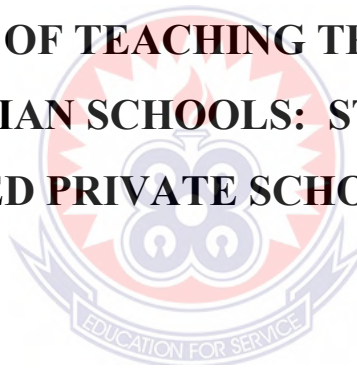


**UNIVERSITY OF EDUCATION, WINNEBA**

**CHALLENGES OF TEACHING TRADITIONAL MUSIC  
IN GHANAIAN SCHOOLS: STUDY OF THREE  
SELECTED PRIVATE SCHOOLS IN KASOA**



**FRANCIS KWESI APPIAH**

**2015**

**UNIVERSITY OF EDUCATION, WINNEBA**

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IN GHANAIAN SCHOOLS: STUDY OF THREE  
SELECTED PRIVATE SCHOOLS IN KASOA**



**A Thesis in the Department of Music Education, School of Creative Arts, submitted  
to the School of Graduate Studies, University of Education, Winneba in partial  
fulfilment of the requirements for award of the Master of Philosophy in Music  
Education degree.**

**JULY, 2015**

## DECLARATION

### STUDENT'S DECLARATION

I, Francis Kwesi Appiah, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE: .....

DATE:.....



### SUPERVISOR'S DECLARATION

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

.....  
NAME OF SUPERVISOR:

.....  
NAME OF CO-SUPERVISOR:

SIGNATURE: .....

SIGNATURE:.....

DATE: .....

DATE: .....

## ACKNOWLEDGEMENTS

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Finally, I would like to thank my family for their support, love and encouragement during this endeavour, especially my children, Francis (Junior), Michael, Cecilia and Richard, and most of all, my beloved wife Mrs. Martha Appiah.

## **DEDICATION**

This thesis is dedicated to my last born, Richard Appiah.



## TABLE OF CONTENTS

Title	Page
DECLARATION	- ii
ACKNOWLEDGEMENTS	- iii
DEDICATION	- iv
LIST OF TABLES	- ix
ABBREVIATIONS	- x
ABSTRACT	- xi
CHAPTER ONE	- 1
INTRODUCTION	- 1
1.1 Background to the Study	- 1
1.2 Statement of the Problem	- 2
1.3 Purpose of the Study	- 4
1.4 Objectives of the Study	- 4
1.5 Research Questions	- 5
1.6 Significance of the Study	- 5
1.7 Delimitations of the Study	- 5



1.8	Limitations of the Study	-	6
1.9	Theoretical Framework	-	6
1.10	General Layout of the Work	-	8
CHAPTER TWO			- 9
LITERATURE REVIEW			- 9
2.1	Attitude of Students to Traditional Music	-	9
2.2	Teachers' Attitude to Teaching Traditional Music	-	14
2.3	Content and Methodology for Teaching Traditional Music	-	18
2.4	Materials and Musical Instruments for Teaching Traditional Music	-	35
CHAPTER THREE			- 44
METHODOLOGY			- 44
3.1	Research Design	-	44
3.2	Research Method	-	44
3.3	The Study Area	-	44
3.4	The Population	-	45
3.5	Research Instruments	-	45
3.6	Sampling Procedures	-	45



3.7 Data Collection	-	48
3.8 Data Analysis	-	58
CHAPTER FOUR	-	59
RESULTS/FINDINGS	-	59
4.1 Demographical Description of Respondents	-	59
4.2 Data Presentation, Analysis and Interpretation	-	61
CHAPTER FIVE	-	73
DISCUSSION	-	73
5.1 Negative Attitude of Students to Traditional Music	-	73
5.2 Lackadaisical Attitude of Teachers to Teaching Traditional Music	-	80
5.3 Content and Methodology for Teaching Traditional Music	-	96
5.4 Inadequate Materials and Musical Instruments for Teaching Traditional music	-	105
CHAPTER SIX	-	112
SUMMARY OF FINDINGS	-	112
6.1 Summary	-	112

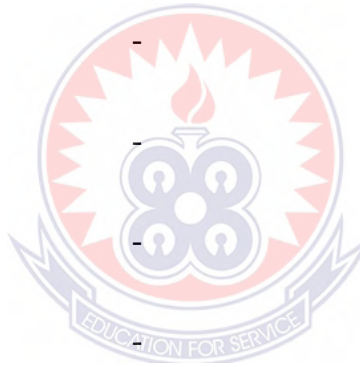


6.2	Conclusions	-	117
6.3	Recommendations	-	118
6.4	Suggestions for Further Study	-	120
	REFERENCES	-	122
	APPENDICES	-	125



## LIST OF TABLES

<b>Table</b>		<b>Page</b>
Table 2.1	-	19
Table 3.1	-	48
Table 4.1.1	-	59
Table 4.1.2	-	60
Table 4.1.3	-	60
Table 4.1.4	-	61
Table 4.2.1	-	62
Table 4.2.2	-	63
Table 4.2.3	-	66
Table 4.2.4	-	69
Table 4.2.5	-	71



## ABBREVIATIONS

AKA	- Also Known As
BECE	- Basic Education Certificate Examination
CD	- Compact Disc
GMD	- General Music Diploma
JHS	- Junior High School
SHS	- Senior High School
WASSCE	- West Africa Senior Secondary Certificate Examination



## ABSTRACT

The main goal of this work is investigating the challenges of teaching traditional music in Ghanaian schools. It focused on the interest of students in traditional music, the attitude of teachers in the teaching of traditional music, and looked at the content and methodology, and then the materials and musical instruments used to teach traditional music. The study used the qualitative research paradigm. The research method used for the research is the case study. The study involved three selected private schools in Kasoa namely: Young Executive School, Little Rock Academy and Father's Legacy International School. The study population was all the private schools in Kasoa. The accessible population involved fifty students and three teachers of these three selected private schools. The instruments used were interview and observation. The research revealed the following challenges: traditional music is not taught very often in these private schools; the attitude of the students to traditional music was negative; there were few inadequate traditional musical resources found in these schools; and there were absence of instructional materials-books and music manuscripts in these schools. It was recommended that adequate traditional musical resources be provided in these schools; there should be provision of instructional materials; traditional music should be taught very often and every effort should be made by the heads and teachers of these schools in order to win students' interest to traditional music.

## **CHAPTER ONE**

### **INTRODUCTION**

This chapter presents the introduction of the study. The chapter is divided into the following: the background to the study, the statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, delimitation of the study, limitation of the study, theoretical framework and general layout of the report.

#### **1.1 The Background to the Study**

The introduction of Western education in Ghana and Africa as a whole, by our colonial masters and the missionaries especially, brain-washed us with the notion that everything about African culture (be it our worship, music, musical instruments, dressing, food, language, etc.) was devilish. It was on such an account, that Dr. Ephraim Amu was dismissed from the staff of Akropong Teacher Training College for wearing traditional attire while conducting Church service (Flolu and Amuah, 2003). Music and musical instruments taught and learnt in our schools in the colonial days were that of the West but African music and its musical instruments were ignored.

Flolu and Amuah further state that:

As far as education is concerned, it would be difficult to distinguish between the activities of Christian missions and the Colonial administration. Both saw education as a means of accomplishing their own aims. The impact of Western formal education in British West Africa is therefore attributed to both as a unit. (Flolu and Amuah, 2003, p. 4)

Boamajeh and Ohene-Okantah explain that music has been taught in African schools within the framework of European system of formal education for over a hundred years. Thus the knowledge of African musical heritage has not been advanced in formal education. They further express that it is rather sad that African music has not been incorporated in general education. The music taught has very little to do with the music produced by the society and is completely devoid of the events and realities that African children encounter outside schools. Students are unfortunately more or less illiterates in their own musical cultures. Consequently students are indifferent when they hear African music (Boamajeh and Ohene-Okantah, 2000).

Nketia also opines that the importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional music and dance of their own environment and those of their neighbours is now generally recognized, for without this preparation, they may not be able to participate fully in the life of the communities to which they belong. When they attend a marriage ceremony, a funeral or a festival or go to the dance arena, they may look like strangers among their own people (Nketia, 1999).

## **1.2 Statement of the Problem**

Generally, bringing music from the traditional sector into the formal setting could have challenges. Efforts are being made but the results are not being realized. Nketia (1999) for instance, identified the following challenges:

- i. What kind of orientation must the teacher develop to enable him/her to approach traditional music in their own terms?
- ii. What aspect of traditional learning process can be shortened in the classroom context, for the materials of music to be presented and acquired in a more systematic manner than it is done in traditional communities?
- iii. What should teachers do in order not to find themselves floundering or devoting the time allotted to music for singing or singing and dancing and nothing else?

Nketia states that because of the interruption in the process of learning traditional music caused principally by Colonial education and the activities of the Christian churches in the colonial period as well as the rapid social and economic changes taking place in Africa today, some children, especially those in large towns and cities, now grow up in their communities without experiencing and learning to perform the music of their own traditions (Nketia 1999). Nketia further states that:

The classroom teacher must now provide children with this growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of cultural transmission. What the teacher provides will not only make up for any deficiency in the upbringing of children but also strengthen their consciousness of identity. (Nketia, 1999, p. 2)

The relegation of music education in basic schools in Ghana did not happen until developments in the last decade. The foundation for music education was laid from our colonial history that comes parallel with that of Nigeria. It should also be noted that some

conscious efforts were made by the colonial masters to promote the teaching and learning of traditional African music in some schools (Emielu, 2011).

The need was seen by the colonial masters and the traditional educationists that the music curriculum should be Africanized. Attempts had been made for traditional music to be taught in the various Ghanaian schools but this has not been achieved owing to several challenges. Some of the attempts started when the National Academy of Music was established on a separate campus at Winneba in 1973 to expand further the scope of music teacher education.

The move accelerated prior to independence and after independence through several educational reforms. The Africanization now does not seem to have full effect of the educational system, suggesting there are challenges. If the Africanization is desirable and yet there had not been solutions for music and dance to be part of the curriculum, this means there are challenges which need to be investigated and appropriate solutions suggested.

### **1.3 Purpose of the Study**

The purpose of the study is to investigate the challenges facing the teaching of traditional music in Junior High Schools in Ghana.

### **1.4 Objectives of the Study**

The objectives of the study are to find out the following:

- a. To find out parental preference and the attitude of students to traditional music.



- b. To investigate the attitude of music teachers towards the teaching of traditional music in Junior High Schools.
- c. To evaluate the instructional materials and methodology used by music teachers.
- d. To investigate support given to promote the teaching of traditional music.

### **1.5 Research Questions**

The research questions of the study are the following:

- i. What is the attitude of students to traditional music?
- ii. What is teachers' attitude to teaching traditional music?
- iii. What are the content and methodology for teaching traditional music?
- iv. What are the materials and musical instruments for teaching traditional music?

### **1.6 Significance of the Study**

The study will help readers to know what exactly are the challenges that go on in Ghanaian schools so far as the teaching of traditional music is concerned.

Finally, researchers will be able to look at it as a reference point for further research.

### **1.7 Delimitations of the Study**

The scope or constraint chosen geographically, or the limit placed on the study by the researcher is the few selected private schools in Kasoa namely: Young Executive School, Little Rock Academy and Father's Legacy International School. It is likely the problem

may be happening in other schools but the researcher has chosen these three private schools in Kasoa, to investigate the problem. The researcher chose these three private schools because two of the schools were not too far from each other (i.e. Little Rock Academy and Young Executive School) and it was a walking distance for the researcher to move from one school to the other (except Father's Legacy International School which is in a new site and attended by affluent children).

### **1.8 Limitations of the Study**

The results or findings of the challenges of teaching traditional music in these three selected private schools in Kasoa may not be generalized in all schools but may be different in other schools because the orientation of the teachers' approach to traditional music may not be the same.

Most students in J.H.S. 2 & 3 were eager to be respondents for interview in these three selected private schools. The researcher was able to convince the students that the sampling will determine whosoever will be chosen as a respondent.

### **1.9 Theoretical Framework**

Authorities used as a support-base to the research work are Zoltan Kodaly and J.H. Kwabena Nketia. The following are theories from these authorities:

Kodaly cited by Nketia (1999) observes that children everywhere in the world deserve to have music as another element of their communication of ideas, emotions, and who they are. And consequently it has been said by many musicologists in the West

(Zoltan Kodaly) ---that music is a right of the child, a right to use music as an element just as speech. Just as being a literate person is a right for people, so too music expression and using music and having a feeling for music is a right. Children deserve the right to use music. Music should be the crux of what we are doing and musical sound should be the beginning of everything.

As stated by Kodaly children everywhere in the world deserve to have music as another element of their communication of ideas, emotions, and who they are. The teaching of traditional music will therefore help the students to know who they are (i.e. their cultural identity). Students knowing their cultural identity may help them not to be seen as foreigners when they attend activities like funerals, festivals, marriage ceremonies, the dance arena, etc. in their own traditional communities.

Nketia also states that the pursuit of both tangible and intangible forms of knowledge, including symbolic and conventional forms, can contribute to the intellectual development of the child when they are systematically presented at appropriate levels as part of the learning experience. Since all these areas of knowledge constitute the fundamentals of African music, the teacher must ensure that he/she is familiar with all of them and that he/she does not lose track of the African perspective of his/her materials (Nketia, 1999).

The music teacher should see to it that children are taught music from the scratch (i.e. from nursery). Children must learn how to sing, clap, jump, dance, play musical games, etc. and by these, children would be developed intellectually. Children going through these physical activities of music would also help their physical development alongside their intellectual.

## **1.10 General Layout of the Work**

The general layout of the work is divided into six chapters.

Chapter one deals with the background of the study, statement of the problem, the purpose of the study, objectives of the study, research questions, significance of the study, delimitations of the study, limitations of the study, theoretical framework and the general layout of the work.

Chapter two reviews the literature on the topic under study.

Chapter three focuses on the research methodology/ materials/ methods of the study. The chapter provides information on participants, including sampling techniques, procedures and equipment used in both data collection and analysis. It also deals with the research design, research method, description and distribution of instruments.

Chapter four considers the presentation of results and findings after gathering information from the respondents.

Chapter five focuses on the discussion of the results and findings.

Chapter six deals with the summary of findings, conclusions and recommendations. This chapter is structured into four parts: the first is the summary of the whole research so far, the second is the conclusions of the main theme emerging from this research, the third is some recommendations and the fourth is suggestions for further research.

## CHAPTER TWO

### LITERATURE REVIEW

This chapter reviews literature relating to the challenges of teaching traditional music in Ghanaian schools. Wiersma and Jurs (2005) state that, reviewing literature helps a researcher to put the proposed study in proper context. For any specific research to occupy the space in the development of a discipline, the researcher must be thoroughly familiar with both previous theory and research (Mahaboobjan, 2010). According to Mahaboobjan (2010), to assure this familiarity, a review of the research literature is done which allows the researcher to know the amount of work done in the concerned area.

