

Living room!

1.3 Kannemu

Kann'emu kana'bbiri

Kafumba mwanyi

Katta konkomme

Malangajja

Kanakwaale, ofumba otya?

Bulijjo bulijjo

Kambaale baale kuumi liwezze

Jjaawo!

A one, a two

Coffee cooker

Killer of the gecko

Malangajja

Kanakwaale, how do you cook?

Oftenly

Let me count, I have made ten!

Remove!

1.4 Tuula tuula wa'katti

Tuula tuula wa'katti

No'tunuulira abaana

O'golokooka amangu agwo

Ojje olonde oyo gw'olonzze

Alonzze eyo muganda we

Gwe' naalya naye embagga

Olunnakku lwakussatu

Olw'essanyu lyabwe!

Seat in the middle

And look at the children

Arise quickly

come and choose your choice

He has chosen his sibling

the one he will share with his wedding

It is the third day

of their happiness!

1.5 Atamukutte y'agamba yaaye

Atamukutte y'agamba

yaaye!

Kwatiila ddala onywezze

yaaye!

Emu, bbiri, ssatu, nyaa, taano, mukagga, mussanvu, munaana, mwendda, kuumi! [in chorus]

The one who is not holding says

anha!

Hold so tightly

anha!

One, two, three, four, five, six, seven, eight, nine, ten! [in chorus]

1.6 Kilindi kilindi

Kilindi Kilindi	eeeh!
Aggwa yatuula	eeeh!
Asooka	eeeh!
N'asembaayo	eeeh!
Nga'bapeena	eeeh!
Ku'baaka	eeeh!
<i>Collectively, collectively</i>	<i>eeeh!</i>
<i>If you get hit, you sit</i>	<i>eeeh!</i>
<i>The first one</i>	<i>eeeh!</i>
<i>And the last one</i>	<i>eeeh!</i>
<i>They throw the ball</i>	<i>eeeh!</i>
<i>At the back</i>	<i>eeeh!</i>

1.7 Wampologoma saawa mekka?

Call-out: Wampologoma saawa mekka?

Response: Oyagaala esaawa? Esaawa eyange? Gye'naguula olwendda? Saawa kumi [this changes depending on the time of the day]

Call: Mr. Lion, what is the time?

Response: You want a watch? My own watch? That I bought with nine hundred shillings? The time is 4 O'clock.

1.8 Ekibobbo

Ekibobbo?	Kili mu'nyumba
Ekibobbo?	Kili mu'nyumba
Jangu okilabbe	Kili mu'nyumba
Jangu okilabbe	Kili mu'nyumba
Jangu, jangu	Kili mu'nyumba
<i>The big basket?</i>	<i>It's in the house</i>
<i>The big basket?</i>	<i>It's in the house</i>
<i>Come and see it</i>	<i>it's in the house</i>

Come and see it

it's in the house

Come, come

it's in the house

1.9 Suuna suuna

Suuna, suuna akanyamma

Anaseeka yana'akalya

Akendda k'enkooko

Akendda k'enkooko

Pinch, pinch the small meat

The one who laughs, will have to eat it

A small intestine of a hen.

A small intestine of a hen

1.10 Nenkunkuna

Nenkunkuna

Malijja!

Ng'ekiriga

Malijja!

Ekiriga ekito

Malijja!

Kyewatira

Malijja!

Kyefumbira

Malijja!

Ssebo Kabaka

Malijja!

Omukazzi gwe wampa

Malijja!

Tanfumbira

Malijja!

Afumba ewunye

Malijja!

Afumba mbisi

Malijja!

Tanjalira

Olimba!

Tolaba enjala!

Olimba!

Tolaba engalo!

Olimba!

Mpayo omulala

Olimba!

I stoop

Malijja!

Like a young sheep

Malijja!

A little lamb

Malijja!

<i>It peels its own food</i>	<i>Malijja!</i>
<i>It cooks its own food</i>	<i>Malijja!</i>
<i>Your Majesty,</i>	<i>Malijja!</i>
<i>The woman you gave me</i>	<i>Malijja!</i>
<i>She doesn't cook for me</i>	<i>you are lying!</i>
<i>She burns the food</i>	<i>you are lying!</i>
<i>She serves half-cooked food</i>	<i>you are lying!</i>
<i>She never makes my bed</i>	<i>you are lying!</i>
<i>Don't you see my fingernails!</i>	<i>You are lying!</i>
<i>Don't you see my hands!</i>	<i>You are lying!</i>
<i>Give me another one</i>	<i>you are lying!</i>

1.11 Omuzungu

Omuzungu yajja dda!
Bwe'yajja n'embwa ye
Embwa ye nayikonddo!
Kansookedde mbaawo
Silaba nga omuzungu
Nga akutte embwa ye
Najjissa kumugongo
Dododododo!
A white man came long time ago
And he came with his dog
His dog, the borehole!
Ever since I have lived
I have never seen a white man
Carrying his dog
On his back
Dododododo!

1.12 Nabubbi Yazimba

Nabubbi yazimba kumutti omuwanvvu
Enkubba ya'ttonya, nabubbi yaggwa!
Tuzze okulamussa Ssabasajja Kabaka
Emanga mu'Kampala kumpi ne' Nakivubbo
Emotokka zisimbye layinni nyiggi,
One-two, one-two, tukubbe emisindde
Ejja'basilikale

*Mr. Spider built on a very tall tree,
Rain came, Mr. Spider fell!
We have come to greet the Lord King
Down in Kampala, near Nakivubo
The cars are in many lines,
One-Two, One-Two, we march
Like police officers*

1.13 Mwami Wambatta

Ekibuzzo: Mwami Wambatta, Lwaki toyanguwa?

Ekidibwamu: Kyenvva siyanguwa anti ndi muneene!

Question: *Mr. Duck, Why can't you hurry?*

Response (in chorus): *The reason as to why I can't hurry, it is because am too fat!*

APPENDIX 2: List of respondents/interviewees

Name of interviewee/ respondent	Age
a) Ms. Juliet Nayiga	58years
b) Mr. Micheal Lubega	62 years
c) Ms. Olga Namanda	32 years
d) Mckyala Babirye	8 years
e) Sarah Nakato	8 years
f) Beatrice Nankya	7 years
g) Egonda Jayden	7 years
h) Jane Kisakye	9 years

APPENDIX 3: Interview Questions

These interview questions were translated to Luganda for the interviewees to ensure clarity.

- a) Give me at least five children play songs that you enjoy most?
- b) What makes the children play songs important?
- c) What games accompanied these children play songs?
- d) Who participated in these children play songs?
- e) What values do you think the children learn from these play songs?
- f) What rules governed the games that are accompanied with children play songs?

APPENDIX 4: Research pictures and recordings



Children skipping a rope as they sing “wampologoma”



Children playing and singing “suuna suuna”

List of recordings

- Track 1
- Track 2
- Track 3
- Track 4
- Track 5
- Track 6

[On external storage-memory card]