The clarity of the problem is possible with the thorough understanding of the knowledge generation in the area of research. It provides the source of data and statistical technique appropriate to the solution of the problem. According to Boote and Beile (2005), it enables researchers to improve their own investigation and to arrive at the proper perspective of the study. Literature will be reviewed under the following sub-topics: the attitude of students to traditional music, teachers' attitude to traditional music, the content and methodology for teaching traditional music and materials and musical instruments for teaching traditional music.

#### **2.1 Attitude of Students to Traditional Music**

Some African children today in urban cities have grown up without knowing anything about traditional music. They were taught subjects like mathematics, English language, and science from the basic level without knowing anything about traditional music. It will therefore be very difficult for students who had no knowledge about

traditional music from the scratch (i.e. from nursery through lower and upper primary) to embrace traditional music in the Junior High School. Secondly, traditional music had not been presented to students by music teachers because of the teacher's lack of knowledge in it and this had caused students to lose interest in traditional music.

The importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional music and dance of their own environment and those of their neighbours is now generally recognized, for without this preparation, they may not be able to participate fully in the life of the communities to which they belong. When they attend a marriage ceremony, a funeral or a festival or go to the dance arena, they may look like strangers among their own people.

In the days gone by, such knowledge was acquired directly in the community by going to events, observing and listening to performances of music, imitating dance movements, gestures and facial expressions and taking part, where possible, in the singing and dancing. Children were often encouraged to do this and were helped now and then by interested adults. Where special knowledge of a particular musical tradition or instrumental skill was required because of a role that a child might perform in the future as a member of a household whose duty it was to maintain that tradition, additional instruction was also given privately. It was through these processes that continuity of traditional musical cultures was assured. (Nketia, 1999, p. 1)

The introduction of education in Africa by the missionaries and the colonial masters and the rapid economic and social changes in Africa today has caused many

children living in big cities and towns to lack the knowledge of traditional music of their own people. The duty of the classroom teacher is supposed to know traditional music to help these children who do not know anything about traditional music. Teaching traditional music in the classroom to the children can be one of the ways that our culture continues to be passed on from one generation to the other (Nketia, 1999).

What the teacher provides will not only make up for any manifest deficiency in the upbringing of children but also strengthen their consciousness of identity. They will learn to accommodate or appreciate other kinds of music, such as Western and Arabic music and their derivatives they encounter on radio and television, or India music they hear on films, without being overwhelmed or tempted to abandon their own or hybridize it beyond recognition. (Nketia, 1999, p. 2)

It is not because students do not like traditional music as compared to Western music, but it is because there are no music teachers to teach them traditional music. Assuming traditional music and dance is performed in a school by expert traditional musicians and dancers from the communities, one will always see students around to enjoy the music and even try to imitate the various dances.

During sporting activities by the basic schools, “Jama” music and dance is performed and a lot of students participate in the singing and dancing. Jama music is performed with traditional instruments like the various African drums, bells (cowbell or slitbell), claves, rattle, etc. Jama songs consist of local songs of various Ghanaian languages and the dances could be in any form.

“Education in African music and dance can contribute to the socio-cultural awareness of the child and his sensibility if approached with the kind of emphasis given to this in African societies” (Nketia, 1999, p. 13).

Boamajeh and Ohene-Okantah (2000) state various objectives of teaching traditional music to students.

- a. To help the student to enjoy the music of his culture and particularly that of his social groups with which he is progressively identified.
- b. To help the student to participate actively in traditional music and dancing as a form of social activity or community expression and bridge the gap that now exists between the student and the traditional musical environment.
- c. To help the student to develop positive attitude towards African music.
- d. To guarantee cultural continuity, skill development and appreciation.
- e. To lay a foundation for developing creative potential in the African idiom in the students.

Ampomah in his assertion for laying foundation of music education for the Ghanaian child states that:

Through participation of community events, Ghanaian children learnt the music of their ethnic groups during the pre-colonial and colonial days. In contemporary context however, children, especially, those living in the urban areas have lost this informal type of education because of schooling. (Ampomah, 2000, p. 17)



Most students do not understand traditional music when it is being played, as well as the instrumental background of the music: the function of the various idiophones such as bells, castanets, rattles, etc., the supporting drums and the role of the master drummer. Most students do not also understand the various dance steps and signs or gestures of the dancer(s) and it is the duty of the music teachers to help the students in these areas.

What should children do to have interest in traditional music, to perform music, listen and create in building an awareness of aspects of the music leading to the understanding of musical fundamentals? What should children also need to know about the background of songs, instruments and dances involved in performance, listening and creative experiences, as well (Nketia, 1999)? Answers to these questions will help students to know more about traditional music.

Children will need to know the local background of the instruments they learn about. Instruments need to be introduced using their indigenous names (eg. dawuro instead of cowbell). In multiethnic societies, teachers will want to use the official language (Nketia, 1999, p. 18).

According to Boamajeh and Ohene-Okantah (2000), it is not good that up to now African music had not been part of general education. African music taught in our schools nowadays has little to do with the music by the society and it does not include events and realities that African children experience outside school but the students rather look like foreigners when they hear African music.

How should students be more creative and improvise beyond that of the expert traditional musicians and beyond what exists in a culture or community (Kwami, 2003)?

How should students be exploring existing traditional musical instruments and creating their own traditional musical instruments as well (Nixon, 2003)? Answers to these questions will help students to know more about traditional music in the private schools.

## **2.2 Teachers' Attitude to Teaching Traditional Music**

Investigating the attitude of teachers to the teaching of traditional music is very important in helping one to know what the teacher is capable of doing in terms of teaching. According to Nketia the teacher must develop the right kind of orientation that will enable him/her to approach traditional materials in their own terms. The teacher must change his/her attitude to traditional music by giving up the prejudices he/she may have acquired because of his/her Western training and clear any misconceptions to which he/she may have been exposed through the Church and the aftermath of colonial education, if he/she has not already done so (Nketia, 1999).

The teacher must be prepared to get better acquainted with traditional music, to learn to sing traditional songs, play instruments and learn to dance so that the teacher can serve as a role model as he/she helps his pupils to acquire similar learning experiences. (Nketia, 1999, p. 4)

Should teachers change their minds, which they have had towards traditional music by giving up negative thoughts they have acquired because of Western training? Should they also take it from their minds other negative thoughts they had been taught through the Church and as a result of the aftermath of the colonial experience that, anything about African culture (be it our worship, music, musical instruments, dressing, food, language,

etc) was devilish? This shows that the attitude of the teacher towards traditional music should be investigated.

Boamajeh and Ohene-Okantah cited Nketia appealing to teachers to be prepared to get more familiar to traditional music. They should be able to sing traditional songs, play traditional musical instruments and also learn to dance to traditional music. This could be done through direct personal involvement and also by organizing in-service training and regular workshops (Boamajeh and Ohene-Okantah, 2000).

Boamajeh and Ohene-Okantah state that the music teacher should have the ability and enthusiasm to teach African music. The teacher should see to it that musical materials given to students for both performances and listening must always measure up to their emotional and intellectual development. Since most teachers have not been exposed to traditional music in formal education, it is absolutely necessary that they may be acquainted with traditional music and methods of teaching (Boamajeh and Ohene-Okantah, 2000).

Kahindi states that the curricula of the music course at the Teacher Training Colleges in Africa is Western oriented and most of the music tutors do not even know much about African music as the tutors themselves did not major in African music or had adequate knowledge about traditional music and its instruments while they were students at the University (Kahindi, 2003).

“Lack of resources is a real problem. Teaching institutions do not have human resources such as traditional players who are specifically trained” (Josephs, 2003, p. 14).

The teachers' attitude to traditional music after he/she had gone through orientation is to develop a philosophy of music education. Philosophies are normally directed by a goal of what one wants to achieve. This can be achieved by asking the following questions and suggesting solutions to them. Questions like why do we need a change? And why should the music curriculum be Africanized?

### **2.2.1 Why do we need a change?**

The introduction of Western education in Ghana and Africa as a whole, by our colonial masters and the missionaries especially, brain-washed us with the notion that everything about African culture (be it our worship, music, musical instruments, dressing, food, language, etc.) was devilish. It was on such an account, that Dr. Ephraim Amu was dismissed from the staff of Akropong Teacher Training College for wearing traditional attire while conducting Church service (Flolu and Amuah, 2003). Music and musical instruments taught and learnt in our schools in the colonial days were that of the West but African music and its musical instruments were ignored.

“The missionaries began to import Western instruments for the purpose of enhancing church activities. Harmoniums and later, organs were brought in, to accompany hymn singing” (Flolu and Amuah, 2003, p. 8).

What should teachers do in order to change the mentality of the students with the view that everything about African culture is not devilish as they the teachers themselves were once brain-washed but had now gone through orientation? Answers to this question

will be a basis for the teachers to reverse the mentality of the students towards traditional music by making the teaching of traditional music to be interested to the students.

### **2.2.2 Why should the music curriculum be Africanized?**

The introduction of formal education in Ghana and Africa as a whole especially by the Christian missionaries created a gap between the local people and the schools. The students in these schools therefore were no longer ready to learn any traditional musical instrument of their forefathers neither were they ready to learn any traditional dance because they saw that everything about African culture was devilish as they were taught to believe.

The culture identity of a particular people is portrayed in their way of living. It is seen in the way they dress, the food they eat, the musical instruments they play, the language they speak, etc. We were taught to dress like them (the Westerners) by putting on coat and tie instead of our traditional cloth like the Kente or any other traditional dress like the Smock because everything about African culture was seen as devilish. We were also taught to speak their language---the Queen's language i.e. the English Language and presently, some children are born in some homes in Ghana where they are not able to speak their own native languages. We were taught to play Western musical instruments and dance to their music and not ours and as a result of this, many Ghanaians play various Western musical instruments without knowing how to play just one traditional musical instrument and also do any Ghanaian dance as well.

The culture of our forefathers which traditional music and dance is one of it, must be preserved by this generation and the generations to come without losing focus of it else our culture will soon die and posterity will not spare us but will continue to blame us.

The classroom teacher must now provide children with this growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of culture transmissions. What the teacher provides will not only make for any deficiency in the upbringing of children but also strengthened their consciousness of identity. (Nketia, 1999, p. 2)

### **2.3 Content and Methodology for Teaching Traditional Music**

One of the challenges of teaching traditional music is the content of the syllabus. Problem lies with the difficulties teachers face in translating the content of the syllabus into classroom practicalities in an integrated form. A closer look at the content of the syllabus reveals that none of the components as music, dance and drama is linked to another. Each of the components be it music, dance and drama is considered as an independent entity and treated separately. In fact, the structure of the syllabus presents no difficulty in separating music from dancing and drama in a socio-religious context. (Flolu and Amuah, 2003, p. 41)

Music and dance are joined together which cannot be separated. Traditional music cannot be performed without a dance, and likewise a dancer cannot do a dance without traditional music been played. The reason why a dancer cannot do a dance without music

or music cannot be meaningful without a dance is because there is always a communication link that goes on between the master drummer and the dancer.

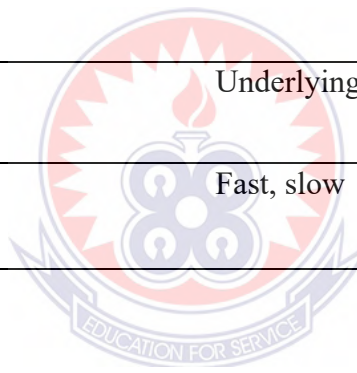
How should the contents of the programme be organized to suit the various levels of school, including topics that are significant to African music and by including the use of percussion instruments to accompany songs (Boamajeh and Ohene-Okantah, 2000)?

The students' creativity can also be enhanced through dance. Like Music, dance is made up of several elements (Mereku, Addo and Ohene-Okantah 2005).

**Table 2.1 Elements of Dance**

Body	Body Parts <i>Inner</i>	Muscles, bone joints, heart, lungs (breadth)
	Body Parts <i>Outer</i>	Head, shoulders, arms, hands, back, ribcage, hips, legs, feet, etc
Body Moves		Stretch, bend, twist, circle, lift, collapse, swing, sway, shake.
Steps		Walk, run, leap, hop, jump, skip, gallop and slide.
Shape		Body design in space
Level		High, middle, low
Direction		Forward, backward, sideward
Size		Big, little
Place		On the spot, through space

Focus	Direction of gaze
Pathway	Curved, straight
Sharp, smooth	
Strong, light	
Tight, loose	
Free-flowing, Balanced	
Beat	Underlying pulse
Tempo	Fast, slow
Accent	
Duration	Long, and short combinations
Pattern	



### 2.3.1 Folk Music

Folk music is a traditional music which deals with everyday life of the people. Boamajeh and Ohene-Okantah (2000) explain that folk music is associated with the daily life of a group of people. Folk music reflects many situations and emotions and it has wide appeal among groups and nations. It is often related to the activities of the people, such as work, play, ceremonies or it may be used principally for entertainment. Folk



music varies with the country and the times. Many factors affect its style, language, locations, political and social climate, kind of work, traditions and the way music is used. Art music flourishes and often folk music takes on some of its characteristics and vice versa.

Boamajeh and Ohene-Okantah (2000) further assert that folk music, which is a rich heritage created by the people, must be used in educating students of music education, especially at the first stages of music education which is the basic schools. How should folk songs be taught to pupils and what time are pupils supposed to learn these folk songs. Is it immediately they are admitted at school or later on? Answers to these questions will help the teachers to know how folk songs are to be taught to the students.

Folk music is the music of an indigenous group of people or a community and teachers are expected to learn this type of music in order to teach the students.

There are several factors as part of the content that students should know in order to understand traditional music. Essandoh (2007) explains how one can understand traditional music. The study of traditional music falls under the area of music study more properly referred to as ethnomusicology. Ethnomusicology has been defined in a number of ways. Among these definitions are:

- The study of folk/traditional/indigenous/ethnic/tribal/native or non-Western “classical” music generally in a cultural context.
- The scholarly and analytical study of music of different cultures.

Traditional music, simply put, is music made by the common people of a community to meet a variety of individual and social situations that require the use of

music. Specific musical types have thus been created for the different occasions and events in traditional society in which most members of the community participate. The materials of music, i.e. the musical instruments employed are most usually obtained from their immediate surroundings. In other words, the musical instruments are oftentimes indigenous to the locality. While the expressive elements go further to give the music as belonging to the people of the community in question.

Every people's culture music is built on instrumental resources and expressive elements such as rhythms, melodies, forms and structures, tone qualities and textures among others. Beyond these, music being part of the culture of a people presupposes a cultural input (i.e. each society or group of people makes a special contribution in the shaping of their music and for purposes which they define). It is on these grounds that the society claims the right to that music as being distinctively theirs.

Students need to know about the background of the people to whom the musical type performed belongs, the knowledge of the instruments involved and the personnel performing the traditional music:

- The people
- Instrumentation/ensemble
- Personnel

### **2.3.2 The People**

Some background knowledge about a people, i.e. the ethnic group to whom a musical type belongs, goes a long way in promoting the understanding of their music. This knowledge basically consists of the geographical, historical dimensions of their life, aspects of their culture including the language, social life, major traditional occupations,

festivals, religion or aspects of their belief system and social organization or how their society is organized. Some of such background information contributes to a better understanding of the music in its own right and on the occasions on which such music may be performed.

### **2.3.3 Instrumentation/ensemble**

Knowledge of the instruments employed by a performing group in respect of a musical type is of great importance. One must be able to get acquainted with and to identify instruments by their proper names, from the perspective and language of the natives. The roles assigned to each of the instruments must also be known; for instance the instrument in charge of the time line, i.e. the basic rhythmic pattern that helps to identify the dance or musical type, up to the master drum or any other instruments whose duties include directing the musicians and dancers. Voice parts—Solo/Cantor(s) and Chorus—must also be recognized.

### **2.3.4 Personnel**

What is the composition of the group making the music? Is it predominantly male, female, young and old or a mix of people of different ages and sex? Do the people making the music belong to a particular occupational group (i.e. farmers, fishermen, hunters, craftsmen/artisans)? Are they of a particular social background, family or belong to a political or religious grouping? Answers to these questions lead us to an appreciation of the intricate human considerations as well as the social context or the occasion in

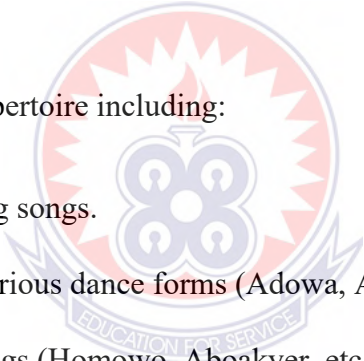
which the music is being made, since in many African communities, musical performances take place with such demographic considerations in mind.

### **2.3.5 What Teachers should know?**

The music teacher should get used to the following areas and must also have some level of knowledge about traditional music that can help him/her to teach it with confidence. The following are the areas the teacher must be able to teach: music, drumming, dancing, dance-drama and African literature (Mereku and Ohene- Okantah, 2010).

### **2.3.6 Song Repertoire**

Students need a diverse repertoire including:

- 
- Story-telling songs.
  - Songs of various dance forms (Adowa, Agbadza, etc.).
  - Festival songs (Homowo, Aboakyer, etc.).
  - Lullabies.
  - Children's game songs.
  - Songs of rite-de-passage (outdooring, funeral, etc.).
  - Work songs.
  - Ghanaian art compositions.
  - Contemporary popular music (highlife, reggae, hip-life, etc.).
  - Contemporary gospel music (highlife, reggae, hip-life, etc.).

### 2.3.7 Drumming

Students don't have to be master drummers, but they need to have a fair knowledge about drumming. Students must:

- Know African instruments by name and classification.
- Understand tuning systems and what instruments could be substituted with another.
- Be able to internalize rhythmic patterns so as to be able to keep time lines.
- Be able to demonstrate the technique of playing a high-pitched supporting drum.
- Be able to demonstrate the technique of playing a medium-pitched supporting drum.
- Be conversant with master drum technique.

### 2.3.8 Dancing

Like drumming, students need a fair knowledge of how to do Ghanaian dances. Students must be able to:

- Distinguish between Ghanaian dances by name when dance movements are being made.
- Identify Ghanaian dances when drumming is being done.
- Identify Ghanaian dances when a song is being sung with a time line.
- Demonstrate simple uses of movements and gestures say, in Adowa and Agbadza.
- Be able to explain simple symbolic gestures in dance.

- Be able to use various shapes, forms and structures and organize them into a series of movements to create a dance; in other words students must be able to compose a dance.

### **2.3.9 Dance-Drama**

Like drumming and dancing, students need a fair knowledge of how to plan a simple drama. The following are important aspects that students must be able to handle competently:

- Creating the plot (i.e. writing the script).
- Assigning characters.
- Getting the scenes.
- Dancing that will accompany acting (choreography).
- Singing that will accompany drumming and dancing.
- Drumming that will accompany dancing.
- Costume.
- Make-up.
- Props and furniture.
- Rehearsal techniques.

### **2.3.10 African Literature**

Students need a diverse repertoire of African literature including:

- Children's musical games.
- Folk tales—animal trickster prose narratives.

- Proverbs.
- Riddles.

### **2.3.11 Educational Activity**

Hanna cited by Adinku (2009), expresses the importance of African traditional dance as an educational activity. Hanna (1965) in her essay “African Dance as Education”, lays stress on the intrinsic qualities of dances and emphasizes that such expression of ideas and feelings help to indicate various roles of students and value systems of school: that through performance, individuals students come to learn about their expected roles as well as the use of dance for the release of tension.

### **2.3.12 Artistic and Aesthetic Values**

Adinku cited by Ablordey (2013) expresses the view that, because of the undeveloped consciousness of pupils in the public schools, the artistic and aesthetic values of movements must be introduced to pupils through dance. She thinks that games, dance and music that children perform on their own during their recreational periods, must be organized and directed by dance and movement experts for full realization of effects.

Teachers need to know the social context and the rules and regulations in the performance of traditional music in order to teach the students. Essandoh (2007) explains these:

### **2.3.13 Social context**

Some specific musical types have been created for the different occasions and events in traditional society in which most members of the community participate. Some of these occasions are organized communal labour, ceremonies of the life cycle such as

puberty, marriage and death, chieftaincy affairs, recreation and festivals. These are some of the examples of the social contexts in which music making in traditional society derive their meaning. On the other hand, some musical types for specific purposes may be seen and heard in entirely different contexts. In such circumstances, knowledge of the social life, aspects of their system and social organization may contribute to an understanding of the music for the given occasion.

For instance “Ompe” is a recreational dance of the Fantes. Its performance at a funeral can be explained with reference to one or more of the following:

- The deceased might have belonged to the group.
- A member of the bereaved family might have belonged to the Ompe group.
- The group would have been invited by either the bereaved family or some well-wisher to grace the occasion.
- The group can volunteered their presence as a social duty (i.e. to be part of the function) and/or
- The group may be performing in line with the African belief that life must be asserted even in the face of death; in other words, life goes on in spite of the community losing one or more of its members. Mourning therefore must be interspersed with some merry-making (joyful music, dancing, drinking and feasting) so as to wipe away one’s sorrow.

### **2.3.14 Rules and regulations**

In every society, there are rules and regulations which direct the totality of all matters relating to the creation and performance of music. Some of these rules and regulations or



aspects of “social control of music” relate to performance practices. For instance, there are certain prescribed modes of behaviour that go with the performance of a large number of African musical types.

Some of these are conventions that govern the behaviour of musicians, dancers and the audience. These may be in respect of attire/costume, language, body movement etc. For instance, libation is poured before the start of certain musical performances. Males wanting to join in an “Agbadza, Adowa or Fontomfrom dance need to organize their dressing in some accepted manner or seek permission from certain important personalities in the group and/or are present on the occasion.

### **2.3.15 Pedagogy**

The methodology used by teachers to teach students about traditional music is also one of the challenges that are confronting the teaching of traditional music in Ghanaian schools.

There are of course a number of problems concerning the organization and practice of music and dance in traditional society that the teacher will encounter as he/she compiles his/her materials or plans lessons and music learning activities. For example, in traditional societies, knowledge is acquired in slow degrees over a long period of time, while emphasis is laid on learning through oral tradition and practice, aided by texts and mnemonics rather than explicit theory or written notation. In the classroom context, some aspects of this learning process can be shortened, for the materials of music can be presented and acquired in a more systematic manner than it is done in traditional communities. In transferring part of the learning process from the

community to the classroom, it is important that in the early stages, the teacher does not completely brush aside the traditional methods of learning. (Nketia, 1999. p. 4)

The teacher can utilize the traditional methods of learning to enhance the learning process, particularly in the area of movement and rhythmic perception, text-tune relationships and acquisition of performance skills. The practice of borrowing or sharing is something that the teacher can emulate. While drawing on the musical materials of the community in which the school is located, the teacher may also introduce to children, at the appropriate time, to some of the songs, musical instruments and dances cultivated by other communities in the country or even those farther afield. This approach is very important in schools in urban areas where children belonging to different ethnic communities attend the same music classes (Nketia, 1999).

All traditional music involves a process which is often hidden from view. We learn it at the same time as we learn the songs and tunes which themselves came out of and are informed by that process. In order to fully understand how best to begin a process on integrating traditional music within the educational system, we must firstly begin with the tradition itself. How is the music passed on in its own natural context? Is it just 'picked up' as part of a socializing process, or are there specific situations that are set aside for the transmission of the culture? Is it only by studying the natural received process of transmission that we can come to any real understanding on how best to approach this music in a school setting (Suilleabhain, 2003)? Answers to these questions will help the students to understand traditional music.

If African music is to be meaningful, it must be studied within the context of traditional African life. Music is an integral part of the life of every African soon after birth. This should be given all the encouragement in formal education (Boamajeh and Ohene-Okantah, 2000).

According to Nketia (1999), since the teacher may not be competent in every aspect of the music, he/she must be prepared to bring experts from the community to help him/her and also ensure that his/her class is given the opportunity to observe musical events in community life.

Traditional instruments and dances are side-lined. Learners grow up in a globally oriented socio-cultural environment and have lost interest in the playing of indigenous instruments (Herbst, 2003).

Teachers must be clear at every stage of their work of what they want to do, where they want to go, and what they need to bring to the classroom in order to achieve their goals, otherwise they may find themselves floundering or devoting the time allotted to music for singing or singing and dancing and nothing else. (Nketia, 1999, p. 70)

According to Nketia (1999) the curricular and the pedagogical decisions taken by the teacher involve in laying strong foundation can be effectively be applied if he is guided by a philosophy of music education that takes problems and issues, for such philosophies are generally intended to clarify the basic premise or set of ideas from which goals, objectives and principles for the systematic teaching of music in formal setting could be derived. The formulation of such philosophies is generally guided by a vision of what music as a subject of instruction and learning experience can contribute to the

intellectual, social and cultural development of the individual. This vision may in turn be inspired by:

- (a) an intimate knowledge of the musical culture, including its range of materials and dance vocabulary, corpus of music and dance as well as concepts and values that guide music making, and
- (b) insights into the dynamic relationship between music and the society, including current intellectual or “ideological” trends in the environment in which music and dance are cultivated, such as multiculturalism, gender balance and the right of the individual to education.

In contemporary music education in Africa, indigenous styles should be a part of the core curriculum, but the move from what is often an informal learning context to the formal context of schools presents a challenge. If communities chose to develop music theory for their own musical practices, the question that must first be addressed is: does a Western approach to theory represent different African musics accurately (Carver, 2003)? If African music is to be on an equal footing with Western music in the musical equation of bi-musicality, then African music must be taught from a purely African perspective, developing in the process its theories and concepts, notational methods as well as standardized tuning procedures and aesthetic philosophies. (Mereku, 2014, p. 7)

“Educators tend to use Western methods to teach students African music. By this she meant that students used written sources to prepare for lessons instead of engaging themselves in an oral approach to learning” (Miya, 2003, p. 15).

According to Younge (2011), there were seven steps to teaching any African music and dance which students are supposed to know. The recommended steps below are

aimed at fully discussing all the components of the curriculum when any traditional musical type is being studied.

### **Step 1**

- Select an appropriate musical type.
- Introduce the selection in context.
- Students listen to the music from audio recording.
- Students view an “authentic” performance on video or film.
- Students observe a live performance (if available).

### **Step 2**

- Discuss the historical, geographical, social and cultural background of the African people who perform the selected music.
- Discuss the musical and dance activities of the people and functions of music in everyday life.

### **Step 3**

- Discuss the historical development of the selection: its origin, distribution and function.
- Discuss the mode of organization and performance.

### **Step 4**

- Systematic instruction on the instruments of the ensemble in this order:
  - i. Introduce instruments playing the timeline (if included).

- ii. Introduce instruments that emphasize or reinforce the timeline.
- iii. Introduce supporting instruments which play basic ostinato patterns.
- iv. Introduce supporting instruments which play in dialogue with the lead or master drum.
- v. Introduce the master drum.
- vi. Introduce rhythmic concepts as they apply to specific patterns: additive, divisive, hemiola, etc.

### Step 5

- Teach songs if applicable and:
  - i. Discuss background to the songs.
  - ii. Discuss lyrics and key words; emphasize meaning and pronunciation of words.
  - iii. Students learning to sing songs to instrumental accompaniment.
  - iv. Discuss musical elements: tonal organization, rhythm, harmony, form and structure, etc.

### Step 6

- Introduce dance movements, gestures or any dramatic enactment.
- Discuss dance symbolism.

## Step 7

- Introduce students to transcriptions of instrumental parts and “Music Minus One” procedures. (Music Minus One is used for practicing or performing in an ensemble setting with recorded ensemble music. The procedure allows the individual or musician to practice each instrument or part by tuning off that particular track from the audio. A similar approach is used with Karaoke performance, when the voice track is taken off).

### 2.4 Materials and Musical Instruments for Teaching Traditional Music

One of the challenges confronting the teaching of traditional music is the lack of materials.

Nketia (1999) points out that, the pursuit of both tangible and intangible forms of knowledge, including symbolic and conventional forms, can contribute to the intellectual development of the child when they are systematically presented at appropriate levels as part of the learning experience. As all these areas of knowledge constitute the fundamentals of African music, the teacher must ensure that he/she is familiar with all of them and he/she does not lose track of the African perspective of his/her materials.

The quality of equipment also affects the status of teaching traditional music. The school authorities should provide designated rooms for traditional music lessons and other musical activities or adequate space for ensemble and listening to traditional music performances and rehearsals. (Boamajeh and Ohene-Okantah, 2000, p. 26)

Cultural education embodies music education. Flolu and Amuah express that, similarly, music education can be regarded as part of cultural education in a broad sense.

But there are practical difficulties which need to be solved before the programme can be educationally meaningful. The first is the misconception of Ghanaian music. The syllabus lists elements of the rudiments and theory of Western classical music but suggests the use of Ghanaian songs in teaching these concepts. Where aspects from Ghanaian music are stated, the suggested activities are based on the same approach with which Western music theory is taught. The result is that Ghanaian music is presented to Ghanaian children in class as an imported material (Flolu and Amuah, 2003).

Every cultural system has a set of ways of imparting knowledge to the younger generation. Learning African music requires, therefore, an understanding of the cultural system, the creative principles of the music and the methods by which that music is transferred from one person to another. Western art music is widely understood and appreciated because of a universal understanding and appreciation of Western cultures in general and in particular, the systems of imparting knowledge. Although music educators now advocate for the teaching of all musics of the world, it will be educationally futile to subject all music to a particular system of learning. Continuous reliance on the Western approach is making even the teaching of African music in Ghanaian schools extremely difficult. Imagine the practice whereby indigenous Ghanaian music is presented to children in class as an imported material (Flolu, 2003).

#### **2.4.1 Musical Instruments**

Lack of musical instruments in teaching traditional music is one of the challenges confronting the teaching of traditional music in Ghanaian schools. Nketia (1974) explains the instrumental resources of performers.



The instrumental resources at the disposal of performers naturally tend to be limited to those in which their respective communities specialize. They may be instruments believed to be of local origin or instruments which have been integrated into the musical life of the communities from other areas. (Nketia, 1974, p. 67)

Nketia states that the performers may show local peculiarities in design and construction as well as in tuning. For every society maintains its own norms or accepts creative innovations in its musical practice or instrumental types, without reference to other societies with whom they have minimal cause for musical contact. Taken together, however, similarities in the basic features of instruments, even from widely separated areas, are striking.

Nketia further states that it must also be noted that, while the aggregate of instrumental source used throughout Africa is quite large, the assortment used by individual societies is limited to a small selection from the four main instrumental classes. This limitation may be related to environmental factors, to the kind of occupation in which a society engages, or to historical factors. There are nomadic societies, for example, that have no drums; many of them are content to use the sticks and other implements they carry with them for musical purposes. Their rhythmic interests are displayed in hand clapping, complex body movements, rhythmic stamping and even the use of vocal grunts. Striking differences are sometimes evident in the musical resource of savannah dwellers and those who live in the forest, particularly in the types of skins that are used for covering resonators and so on.

Nketia also expresses that environmental limitations are, of course, not always insurmountable. They may be overcome through trade and other activities that bring

members of different musical cultures into contact with one another. Accordingly, some instruments tend to be concentrated in areas of intensive cultural interaction, in which societies living in close proximity borrow from each other. It is evident from the foregoing observation that the study of traditional musical instruments may be approached from different angles. It may be viewed historically, in terms of origin and development or culturally, in terms of social uses, functions and the beliefs and values associated with them. Traditional musical instruments may also be studied as material objects in terms of their technology, with respect to their design and craftsmanship, materials and construction and musical function (Nketia, 1974).

#### **2.4.2 Classification of Musical Instruments**

There are several traditional musical instruments in Ghana and Africa as a whole. There might be some basic schools in Ghana which have no traditional musical instruments and some with few musical instruments and it is the expert traditional musicians from the communities who provide these schools with their musical instruments whenever they are invited to the schools to teach the students how to perform traditional music and dance. How many students even know how to play one traditional musical instrument or more, as well as having adequate knowledge about the classification of traditional musical instruments? This shows that traditional musical instruments which many students do not know how to play is one of the major challenges undermining the teaching of traditional music in Ghanaian schools. Traditional musical instruments have been divided into four groups and students are supposed to know this classification when dealing with any traditional musical instrument.

“Students need to know as much as possible about each musical instrument, including the instrumental family to which it belongs” (Nketia, 1999, p. 18).

According to Agordoh (1994) Africa is believed to be a land of various drums because of its rich vegetation. It has a large variety of several musical instruments made from natural materials. Africans attach great importance to instruments in accompanying their music. Various types of instruments exist in Africa and one of the characteristics of the African is its enormous variety of musical instruments because each country in Africa has its own indigenous traditional musical instruments. Far from being a land only of drums as it is pictured by some early sources, it is an area in which varied instruments are classified under the following four categories: Idiophones, Membranophones, Chordophones and Aerophones.

Idiophones are one of the classifications of African musical instruments. According to Nketia, among the variety of traditional musical instruments found in Africa, the idiophones are the most common. Nketia further states that from the musical point of view, two major categories of idiophones need to be distinguished: those used mainly as rhythm instruments, and those played independently as melodic instruments (Nketia, 1974).

Agordoh (1994) also explains idiophones as one of the classifications. These are instruments made of naturally sonorous materials that do not need any additional tension as in the case of drums. Idiophones are instruments that produce sounds from their own bodies. They are the most wide-spread among the four classes. There are two types of idiophones: The primary idiophones and the secondary idiophones.

**Primary Idiophones:** These are held and played as part of the musical ensemble. These include bells, metal rattles, container rattles of gourds, beaded or enmeshed rattles, metal castanets, percussion sticks, stamping tubes in the form of stumps of bamboo, sansas, xylophones, etc.

**Secondary Idiophones:** These are attached instruments such as buzzers at the wrist of the performer or to the body of the dancer at the ankle, the knee, or the wrist; depending on the type and source of the movement. The following are the examples of the kinds of primary idiophones:

Idiophones struck together: Castanets.

Struck Idiophones: Bells, Xylophones.

Friction or Scraped Idiophones: Milk tins.

Shaken Idiophones: Rattles, Metal rattles.

Plucked/Tuned Idiophones: Sansa or Mbira.

Stamped Idiophones: Beams.

Stamping Idiophones: Sticks e.g. stumps of bamboo.

Idiophones provide the background rhythm which keeps the whole orchestra in time during a performance. It is not the idiophone player (e.g. bell player) who is in any way responsible for the actual tempo of the dance but the master drummer. If the bell is too fast or too slow, the master drummer will indicate by beating the time required and the bell player will come into line. It is the bell, which plays the rhythmic pattern by beating the time; the pattern is repeated over and over again.

Agordoh (1994) further explains membranophones as one of the classifications. These are drums with parchment heads. The sounds come through the membranes stretched over an opening. Materials used include wood, clay, metal or gourd, coconut, etc.

Shapes: These can be hourglass, rectangular, gourd, cylindrical, bottle-shaped, conical, etc.

Tone Effects: Dull, muted, sonorous, etc.

Tuning Process: Heating, pegs, screws, wax, scooping, stretching.

Fastening of Skin: This could be glued, nailed or braced.

Playing Positions: Standing, suspended around the neck, sitting, carried on the head, etc.

Playing Techniques: One or two sticks; stick and hand together; hand or finger technique; armpit control and stick.

A drum is single-headed or double-headed. Examples of single-headed drums are the Gyamabi, Ozigi, Gyama, etc. of the Ga traditional people; Kegan, Kidi, Sogo, etc. are drums of the Ewe traditional people and Apentemma, Bakoma, Akukua, etc. are drums of the Asante (Akan) traditional people. Examples of double-headed drums are Brekete, Donno, Gyamadudu. There are some traditional drums which are used as “Talking Drums” in Ghana. These are the Atumpan drums of the Asante traditional area and the Donno drum of the Northern Region traditional areas.

Agordoh (1994) further explains chordophones as one of the classifications. These are stringed instruments. They are either plucked or with a bowed and sounds are

produced on them by setting the strings into vibration. There are many varieties of chordophones; these include varieties of lutes, harps, zithers, lyres and musical bows.

**Zithers:** The strings are stretched between two ends of the body. There are stick-raft and trough zithers. Zithers are in varieties depending upon the strings used. There are from one to more than fifty strings.

**Lutes:** These are composed of a body and a neck which serves both as handle and as a means of stretching the strings beyond the body. The strings are horizontal. There are bowed lutes--i.e. a fiddle and plucked lutes--i.e. benta.

**Lyres:** These have no necks and the strings are stretched across to the yokes. There are the box lyres and the bowl lyres.

**Harps:** The strings are vertical and are attached to the sound board and they are played by plucking with the fingers.

**Musical Bows:** These can have separate resonators---sometimes the mouth serves as a resonator. There are mouth bows, gourd bows, harp lute and seperewa.

Chordophones are difficult to play because one needs to practice for a long time for the fingers to get used to the string(s) and it also takes a lot of time for one to learn any of these string instruments as compared to an idiophone or a membranophone. Learning any chordophone involves not only the knowledge of various rhythmic patterns as compared to an idiophone or a membranophone but more skillfully, the various melodic patterns (e.g. various musical scales).

Agordoh (1994) finally explains aerophones as one of the classifications. These are wind instruments. They are widespread in Africa, particularly Central Africa and the West Coast. Examples of woodwind instruments are horns, trumpets and flutes which can be played alone or in combination with other instruments. They could be used as background music, for dances or for ceremonies and rites.

Flutes may be carved out of materials with natural bore or bamboos or plants with removable pith. Flutes may be notched or plain, end-blown or transverse. They vary in length and size and in the number of finger holes.

Trumpets are made out of elephant tusks or horns of animals. Others are carved out of wood. They are usually side-blown.

Aerophones are also very difficult to play as one needs to learn the process of embouchure and it takes a lot of time for one to learn any of these wind instruments as compared to an idiophone or a membranophone. It is also very difficult to learn any aerophone because it is played with the mouth and as such it involves the correct embouchure and breath control.

The above challenges stated by the various authorities therefore indicate that there is a gap in knowledge and my study is going to fill that gap.

## CHAPTER THREE

### RESEARCH METHODOLOGY/ MATERIALS AND METHODS

This chapter outlines the research methodology used for the study. The chapter is divided into the following sections: research design, research method, the study area, the study population, research instruments, sampling procedures, data collection and data analysis.

#### 3.1 Research Design

According to Creswell (2008), research designs are plans and procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis. The study used the qualitative research paradigm which is a means for exploring and understanding the meaning individuals or groups ascribe to social or human problems.

#### 3.2 Research Method

The research method used for the research is the case study.

#### 3.3 The Study Area

The study involves three selected private schools in Kasoa namely: Young Executive School, Little Rock Academy and Father's Legacy International School. The researcher chose these three schools, which are all private schools in Kasoa and are all offering music as part of their curriculum.

Young Executive School is situated opposite CP junction (a suburb of Kasoa). Little Rock Academy is situated at Wallantu (a suburb of Kasoa). Father's Legacy International School is situated at Iron City (a suburb of Kasoa). All the three selected private schools



in Kasoa namely: Young Executive School, Little Rock Academy and Father's Legacy International School are in the Awutu Senya East Municipality of the Central Region of Ghana.

### **3.4 The Population**

The study population are all the private schools in Kasoa. The accessible population involved the students and teachers of the three selected private schools in Kasoa namely: Young Executive School, Little Rock Academy and Father's Legacy International School.

### **3.5 Research Instruments**

- Interview
- Observation

### **3.6 Sampling Procedures**

In ensuring effective and successful research, there was the need to select quite handy and workable participants, once its end results will suggest solutions to rescue the challenges of teaching traditional music in these three selected private schools.

The sampling type that was used by the researcher was the random probability sampling which involved J.H.S. 2 and J.H.S. 3 students. The students were told to form a long queue, both boys and girls. The researcher then selected every 5<sup>th</sup> student in the queue, and as such the 5<sup>th</sup>, 10<sup>th</sup>, 15<sup>h</sup>, 20<sup>th</sup> 25<sup>th</sup> etc., were selected.



Young Executive School has a student population of nine hundred and fifty-eight (958). The J.H.S. 1, 2 & 3 have a population of two hundred and thirty-eight (238). The researcher chose J.H.S. 2 & 3 students of a population of one hundred and seventy-six (176) students because they were matured in terms of age among the student body. There are two streams for each of J.H.S. 2 & 3. The researcher needed one hundred (100) students to select out of the one hundred and seventy-six (176) students. As a result of this, the researcher took one hundred and seventy-six (176) small papers and wrote on one hundred (100) of the small papers “YES” while on the remaining seventy-six (76) wrote “NO”. The small papers were folded and put in a rubber bowl and all the one hundred and seventy-six (176) students were given the opportunity to pick one of the small folded papers. At the end of the exercise the students who picked “YES” small folded papers were selected to be sampled. After sampling these one hundred (100) students the researcher had twenty (20) students who were to be interviewed. The music teacher was also to be interviewed.

Little Rock Academy has a student population of four hundred and fifty-five (455). The J.H.S. 1, 2 & 3 have a population of one hundred and twelve (112). The researcher chose J.H.S. 2 & 3 students of a population of seventy-three (73) students because they were matured in terms of age among the student body. There is one stream for each of J.H.S. 2 & 3. The researcher needed fifty-five (55) students to select out of seventy-three (73) students. As a result of this, the researcher took seventy-three (73) small papers and wrote on fifty-five (55) of the small papers “YES” while on the remaining eighteen (18) wrote “NO”. The small papers were folded and put in a rubber bowl and all the seventy-three students (73) were given the opportunity to pick one of the small folded papers. At

the end of the exercise the students who picked “YES” small folded papers were selected to be sampled. After sampling these fifty-five (55) students the researcher had eleven (11) students who were to be interviewed. The music teacher was also to be interviewed.

Father’s Legacy International School has a student population of eight hundred and twenty-four (824). The J.H.S. 1, 2 & 3 have a population of two hundred and six (206). The researcher chose J.H.S. 2 & 3 students of a population of one hundred and thirty-six (136) students because they were matured in terms of age among the student body. There are two streams for each of J.H.S. 2 & 3. The researcher needed nine-five (95) students to select out of the one hundred and thirty-six (136) students. As a result of this, the researcher took one hundred and thirty-six (136) small papers and wrote on ninety-five (95) of the small papers “YES” while on the remaining forty-one (41) wrote “NO”. The small papers were folded and put in a small Cain basket and all the one hundred and thirty-six students (136) were given the opportunity to pick one of the small folded papers. At the end of the exercise the students who picked “YES” small folded papers were selected to be sampled. After sampling these ninety-five (95) students the researcher had nineteen (19) students who were to be interviewed. The music teacher was also to be interviewed.

Therefore, the overall total number of respondents to be interviewed was fifty-three (53) as illustrated in Table 3.1 below.

**Table 3.1 Sampling Procedures**

School	Pop.	Pop. for	Sample Size		Total to be
		J.H.S. 2 & 3	Students	Teachers	Sampled
Y. Executive	958	176	20	1	21
Little Rock	455	73	11	1	12
Father's Legacy	824	136	19	1	20
<b>Overall Total</b>			<b>50</b>	<b>3</b>	<b>53</b>

### 3.7 Data Collection

The researcher was introduced to the J.H.S. students of the three selected private schools namely: Young Executive School, Little Rock Academy and Father's Legacy International School by the three music teachers of these schools respectively on Tuesday, 12<sup>th</sup> January, 2016.

The researcher was first introduced at Young Executive School by the music teacher on Tuesday, 12<sup>th</sup> January, 2016. The J.H.S. 2 & 3 students received the researcher without being open up to him. Rather the researcher looked awkward and unwanted to the students. The researcher then talked to the music teacher and informed him of taking some of his time of teaching the following day, to sample the students.

On Wednesday, 13<sup>th</sup> January, 2016, the researcher sampled J.H.S. 2 & 3 students of one hundred (100) and had twenty (20) students in addition to the music teacher, to be interviewed. Young Executive School is a three storey building which has a J.H.S. classroom block which comprises six (6) classrooms.

There is an office for the Headmaster of the school and is on the same block as the primary classroom block which comprises twelve (12) classrooms. There is a Kindergarten which comprises two (2) classrooms. The school has a library and a staff common room for teachers. The furniture in the school is adequate and every pupil and student in the school has access to a chair and a table. The school has twenty (20) classrooms with twenty-four (24) teachers of whom sixteen (16) are classroom teachers and eight (8) are subject teachers together with the Headmaster.

The school is fully fenced with a wall and there is a big iron gate at the entrance. There is a security man at the gate so that there will be no security threat to the children.

The school has no football park for games. The compound of the school has pavement blocks, always very neat and the students feel free to play on the compound during break time and games time. There is a park near the school which is used for playing football, volley ball and other sports.

The ventilation system in the primary school is good (because air passes enough through the classrooms but the one in the J.H.S. block is better because the J.H.S. classrooms are in the third storey building).

For their school uniform, the boys put on light green shirt and a pair of deep green shorts. The girls also put on light green shirt and deep green skirt. The pupils, students and the teachers (both men and women) together with the Headmaster are always neatly dressed.

The researcher was introduced secondly at Little Rock Academy by the music teacher on Tuesday, 12<sup>th</sup> January, 2016. The J.H.S. 2 & 3 students received the researcher

without being open up to him. Rather, the researcher looked awkward and unwanted to the students. The researcher then talked to the music teacher and informed him of taking some of his time of teaching the next two days, to sample the students. On Thursday, 14<sup>th</sup> January, 2016, the researcher sampled J.H.S. 2 & 3 students of fifty-five (55) and had eleven (11) students in addition to the music teacher, to be interviewed.

Little Rock Academy is situated at Wallantu (a suburb of Kasoa). It is a two storey building and it has a J.H.S. classroom block which comprises three (3) classrooms; (and is painted with a yellow colour). There is an erected structure as a shade in the middle of the school where the Primary and the J.H.S. teachers sit to mark the pupils' and students' class work and home work. The school also has a Kindergarten and a library as well.

There is a primary classroom block. It comprises six (6) classrooms directly opposite the J.H.S. block. There is an office for the Headmaster of the school and is on the same block with the primary school. The furniture in the school is adequate and every pupil and student in the school has access to a chair and a table.

The school has ten (10) classrooms with seventeen (17) teachers of whom eight (8) are classroom teachers and nine (9) are subject teachers together with the Headmaster.

The school is fully fenced with a wall and there is a big iron gate at the entrance. There is a security man at the gate so that there will be no security threat to the children.

The school has no football park for games. The compound of the school has pavement blocks, always very neat and the students feel free to play on the compound during break time and games time. There is a park near the school which is used for playing football, volley ball and other sporting activities.

The ventilation system in the primary school is good (because air passes enough through the classrooms but the one in the J.H.S. block is better because the J.H.S. classrooms are in the second storey building).

For their school uniform, the boys put on deep yellow shirt with deep black trimming and a pair of deep black shorts. The girls also put on deep yellow shirt with deep black trimming and a deep black skirt. All the pupils and students put on black shoes and yellow socks which match up with the school uniform. The pupils, students and the teachers (both men and women) together with the Headmaster are always neatly dressed.

The researcher was thirdly introduced at Father's Legacy International School by the music teacher on Tuesday, 12<sup>th</sup> January, 2016. The researcher then sought the permission of the music teacher to use some of his time of teaching on the coming Friday to sample the students. On Friday, 15<sup>th</sup> January, 2016, the researcher sampled J.H.S. 2 & 3 students of one ninety-five (95) and had nineteen (19) students in addition to the music teacher, to be interviewed. Father's Legacy International School is a three storey building which has a J.H.S. classroom block which comprises six (6) classrooms. There is an office for the Headmaster of the school and is on the same block as the J.H.S. classroom.

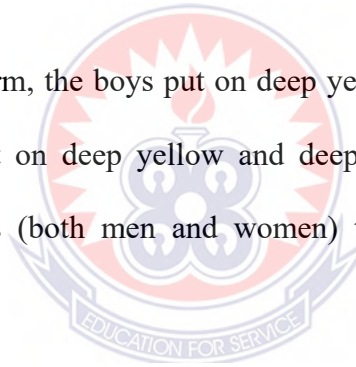
The primary classroom block comprises twelve (12) classrooms. There is a Kindergarten which comprises two (2) classrooms. The school has a library and a staff common room for teachers. The furniture in the school is adequate and every pupil and student in the school has access to a chair and a table. The school has twenty (20) classrooms with twenty-five (25) teachers of whom sixteen (16) are classroom teachers and nine (9) are subject teachers together with the Headmaster.

The school is fully fenced with a wall and there is a big iron gate at the entrance. There is a security man at the gate so that there will be no security threat to the children.

The school has no football park for games. The compound of the school has no pavement blocks or green grass, but yet always very neat and the students feel free to play on the compound during break time and games time. There is a park near the school which is used for playing football, volley ball, basket ball and other sports.

The ventilation system in the primary school is good (because air passes enough through the classrooms but the one in the J.H.S. block is better because the J.H.S. classrooms are in the third storey building).

For their school uniform, the boys put on deep yellow shirt and a pair of deep violet shorts. The girls also put on deep yellow and deep violet straight dress. The pupils, students and the teachers (both men and women) together with the Headmaster are always neatly dressed.



Young Executive School looked very neat in terms of the whole environment, the school compound and the school buildings. The pupils/students were also very neat and smart in their school attire when the researcher went there on his second day on Wednesday, 13<sup>th</sup> January, 2016, to start his research after being introduced by the music teacher, the previous day.

The researcher made the J.H.S. 2 and 3 students, both boys and girls, form a long queue and the random probability sampling was used to select every 5<sup>th</sup> student from the queue and as such out of the student population of one hundred (100), twenty (20)



students were selected to be interviewed together with the music teacher who taught music in the school.

The third day at Young Executive School was a little different from the introductory day and the second day, as some of the students began to open up to the researcher.

From the third day to the next two months, (i.e. Friday, 15<sup>th</sup> January –Thursday, 24<sup>th</sup> March, 2016), the researcher interviewed seventeen (17) respondents out of twenty-one (21) respondents. The researcher always informed the respondent(s) two days ahead of time before he came, so that the respondent(s) would be available.

The interview of the students was conducted by the researcher with the permission from the music teacher who gave him some of his music time, when getting to the end of his music class. The music periods on the school's timetable used by the researcher are as follows:

J.H.S. 2

Wednesday: 11:50 a.m—12:30 p.m

Friday: 8:30 a.m—9:50 am

J.H.S. 3

Wednesday: 10:30 a.m---11:50 a.m

Thursday: 9:10 a.m---9:50 a.m

The researcher did one-on-one interview and wrote notes on official papers whilst the respondents were interviewed. The researcher also recorded the interview on his

mobile phone. The researcher will sometimes go to the school without interviewing any student but will rather be there for observation during the music class and sometimes record the lesson.

Little Rock Academy looked very neat in terms of the whole environment, the school compound and the school buildings. The pupils/students were also very neat and smart in their school attire when the researcher went there on his second day on Thursday, 14<sup>th</sup> January, 2016, to start his research after being introduced by the music teacher, two days earlier.

The researcher made the J.H.S. 2 and 3 students, both boys and girls, form a long queue and the random probability sampling was used to select every 5<sup>th</sup> student from the queue and as such out of the student population of fifty-five (55), eleven (11) students were selected to be interviewed together with the music teacher who taught music in the school.

The third day at Little Rock Academy was a little different from the introductory day and the second day, as some of the students began to open up to the researcher.

From the fourth day to the next two months, (i.e. Thursday, 21<sup>st</sup> January –Thursday, 24<sup>th</sup> March, 2016), the researcher interviewed nine (9) respondents out of twelve (12) respondents. The researcher always informed the respondent(s) two days ahead of time before he came, so that the respondent(s) would be available.

The interview of the students was conducted by the researcher with the permission from the music teacher who gave him some of his music time, when getting to the end of

his music class. The music periods on the school's timetable used by the researcher are as follows:

J.H.S. 2

Monday: 8:00 a.m—9:30 a.m

J.H.S. 3

Thursday: 11:00 a.m---12:30 p.m

The researcher did one-on-one interview and wrote notes on official papers whilst the respondents were interviewed. The researcher also recorded the interview on his mobile phone. The researcher will sometimes go to the school without interviewing any student but will rather be there for observation during the music class and sometimes record the lesson.

Father's Legacy International School looked very neat in terms of the whole environment, the school compound and the school buildings. The pupils/students were also very neat and smart in their school attire when the researcher went there on his second day on Friday, 15<sup>th</sup> January, 2016, to start his research after being introduced by the music teacher, three days earlier.

The researcher made the J.H.S. 2 and 3 students, both boys and girls, form a long queue and the random probability sampling was used to select every 5<sup>th</sup> student from the queue and as such out of the student population of ninety-five (95), nineteen (19) students were selected to be interviewed together with the music teacher who taught music in the school.

The third day at Father's Legacy International School was a little different from the introductory day and the second day, as some of the students began to open up to the researcher.

From the fourth day to the next two months, (i.e. Friday, 22<sup>nd</sup> January –Monday, 21<sup>st</sup> March, 2016), the researcher interviewed sixteen (16) respondents out of twenty (20) respondents. The researcher always informed the respondent(s) two days ahead of time before he came, so that the respondent(s) would be available.

The interview of the students was conducted by the researcher with the permission from the music teacher who gave him some of his music time, when getting to the end of his music class. The music periods on the school's timetable used by the researcher are as follows:

J.H.S. 2

Monday: 10:30 a.m—11:30 a.m

J.H.S. 3

Friday: 1:30 p.m---2:30 p.m

The researcher did one-on-one interview and wrote notes on official papers whilst the respondents were interviewed. The researcher also recorded the interview on his mobile phone. The researcher will sometimes go to the school without interviewing any student but will rather be there for observation during the music class and sometimes record the lesson.

On Thursday, 24<sup>th</sup> March, 2016, Young Executive School, Little Rock Academy and Father's Legacy International School went on a break for the Easter festivity. On 29<sup>th</sup> March 2016, all these three selected private schools resume classes after the Easter break. The researcher continued to interview the remaining three (3) students together with the music teacher at Young Executive School from Wednesday, 30<sup>th</sup> March, 2016 to Friday, 1<sup>st</sup> April, 2016.

On Wednesday, 6<sup>th</sup> April, 2016, the researcher did “triangulating” (i.e. the researcher compared the information or data given to him by one respondent, if that is the same to another respondent and also the same to several respondents). The researcher also did “member checking” (i.e. the researcher took his written documents to the respondents to see if everything spoken by the respondents to the researcher was exactly what was written by the researcher for his data). On Thursday, 7<sup>th</sup> April, 2016 at 9:50 a.m the researcher's work came to an end at Young Executive School.

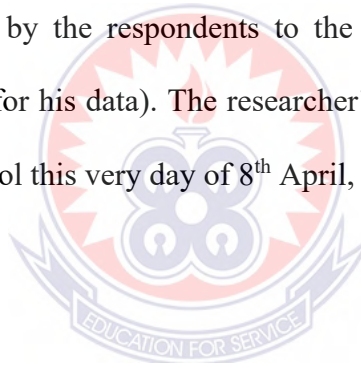
The researcher continued to interview the remaining two (2) students together with the music teacher at Little Rock Academy from Thursday, 31<sup>st</sup> March 2016 to Monday, 4<sup>th</sup> April, 2016.

On Thursday, 7<sup>th</sup> April, 2016, the researcher did “triangulating” (i.e. the researcher compared the information or data given to him by one respondent, if that is the same to another respondent and also the same to several respondents). The researcher also did “member checking” (i.e. the researcher took his written documents to the respondents to see if everything spoken by the respondents to the researcher was exactly what was

written by the researcher for his data). The researcher's work came to an end at Little Rock Academy on Monday, 11<sup>th</sup> April, 2016 at 9: 30 a.m.

The researcher continued to interview the remaining three (3) students together with the music teacher at Father's Legacy International School from Friday, 1<sup>st</sup> April, 2016 to Monday, 4<sup>th</sup> April, 2016.

On Friday, 8<sup>th</sup> April, 2016, the researcher did "triangulating" (i.e. the researcher compared the information or data given to him by one respondent, if that is the same to another respondent and also the same to several respondents). The researcher also did "member checking" (i.e. the researcher took his written documents to the respondents to see if everything spoken by the respondents to the researcher was exactly what was written by the researcher for his data). The researcher's work came to an end at Father's Legacy International School this very day of 8<sup>th</sup> April, 2016 at 2: 30 p.m.



### **3.8 Data Analysis**

The data obtained from the respondents were analyzed using frequencies, percentages and tables.

## CHAPTER FOUR

### RESULTS / FINDINGS

This chapter presents the findings of the study. It presents the demographical description of the participants of the study, the data presentation, analysis and interpretation. The data presentation, analysis and interpretation are the core of the written report (Weiler, 2009).

#### 4.1 Demographical Description of Respondents

Demographical description may be referred to as how people are classified into groups using common characteristics such as sex or age. Demographic information provides data regarding research participants and is necessary for the determination of whether the individuals in a particular study are a representative sample of the target population for generalization purposes (Lee and Schuele, 2010).

##### 4.1.1 Age of Respondents

The students' ages are presented in Table 4.1.1 and the teachers' ages in Table 4.1.2.

**Table 4.1.1: Age Distribution of Students**

Age (years)	Frequency	Percentage (%)
14 -15	27	54 %
16 -17	23	46 %
<b>Total</b>	<b>50</b>	<b>100 %</b>

Table 4.1.1 shows that 54 % of the students were aged between 14 –15 and 46 % were aged between 16 -17. This shows that most of the students were above 14 years and can be used as respondents as compared to their school mates in the J.H.S. 1 of who most were below 14 years of age.

**Table 4.1.2: Age Distribution of Teachers**

<b>Age (years)</b>	<b>Frequency</b>	<b>Percentage (%)</b>
26 – 30	1	33.3 %
31 – 35	1	33.3 %
36 – 40	1	33.3 %
<b>Total</b>	<b>3</b>	<b>100 %</b>

Table 4.1.2 shows that each of the three teachers was aged between 26 – 30 (33.3 %), 31 – 35 (33.3 %) and 36 – 40 (33.3%). This shows that 2 out of the 3 teachers were above 30 years of age.

**Table 4.1.3: Sex of Respondents (Students)**

<b>Sex</b>	<b>Students</b>	<b>Percentage (%)</b>
Male	19	38 %
Female	31	62 %
<b>Total</b>	<b>50</b>	<b>100 %</b>



Table 4.1.3 shows that a total of 50 respondents of students were interviewed. Nineteen (19) representing 38 % of the respondents were males and thirty-one (31) representing 62 % of the respondents were females.

**Table 4.1.4: Sex of Respondents (Teachers)**

<b>Sex</b>	<b>Teachers</b>	<b>Percentage (%)</b>
Male	3	100 %
Female	-	-
<b>Total</b>	<b>3</b>	<b>100 %</b>

Table 4.1.4 shows that a total of 3 respondents of teachers were interviewed. All the three (3) representing 100 % were males. There was no female (s) teacher (s).

## **4.2 Data Presentation, Analysis and Interpretation**

Generally, bringing music from the traditional sector into the formal setting could have challenges. Efforts are being made but the results are not being realized.

The need was seen by the colonial masters and the traditional educationists that the music curriculum should be Africanized. Attempts had been made for traditional music to be taught in the various Ghanaian schools but this has not been achieved owing to several challenges.

If the Africanization is desirable and yet there had not been solutions for music and dance to be part of the curriculum, this means there are challenges which need to be investigated and appropriate solutions suggested.

It is on this basis that data was collected from these three selected private schools namely: Young Executive School, Little Rock Academy and Father's Legacy International School to find out what was going on in these schools in terms of the challenges of teaching traditional music.

**Table 4.2.1 Results from the Interview Schedule for Students Respondents**

School	Which do you like best		Total
	Western Music	or Traditional Music	
Y. Executive	14 (28%)	6 (12%)	<b>20 (40%)</b>
Little Rock	9 (18%)	2 (4%)	<b>11 (22%)</b>
Father's Legacy	15 (30%)	4 (8%)	<b>19 (38%)</b>

#### 4.2.1 Attitude of Students to Traditional Music

The researcher found out that, the overall attitude of students in the three selected private schools in Kasoa (namely: Young Executive School, Little Rock Academy and Father's Legacy International School) to traditional music was negative. From the data it was found out that many students (i.e. 38 students out of 50 students) are not interested in traditional music in the three selected private schools.

Observation made at some of the traditional music and dance classes informed the researcher that many of the students were not interested in traditional music and dance. During such classes some of the students may not even attend the class and some who will come, sometimes come later when the class had already started.

**Table 4.2.2 Specialized Traditional Dances taught by Teachers**

<b>School</b>	<b>Genres taught by Teachers</b>
Young Executive	Adowa, Baamaya
Little Rock	Adowa, Kete, Borborbor
Father's Legacy	Adowa, Kpanlogo

Students of the three selected private schools namely: Young Executive School, Little Rock Academy and Father's Legacy International School are taught traditional music in their schools. The students of these three selected private schools do perform few dances which are specialized dances by their music teachers (for lack of teaching many traditional dances). Notable among the dances always taught by the music teachers to these students is Adowa. Adowa is a popular dance that is wide-spread among the Akans and it is performed during funerals and public social events.

The students of Young Executive School in addition to Adowa are taught Baamaya by the music teacher for performances. Baamaya has always been a dance for the Dagomba. Initially, the dance was performed as thanksgiving to the god Tingbani usually in the rainy season. The dominance of Islam in the area has influenced the dance. Today it is performed at festivals, funerals and other public and state functions.

The students of Little Rock Academy in addition to Adowa are taught Kete and Borborbor by the music teacher for performances. Kete has always been a dance for chiefs, "Abrempon" and members of the royal household. It is and had always been the favorite dance of the Asantehene. The full ensemble includes Kete drums, voices and

odurogya flutes. This is performed for the Asantehene's private entertainment in the palace where the Asantehene acts as the orchestral leader, keeping time with a red covered rattle which he uses as he dances with his wives. When dancing with the queen mother he guards her with a gun.

Borborbor is also taught by the music teacher to the students of Little Rock Academy in addition to Kete and Adowa. Borborbor as a recreational band is predominantly played by the youth of both sexes. It was introduced by a native of Kpando and it is derived from the 'kokoma' movement (a kind of traditional paramilitary musical band to entertain the community). Having been founded during the era of Ghana's independence struggle and it became an integral part of political campaigning in the Volta Region. Borborbor is performed at all types of social gathering such as state functions, funerals, marriages and Christian church services. Consequently, borborbor has a diverse range of repertoire based on the following themes: love, death, traditional moral philosophy, faith in Almighty God, political ideologies, etc.

The students of Father's Legacy International School in addition to Adowa are taught Kpanlogo by the music teacher for performances. Kpanlogo is the most popular recreational dance performed by the Gas. Kpanlogo started as a youth entertainment dance in Accra. Today Kpanlogo is performed during festivals and funerals. Themes of Kpanlogo songs include political ideologies, love, hatred, death, money and the dance itself. Songs are generally centered on everyday happenings.

The above data means that many of the students in these three selected private schools like Western music as compared to traditional music. Adowa is taught by all the

three music teachers together with other few dances to the students (because of lack of adequate knowledge of traditional music and dance by the teachers).

The students' negative attitude to traditional music is due to the inability of the music teachers who were not able to teach them several traditional music and dance. The few dances which the teachers know and always teach become boring to the students because of the monotony of the dances. These anomalies had been caused by the interruption in the process of learning traditional music.

This interruption was caused principally by Colonial education and the activities of the Christian churches in the colonial period as well as the rapid social and economic changes taking place in Africa today. Some children, especially those in large towns and cities, now grow up in their communities without experiencing and learning to perform the music of their own traditions (Nketia, 1999).

Through participation of community events, Ghanaian children learnt the music of their ethnic groups during the pre-colonial and colonial days. In contemporary context however, children, especially, those living in the urban areas have lost this informal type of education because of schooling (Ampomah, 2000).

The classroom teacher must now provide children with growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of cultural transmission. What the teacher provides will not only make up for any manifest deficiency in the upbringing of children but also strengthen their consciousness of identity (Nketia, 1999).

#### 4.2.2 The Attitude of Teachers as far as the Teaching of Traditional Music is Concerned

Table 4.2.3 Educational Background of Teachers teaching Traditional Music

School	Qualification	Knowledge	
		in Traditional Music	Endowment
Y. Executive	CERT. "A"	Inadequate	Partial
Little Rock	GEN. DIPLOMA	Inadequate	Partial
Father's Legacy	WASSCE	Inadequate	Partial

Two of the music teachers who were teaching in these three selected private schools were not trained professional teachers. The music teacher at Young Executive School is the only professional trained teacher from St. Louis College of Education, Kumasi. The music teacher at Little Rock Academy is a music graduate from the University of Education, Winneba. The music teacher at Father's Legacy International School is an S.H.S. graduate from Aggrey Memorial Episcopal Zion, Cape-Coast.

The S.H.S. graduate from Aggrey Memorial Episcopal Zion, Cape Coast took music in WASSCE. The professional trained teacher also took music at the St. Louis College of Education, Kumasi. The music graduate from the University of Education, Winneba, automatically did music.

The above data means that the music teachers in these three selected private schools were all not endowed with many traditional dances but were able to teach some few

specialized dances to their students. They were also not able to play several traditional musical instruments except Atenteben which they taught their students how to play together with the drumming of the few traditional dances which they have been teaching.

This means to the researcher that they knew traditional music and dance partially and their knowledge in traditional music is weak.

The teachers' inadequate knowledge to traditional music is due to the fact that traditional music is not taught at the Senior High School (except during speech and prize-giving day) as the researcher was informed by the music teacher from Aggrey Memorial Episcopal Zion, teaching at Father's Legacy International School. The researcher was a witness to what the music teacher said as he (the researcher) taught music at Aggrey Memorial Episcopal Zion, Cape Coast during his National Service. The researcher also enquired from his Boss (the substantive music teacher from Aggrey Memorial Episcopal Zion) and other music teachers from Cape Coast Senior High Schools about the teaching of traditional music in Senior High Schools and they also confirmed that it is not taught except during occasions.

Traditional music is not taught very often at the Colleges of Education due to the fact that the time frame for the music course is only one semester in the first year and general music is very often taught alone side. Some of the tutors do not also have adequate knowledge in traditional music in order to teach the students (as the researcher made enquires from two of his classmates who were tutors of the Colleges of Education: Dambai College of Education and Gbewaa College of Education respectively). This was

also confirmed by the music teacher from St. Louis College of Education, teaching at Young Executive School.

Traditional music is not compulsory at the University of Education, Winneba for all students throughout the period of the music programme and as such students who passed out to be graduate teachers may not have adequate knowledge in traditional music because they chose to major in other musical instruments. This was confirmed by the music teacher from the University of Education, Winneba, teaching at Little Rock Academy as the researcher himself had also witnessed it when he was an undergraduate student at the University of Education, Winneba.

These anomalies had been caused by the introduction of Western education in Ghana and Africa as a whole, by our colonial masters and the missionaries especially, who brain-washed us with the notion that everything about African culture (be it our worship, music, musical instruments, dressing, food, language, etc.) was devilish. The teacher must develop the right kind of orientation that will enable him/her to approach traditional materials in their own terms. The teacher must change his/her attitude to traditional music by giving up the prejudices he/she may have acquired because of his/her Western training and clear any misconceptions to which he/she may have been exposed through the Church and the aftermath of colonial education, if he/she has not already done so (Nketia, 1999).

The music teachers' attitude in these three selected private schools was very lackadaisical. They wished to have taught traditional music very often as they always attend their music class and also teach the content of the syllabus but they are restricted by the Heads of their schools to teach Western music very often as compared to



traditional music because most parents are attracted to the schools when they see the students playing Western musical instruments.

#### 4.2.3 Major Challenges Undermining the teaching of Traditional Music

**Table 4.2.4 Checklist of Materials and Equipment in the Schools**

Major Challenges	Y. Executive	Little Rock	Father's Legacy	REMARKS
Music Syllabus	3	2	1	
Music Textbooks	0	0	0	
Music Manuscripts	0	0	0	
Teachers' Handbooks	2	4	1	
Trad. Mus. Instruments	5	7	4	

A checklist was given to the music teachers in these three selected private schools to indicate the materials and equipment they have in their schools. The above data means that there were some challenges confronting the teaching of traditional music in these three selected private schools. The checklist revealed that there were some traditional musical instruments (but were few in number) in these three selected private schools in Kasoa. An observation made by the researcher revealed that all the three selected private schools had music syllabus by Ministry of Education where music is taught in the schools every week. The researcher also observed several lessons from the teachers and observed performances from the students as well. There were no music books (i.e. student's textbooks) and music manuscripts in these three selected private schools but there were teacher's handbooks found in these three selected private schools in Kasoa. There was no documentation of how to teach traditional music and dance (pedagogy).

Students' music textbooks are not available in these three selected private schools due to the fact that teachers are not writing music textbooks for the students with the view that when they write, students will not patronize them because music is not examinable in the Basic Education Certificate Examination.

Traditional musical instruments in these three selected private schools were few due to the fact that the proprietors of these schools like Western musical instruments because parents are attracted to the schools when they see students playing Western musical instruments.

There is no documentation of how to teach traditional music and dance (pedagogy) due to the fact that the music curriculum had not been Africanized.

The content of the syllabus by Ministry of Education is taught by the teachers in spite of the fact that the teachers themselves were lacking adequate knowledge in traditional music.

Problem lies with the difficulties teachers face in translating the content of the syllabus into classroom practicalities in an integrated form. A closer look at the content of the syllabus reveals that none of the components as music, dance and drama is linked to another. Each of the components be it music, dance and drama is considered as an independent entity and treated separately. In fact, the structure of the syllabus presents no difficulty in separating music from dancing and drama in a socio-religious context (Flolu and Amuah, 2003).

The methodology used by teachers to teach students about traditional music is also one of the challenges confronting the teaching of traditional music in Ghanaian schools.

There are of course a number of problems concerning the organization and practice of music and dance in traditional society that the teacher will encounter as he/she compiles his/her materials or plans lessons and music learning activities. For example, in traditional societies, knowledge is acquired in slow degrees over a long period of time, while emphasis is laid on learning through oral tradition and practice, aided by texts and mnemonics rather than explicit theory or written notation. In the classroom context, some aspects of this learning process can be shortened, for the materials of music can be presented and acquired in a more systematic manner than it is done in traditional communities. In transferring part of the learning process from the community to the classroom, it is important that in the early stages, the teacher does not completely brush aside the traditional methods of learning (Nketia, 1999).

If African music is to be on an equal footing with Western music in the musical equation of bi-musicality, then African music must be taught from a purely African perspective, developing in the process its theories and concepts, notational methods as well as standardized tuning procedures and aesthetic philosophies (Mereku, 2014).

**Table 4.2.5 Checklist of Parental Preference**

<b>School</b>	<b>Traditional Instruments</b>	<b>Western Instruments</b>
Young Executive	6	14
Little Rock	5	15
Father's Legacy	2	18
<b>Total</b>	<b>13</b>	<b>47</b>

A checklist was given to twenty (20) parents in each of the three selected private schools to indicate the musical instruments they will like their children to learn at school. There were ten (10) musical instruments on the checklist (beginning with five {5} traditional musical instruments and continued with another five {5} Western musical instruments). The above data means that there were challenges to the teaching of traditional music in these three selected private schools.

The checklist revealed that out of twenty (20) parents who indicated the musical instruments they will like their children to learn at Young Executive school, six (6) indicated that they will like their children to learn traditional musical instruments while fourteen (14) indicated that they will their children to learn Western musical instruments. The checklist also revealed that out of twenty (20) parents who indicated the musical instruments they will like their children to learn at Little Rock Academy, five (5) indicated that they will like their children to learn traditional musical instruments while fifteen (15) indicated that they will their children to learn Western musical instruments. The checklist also revealed that out of twenty (20) parents who indicated the musical instruments they will like their children to learn at Father's Legacy International school, two (2) indicated that they will like their children to learn traditional musical instruments while eighteen (18) indicated that they will their children to learn Western musical instruments.

## CHAPTER FIVE

### THE DISCUSSION OF THE RESULTS AND FINDINGS

This chapter discusses the significant and novel findings identified from the study. The discussion highlights the major findings of the research. The objectives of the study were: to find out the attitude of students to traditional music, to investigate the attitude of the teachers as far as the teaching of traditional music is concerned, to observe the content and methodology used by teachers to teach traditional music and to investigate into the materials and musical instruments used to teach traditional music.

The researcher was able to know that this problem of the challenges of teaching traditional music may exist in some Ghanaian schools because he always hears students singing Western hymns and Western gospel songs at the morning assembly parade. During Wednesday worship and Friday singing, the researcher also hears the students singing Western hymns, Western gospel songs and Ghanaian local gospel songs without hearing any traditional song, sung.

The researcher was able to deduce the research questions (sub-problems) from a preliminary enquiring he made from several basic schools in Kasoa with the teachers and students before embarking on his research.

#### **5.1 Negative Attitude of Students to Traditional Music**

Traditional music which had not been presented by teachers to the students very often and the same few dances repeatedly taught to the students had caused the interest of students to go down in these three selected private schools. This is as a result of the lack of adequate knowledge of traditional music by the teachers. This was known to the

researcher as a result of the interview conducted with both the students and the teachers in these three selected private schools.

Kodaly cited by Nketia (1999) stated earlier in chapter one of the introduction of the theoretical framework that, children everywhere in the world deserve to have music as another element of their communication of ideas, emotions, and who they are. Consequently it has been said by many musicologists in the West and Zoltan Kodaly--- that music is a right of the child, a right to use music as an element just as speech. Just as being a literate person is a right for people, so too music expression and using music and having a feeling for music is a right. Children deserve the right to use music (Nketia, 1999).

The introduction of education in Africa by the missionaries and the colonial masters and the rapid economic and social changes in Africa today had caused many children living in big cities and towns to lack the knowledge of traditional music of their own people. This is as a result of teachers' having the notion that everything about African culture of which traditional music is part of this culture, is devilish. It is the duty of the classroom teacher to know traditional music so that he/she can in turn help these children who do not know anything about traditional music. Teaching traditional music in the classroom to the children can be one of the ways that our culture continues to be passed on from one generation to the other.

“What the teacher provides will not only make up for any manifest deficiency in the upbringing of children but also strengthen their consciousness of identity” (Nketia, 1999, p. 2).

Nketia further states that children will learn to accommodate or appreciate other kinds of music, such as Western and Arabic music and their derivatives which they encounter on radio and television, or India music they hear on films, without being overwhelmed or tempted to abandon their own or hybridize it beyond recognition (Nketia, 1999).

It is not because the students in these three selected private schools do not like traditional music as compared to Western music, but it is because the music teachers keep on teaching them the same traditional music and dance and as such the students get bored doing the same things always. The teachers themselves are also lacking the adequate knowledge of traditional music and are able to teach the students only the few dances they know. This shows that if students are taught traditional music very often at school, they would have developed a positive attitude to it.

Assuming traditional music and dance is performed in a school by expert traditional musicians and dancers from the communities, one will always see students around to enjoy the music and even try to imitate the various dances. During sporting activities by the private schools, “Jama” music and dance is performed and a lot of students participate in the singing and dancing as the researcher had observed this on several times. Jama music is a type of music which is performed with traditional musical instruments like the various African drums, bells (cowbell or slitbell), claves, rattle, etc. Jama songs consist of local songs of various Ghanaian languages and the dances could be in any form. These observation mean to the researcher that there are challenges to the teaching of traditional music in Ghanaian schools.

Most of the students according to the data presented in tables 4.2.1 had a negative attitude towards traditional music. From the data it was found out that many students (i.e. 38 students out of 50 students) are not interested in traditional music in the three selected private schools.

Nketia explains that for children to have interest in traditional music, they need to perform music, listen and create in order to build an awareness of aspects of the music leading to understanding of musical fundamentals. They need to know about the background of songs, instruments and dances involved in performance, and have listening and creative experiences, as well.

Nketia further expresses that songs are like little books in a culture that is based upon oral traditions. They are a means of transmitting culture and knowledge; each has a story (Nketia, 1999).

“Children will need to know the local background of the instruments they learn about. Instruments need to be introduced using their indigenous names (e.g. dawuro instead of cowbell). In multi-ethnic societies, teachers will want to use the official language” (Nketia, 1999, p. 18).

From the data presented in chapter four, the reason why few students of Young Executive School, Little Rock Academy and Father’s Legacy International School liked traditional music as compared to Western music was that those students’ parents and guardians take them to their hometowns during annual festivals. They developed the love for traditional music as they continued to participate in these festivals in their hometowns year by year. They also continued to enjoy the few specialized traditional dances their



music teachers have been teaching them at school (even though sometimes it becomes boring because the same few dances taught always). These students again enjoy different traditional dances from the expert traditional musicians from the communities who come to teach them whenever the schools had speech and prize-giving day.

From the data in chapter four, the reason why most students also liked Western music as compared to traditional music was that those students' parents and guardians do not take them to their hometowns during annual festivals neither for other family gatherings. It is surprising that some of the students have not even visited their hometowns before. In all their life time since they were born, they have been living in Kasoa and its environs.

According to such students they have been hearing foreign gospel songs (e.g. Cece Winans, Ron Kenoly, Don Moen, etc.), local gospel songs (e.g. Cecilia Marfo, Professor Kofi Abraham, etc.) and foreign hymns sung at school during morning assembly parade, at school Worship on Wednesdays and Singing on Fridays; they also hear some Western music played in town, in their homes (on their radios and on their televisions) and also in their Churches. They have been hearing foreign secular music (e.g. Bob Marley, Peter Tosh, Michael Jackson, etc) and local secular music (e.g. Kwaw Kese a.k.a Abodam, Abrewa Nana, Shatta Wale, etc).

So far as children everywhere in the world deserve to have music as another element of their communication of ideas, emotions, and who they are, as Kodaly had also said that music is the right of the child, a right to use music as an element just as speech. Music teachers in these private schools are not able to teach the students several traditional music and dance which is a right of the students. This is due to the fact that the

teachers themselves are lacking the adequate knowledge of traditional music and as a result of this they are not able to teach the students many dances.

Students, if taught traditional music by their teachers very often will even have the desire to create their own traditional musical instrument.

Nixon states that when students are given the opportunity to learn traditional music in schools, they would be encouraged to explore existing traditional musical instruments and to create their own traditional musical instruments as well (Nixon, 2003).

Children are very inquisitive, desiring to find out the causes of things. They are very adventurous and will like to explore things. Students will be able to explore some African traditional musical instruments which already exist and had not been explored by traditional musicians or by the teachers. Atenteben for example, had not been explored into details where performers could play all the diatonic scales (both major and minor) and other musical scales as well. For now Atenteben performers play only some few diatonic major keys like keys: C, F and G, without its diatonic minor keys like keys: A, D and E. The teaching of Atenteben to students if taught with adequate knowledge by the teachers can also be explored by the students to know that apart from the Diatonic major scale, it can also play other scales like the Diatonic minor scale, Modal scales (both major and minor), Diminished scales, Whole-tone scale, Blue scales, Pentatonic scales, etc.

Kwami opines that when students are given the opportunity to learn traditional music in schools, it will help them to be more creative and improvise beyond that of the expert traditional musicians and beyond what exists in a culture or community (Kwami, 2003).

Again, there are some traditional musical instruments which have limited musical keys for performers to play their songs in and a typical example is the Seperewa. Seperewa has only one musical key used by performers to play their music; it is tuned to key “A flat” in a Mixolydian scale (which is the fifth degree of the major modal scale). The teaching of Seperewa to students if taught with adequate knowledge by the teachers can also be explored by the students to be creative by exploring the current Seperewa which has only one musical key to several musical keys.

“Children should be encouraged to construct local musical materials including instruments if possible” (Boamajeh and Ohene-Okantah, 2000).

The teaching of Xylophone to students if taught with adequate knowledge by the teachers can also help the students to explored Xylophone by construct another form of Xylophone with the Diatonic major and minor scales and other scales as well, as the current Xylophone is constructed in Pentatonic scale.

As a result of the inability of the music teachers to teach the students on many traditional dances in these three selected private schools (and always repeating the same few dances which they know), most students had now lost the interest in traditional music as the music class sometimes becomes boring because of the monotony of the dances. Also as a result of the inability of the Heads of the schools in bringing in the expert traditional musicians from the communities regularly to the schools to teach several traditional music and dance to the students due to the cost involved, except during speech and prize-giving day, the interest of the students in traditional music have been reduced. These two anomalies had caused the attitude of students in these three selected private schools to traditional music to be negative.

The expert traditional musicians would always come with their various traditional musical instruments to augment the few ones of these schools. The expert traditional musicians come to teach the students the various types of traditional dances during speech and prize-giving day of these schools.

From the data in chapter four, the reason why most parents preferred Western music to traditional music was that, playing traditional music by their children will lead them to be performing with Cultural Troupes where the children can be influenced with social vices such as smoking and taking of other illicit drugs. Playing Western musical instruments such as the piano, guitar, etc. by their children will lead them to be able to play musical instruments in the Church which will not sway them from God.

From the data in chapter four, among the three selected private schools, most parents from Father's Legacy International School also preferred their children to play Western musical instruments to that of traditional musical instruments because they are affluent parents who can afford buying their children Western musical instruments which is expensive than traditional musical instruments.

## **5.2 Lackadaisical Attitude of Teachers' to Teaching Traditional Music**

The findings revealed that, two of the music teachers who were teaching in these three selected private schools were not trained professional teachers except one of them. The music teacher at Young Executive School is the only professional trained teacher from St. Louis College of Education, Kumasi. The music teacher at Little Rock Academy is a general music diploma graduate from the University of Education, Winneba. The

music teacher at Father's Legacy international School is an S.H.S. graduate from Aggrey Memorial Episcopal Zion, Cape Coast.

The S.H.S. graduate from Aggrey Memorial Episcopal Zion, Cape Coast took music in WASSCE. The professional trained teacher took music at the St. Louis College of Education, Kumasi. The music graduate from the University of Education, Winneba, automatically did music but they were all not endowed with many traditional dances but were able to teach some few specialized traditional dances to their students. They were also not able to play several traditional musical instruments except Atenteben which they taught their students together with the drumming of the few traditional dances which they have been teaching. This means to the researcher that they knew traditional music and dance partially and their knowledge in traditional music is low (inadequate).

Boamajeh and Ohene-Okantah state that the music teacher should have the ability and enthusiasm to teach African music. The teacher should see to it that musical material given to pupils for both performances and listening must always measure up to their emotional and intellectual development. This is due to the facts that, the child's musical development begins from nursery and kindergarten. Children learn songs and play musical games and are taught to move rhythmically and listen to music (Boamajeh and Ohene-Okantah, 2000).

“Since most teachers have not been exposed to traditional music in formal education, it is absolutely necessary that they may be acquainted with traditional music and methods of teaching” (Boamajeh and Ohene-Okantah, 2000, p. 26).

The music teachers in these three selected private schools normally teach general music theory in combination with the teaching of Western musical instruments to the students. Traditional music is not taught very often in these three selected private schools as that had been the policy of these schools that most parents are attracted to the schools when they see the students playing Western musical instruments. To the researcher this policy of these three selected private schools will not help for the promotion of the Africanization of the music curriculum in Ghanaian schools.

The introduction of formal education in Ghana and Africa as a whole especially by the Christian missionaries created a gap between the local people and the schools. The students in these schools therefore were no longer ready to learn any traditional musical instrument of their forefathers neither were they ready to learn any traditional dance because they saw that everything about African culture was devilish as they were taught to believe.

The cultural identity of a particular people is portrayed in their way of living. It is seen in the way they dress, the food they eat, the musical instruments they play, the language they speak, etc. We were taught to dress like them (the Westerners) by putting on coat and tie instead of our traditional cloth like the Kente or any other traditional dress like the Smock because everything about African culture was seen as devilish. We were also taught to speak their language---the Queen's language i.e. the English Language and presently, some children are born in some homes in Ghana where they are not able to speak their own native languages. We were taught to play Western musical instruments and dance to their music and not ours and as a result of this, many Ghanaians play

various Western musical instruments without knowing how to play just one traditional musical instrument and also do any traditional dance as well.

The culture of our forefathers which traditional music and dance is one of it, must be preserved by this generation and the generations to come without losing focus of it else our culture will soon die and posterity will not spare us but will continue to blame us.

The classroom teacher must now provide children with this growing-up experience, for teaching traditional music in the classroom can be one of the ways of ensuring continuity of culture transmissions. What the teacher provides will not only make for any deficiency in the upbringing of children but also strengthened their consciousness of identity. (Nketia, 1999, p. 2)

The researcher observed the music teacher teaching the students of Young Executive School about the Western musical instruments and recorded the lesson. The teacher started by telling the students that there is the need for them to know something about the standard orchestral instruments. The students needed to memorize some information about:

- The instrument families,
- The highest and lowest members of each family,
- The clefs each instrument normally uses, and
- Whether or not the instrument is a transposing instrument.

The researcher also observed the music teacher teaching the students on traditional dance and recorded the lesson. The teacher started teaching the students that dance is an ancient cultural artifact. Dance is a conceptual natural language with intrinsic and

extrinsic meaning; a system of physical movements and interrelated rules guiding performances in different social situations. It is human thought and behavior performed by the human body for human purposes. Human beings work with one another and fulfill these needs and to cope with various kinds of problems.

Dance is one of the resources they may draw upon, just as humans reflect upon themselves through different forms of creativity. Dance also interweaves with other aspects of human life, such as communication and learning, social relations and political dynamics, urbanization and change. It may even have been in the biological and evolutionary development of the human spurs. From this perspective, dance is treated as a language to discover a set of rules which describe how the realm of movement is related to the realm of meaning.

The music teacher divided the students into groups for ensemble work (practical work) as required by the syllabus. The students had two groups performing Adowa and Baamaya dances. The students displayed skills in dancing. The essence of the ensemble was to help the students to develop the capacity to perform with confidence and passion. The dances had sequences such as repetition, variations, extensions, etc. Few of the students who could travel with their parents or guardians to their hometowns during annual festivals to witness traditional music and dance, could dance well as compared to those many students who are always in the cities without having the opportunity of travelling to their hometowns. Opportunities were given to the students by the teacher for solo performances. The students demonstrated skills in instrumental playing of Atenteben while some also sang traditional songs.



The researcher also observed the music teacher teaching the students of Little Rock Academy about Sound (i.e. pitch, dynamics, tone colour and duration) and recorded the lesson. The teacher started by telling the students that sound bombard our ears every day—the squeaks and honks of traffic, a child’s laugh, the bark of a dog, the patter of rain. Through them we learn what’s going on; we need to communicate. By listening to the speech, cries and laughter of others, we learn what they think and how they feel. But silence, an absence of sound, also communicates. Sound may be perceived as pleasant or unpleasant.

Sound begins with the vibration of an object, such as a table that is pounded or a string that is plucked. The vibrations are transmitted to our ears by a medium, which is usually air. As a result of the vibrations, our eardrums start vibrating too and impulses or signals are transmitted to the brain. There the impulses are selected, organized and interpreted.

Music is part of this world of sound, an art based on the organization of sounds in time. We distinguish music from other sounds by recognizing the four main properties of musical sounds: pitch, dynamics, tone colour and duration.

Pitch is the relative highness or lowness of sound. In music, a sound that has a definite pitch is called a tone. The vibrations of a tone are regular and reach the ear at equal time intervals. On the other hand, noise-like sounds (squeaking brakes or clashing cymbals) have an indefinite pitch because they are produced by irregular vibrations.

Dynamics are the degrees of loudness or softness in music.

Duration is the length of time musical sounds last.

The researcher also observed the music teacher teaching the students about drumming and recorded the lesson. The teacher started by telling the students that drumming has the greatest importance in the social life of the Ghanaian communities. If one studies the celebrations of the life cycle in Ghana in particular and Africa in general, much of the musical life of the members in a community as a whole depends on drumming and dancing. Whether they are bands formed on the spur of the moment to meet the demands of an occasion of installment of chiefs or bands already established as agencies of particular forms of music required for the activities of social life. No indigenous musical instruments are as widespread or used as much in our African communities as drums.

Unlike other musical instruments which individuals aspire to possess for their own private use or for self delectation. As a rule, the drums that one might find in our communities are those owned corporately and used in social dances, or they may be drums of a shrine, or those of a chief. Different kinds of drums are identified with different social groups or with social occasion.

The teacher continued to teach the students on the mode of drumming. He stated that in Ghana, for example, every drum or drum ensemble can be used for tapping out different patterns of drum beats which are commonly identified by the Ghanaian as imitation of speech or in restricted cases as call signals, warning signals, etc., according to the form of the drumming or as rhythms having the implication of movement. The patterns corresponding to these functions show that in dealing with Ghanaian drumming, only three modes of drumming need to be recognized and these are:

- Signal drumming: It includes all forms of drumming which may be interpreted as signals.
- Speech drumming: It includes all drum pieces which are imitation of speech on which are intended to be heard as ‘language’ and not merely as signals.
- Dance drumming: It is the third mode of drumming. It includes all forms of drumming which have implications of movements.

The teacher further continued to teach the students on the techniques of drumming. He stated that the majority of drums and set of drums are habitually assigned to one mode of drumming and are further restricted in the situations in which they are used. The technique of hitting the drum’s head varies according to the drum and the mode of drumming as required. Four different methods are employed; all of them are techniques used by other African peoples.

- Hand technique: It is normally adopted for drums of the sonorous type, particularly the apentemma, opereten and sogo drums. It is a technique which enables the drummer to vary the tone quality of pitches of the drum by using various parts and shapes of the hand, such as the base of the palm, the palm, the fingers.
- Stick and hand technique: It involves a curved or a straight stick employed with the right hand while the left hand which is free is brought in either to mute the beat of the right hand, or to strike a note.
- Stick and armpit technique: It is restricted to the hour-glass drum. The drum held in one armpit is hit by means of a drum stick held in the free hand.

- Sticks technique: It is the most important techniques of all. The majority of Akan drums are played with two sticks, one in each hand.

The music teacher divided the students into groups for ensemble work (practical work) as required by the syllabus. The students had three groups performing Adowa, Kete and Borborbor dances. The student drummers displayed instrumental skills in drumming while the others sang and danced. The students also did performances on Atenteben. Some were solo, duet, trio, quartet and quintet while others also sang traditional songs and danced as well.

The researcher also observed the music teacher teaching the students of Father's Legacy International School about performing media (i.e. the voices and musical instruments) and recorded the lesson. The teacher started by telling the students that throughout history, singing has been the widespread and familiar way of making music. Singers seem always to have had a magnetic appeal, and even today adoring audiences imitate the looks and lifestyles of their favorites. The exchange between the singer and the audience contains a bit of magic, something direct and spellbinding. Probably because the singer becomes an instrument, we identify him or her especially----a human body like our own expressing emotions through sounds and words.

The voice has a unique ability to fuse a word with a musical tone and for this reason poetry and singing have been inseparable in many cultures. Singing can make words easier to remember and can heighten their emotional effect. In singing we use wider ranges of pitch and volume than in speaking and we hold vowels sounds longer. Singing demands a greater supply and control of breath. Air from the lungs is controlled by the

lower abdominal muscles and the diaphragm. The air makes the vocal cords vibrate and the singer's lungs, throat, mouth and nose come into play to produce the desired sound. The pitch of the tone varies with the tension of the vocal cords; the tighter they are, the higher the pitch.

The researcher observed the music teacher teaching the students about elements of traditional dance. The teacher started by telling the students that the elements of dance are the basic concept and vocabulary for developing movement skills. The elements serve as the basic building blocks or ingredients of a given dance composition. These included:

- Energy
- Balance
- Gravity
- Time (rhythm)
- Space
- Body
- Movements (actions)
- Dynamics
- Gestures
- Costume
- Posture (body)



The teacher further continued to teach the students by explaining gestures or dance signals. Gestures involve using the body as an expressive instrument to communicate

feelings and ideas in patterns of movement or are expressive instrument for communication. The following are some of the gestures in traditional music:

- Arms cross over the chest means protection.
- Hand stretched forward means to receive/ready to give.
- Raising two fingers on a dancer means support.
- Biting a right thumb means regret.
- Point to north, south, east and west means own all the land.
- Running/dancing in an elderly person's arm means you are my support/I depend on you.
- Pointing a right hand to the sky means looking up to God.
- Palm placed on top of the head means dejected/sorrow.
- Locking two separate fingers of both hands means love.

The music teacher divided the students into two groups for ensemble work (practical work) as required by the syllabus. The students had groups performing Adowa and Kpanlogo dances respectively. The students demonstrated skills in body control by the use of space, energy, balance, etc. Students expressed personal feelings of excitements, surprise, disappointment, etc. through dance movements. Expressions of dance gestures were also exhibited. The students also did performances on Atenteben and opportunities were given to the most skillful players to improvise.

The music teachers divided the students into groups of two or three respectively for ensemble work. The students of these three selected private schools do perform few traditional dances which are specialized dances by the music teachers (for lack of

adequate knowledge in traditional music and dance). Notable among the dances which is always taught by these music teachers is Adowa.

Another challenge of the attitude of teachers' to the teaching of traditional music and dance comes from the Colleges of Education where music is treated as an elective course and not a core course for only one semester out of the three-year programme as the researcher was informed by the professional trained teacher from St. Louis College of Education Kumasi, who was teaching music at Young Executive School.

The professional trained teacher from St. Louis College of Education (Kumasi) could not learn many traditional music and dance together with several traditional musical instruments (except the playing of Atenteben) at the College, because he was taught music only for one semester out of his three-year programme. The traditional music and dance taught at the Colleges of Education are some few traditional musical instruments and few traditional dances. It should be noted that not every student who came from the Colleges of Education took music as a course. As such some students at the Colleges may choose to do other courses in place of music. Apart from the music teacher teaching at Young Executive School who gave the researcher this information, two of the classmates of the researcher who are music tutors at Dambai College of Education and Gbewaa College of Education respectively also confirmed the information given by the music teacher to the researcher.

Kahindi states that the curricula of the music course at the Teacher Training Colleges in Africa is Western oriented and most of the music tutors do not even know much about African music as the tutors themselves did not major in African music or had

adequate knowledge about traditional music when they were students at the Universities (Kahindi, 2003).

“Lack of resources is a real problem. Teaching institutions do not have human resources such as traditional players who are specifically trained” (Josephs, 2003, p. 14).

Music programme at the University of Education, Winneba is another challenge to the attitude of teachers to traditional music. These teachers get the opportunity to further their education in the University of Education, Winneba from the Colleges of Education. The music teacher of Little Rock Academy who was a music student from the University of Education, Winneba could not learn many traditional music and dance in the university in order to teach his students because African music at the University of Education, Winneba where music is pursued as a programme, is studied in the first year by all first year students and after that, students who want to major in it, pursue it to the fourth year as the researcher was informed by this music teacher. The researcher is also aware as he has also been a student at the same university during his undergraduate programme. As such music is treated as an elective course and not a core course at the University of Education, Winneba.

The music teacher had an introduction of African music in his first year at the university but he could not have enough time to pursue it. The only traditional musical instrument he was able to learn how to play was Atenteben. The teacher’s lack of adequate knowledge in traditional music is as a result of his inability to learn African music while he was at the University of Education, Winneba. This is so because he has to major in trumpet from the first year to the third year as the G.M.D. programme during



that time was a three year programme compared to the music diploma currently which is two years. He therefore lamented to the researcher that he wished he could have learnt African music in details by knowing many traditional dances while he was a student at the university. He was also by then in the state of dilemma that African musical instruments were devilish especially, the drums.

If by then African music was a core course which was to be pursued by all students from the beginning of the music programme to the end, he could have benefitted from it despite the fact that he was in the state of dilemma regarding African musical instruments as devilish especially, the drums. For the sake of examination and grading he would have pursued African music against his will, which could have benefitted him when he had passed through orientation.

The researcher agrees with Nketia that music teachers must develop the right kind of orientation that will enable them to approach traditional materials in their own terms. Some teachers had been brain-washed by the Church with the notion that, everything about African culture (be it our worship, music, musical instruments, dressing, food, language, etc.) was devilish.

Nketia therefore advises those teachers when he stated that such a teacher must change his/her attitude towards traditional music by giving up the prejudices they may have acquired. This is as a result of their Western training and also they have to clear any misconceptions to which they may have been exposed through the Church and the aftermath of colonial education (Nketia, 1999).

Nkekia further opines that the teacher must be prepared to get better acquainted with traditional music, to learn to sing traditional songs, play instruments and learn to dance. The teacher can serve as a role model as he/she helps his pupils to acquire similar learning experiences. (Nketia, 1999).

It is the duty of all teachers teaching traditional music to know traditional songs. Teachers living in big cities and towns will find it difficult to know such traditional songs except teachers who live in the villages where such traditional songs are sung very often (especially during story-telling time in the night). Story-telling in the villages are always accompanied with singing of traditional songs and as such, as the teacher learns to sing these songs, he/she will be able to teach his/her students. Teachers living in big towns and cities should be encouraged to make every effort to learn these traditional songs from the expert traditional musicians invited from the communities to teach traditional music to the students in their schools. This is so because traditional music should be performed accompanied with traditional songs and the students must be able to learn these traditional songs from the teachers.

Atenteben is one of the traditional musical instruments that teachers learn to play at the University of Education, Winneba because it is easy to handle and own one. There are Xylophones, Prenpresuwa, Seperewa, etc. which the teachers can also learn in addition to Atenteben. Learning to play the various traditional drums should also be encouraged by teachers themselves to do so. This will help the students to know that playing traditional drums is not devilish but it is being part of their culture.

The goal of the music teachers in these three selected private schools in Kasoa was that, the students will know and enjoy African music beside the Western music they have

being hearing, enjoying and know about. Apart from the few dances and Atenteben which the students were taught, they were also encouraged by their teachers that as Africans, they need to learn how to do various traditional dances and also learn how to play several African musical instruments from else where (e.g. Cultural Troupes) and also from the expert traditional musicians brought from the communities to teach them during speech and prize-giving day. This will help them to know theirs also as Africans and not only that of the West.

Goals can be achieved if measures are put in place and implemented. The researcher thinks if the goals of these three music teachers can be achieved for their students, the teachers must first of all be able to convince the Heads of the schools who think that parents get attracted to the schools when they see students playing Western musical instruments. The teachers convincing the Heads of the schools about the importance of traditional music and dance will let the Heads put measures in place concerning traditional music and dance and this will in turn help the students to be encouraged to know theirs as Africans and not only that of the West. Putting measures in the schools by the Heads will also boost the morale of the students to traditional music. Measures like the purchasing of many traditional musical instruments, providing a venue in the schools for rehearsals, providing equipment like television set, video deck, video C.D's, etc.), can whet the appetite of students to traditional music

The teachers should also be able to convince the parents that playing traditional musical instruments by their children will not lead the children to social vices like smoking and the taking of illicit drugs when the children join groups like Cultural Troupes to perform for skillfulness.

### **5.3 Content and Methodology for Teaching Traditional Music**

The findings revealed that the three selected private schools have music syllabus by Ministry of Education as observed by the researcher, where music is taught in the schools every week. General music in terms of Western music is often taught in these three selected private schools while traditional music is taught once a while. There was no documentation of how to teach traditional music and dance (pedagogy).

The rationale for teaching music and dance from the syllabus by Ministry of Education is as follows:

The Arts, including Music and Dance have played significant roles in society throughout history by providing pleasure, enjoyment and self esteem. They form an essential part of rituals, festivals, religion, social activities and entertainment. They provide out-lets for creative expression and help to reinforce social identity and solidarity. There is evidence that the arts have the capacity for refining human feelings and have therefore been used for therapeutic purposes in both literate and non-literate cultures. The arts involve composition and performance, that is, creation and presentation. Composition and performances help to enhance the creative abilities and aesthetic sensitivities of individuals.

Through Music, Dance and Drama children's capacity and potential for creative expression is more readily manifested. A good educational programme in Music and Dance hence provides pupils with greater opportunities and experiences for developing their creative skills.

Traditional music is performed with traditional dance and both can be performed together. Children's idea of basic elements and structures such as beat, accentuation, phrasing, attack, cues, etc. is improved by the act of dance. Children are trained to be able to communicate to one another and this is one of the benefits that children get from dancing. Another benefit that dance provides is the help it gives in the development of coordination of the various parts of the human body. The physical development of children is another benefit they get from dancing through movement training (Nketia, 1999).

“Dance also helps children to acquire the ability to focus, and enhances their involvement in music making” (Nketia, 1999, p. 54).

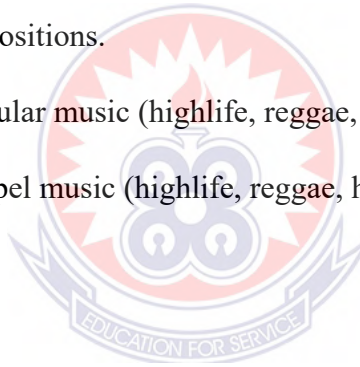
According to Rouget music and dance are complementary to each other; either music makes dance more expressive or dance makes music more expressive. What seems very important to point out, however, is that one cannot dance to a tune without hearing the first notes of the composition, the notes that establish the tempo, phrasing, cadence points, etc. Rouget further explains that just as musicians cannot accompany dancers without looking at their first steps, dancers cannot dance without hearing the musicians' first notes. A musician's gestures in sound and a dancer's gestures in movement are done at the same time; one is concerned with sound and the other is concerned with space. This is the main difference between the two (Rouget, 2003).

The following are the areas the teacher must be able to teach: music, drumming, dancing, dance-drama and African literature (Mereku and Ohene- Okantah, 2010).

### 5.3.1 Song Repertoire

Students need a diverse repertoire including:

- Story-telling songs.
- Songs of various dance forms (Adowa, Agbadza, etc.).
- Festival songs (Homowo, Aboakyer, etc.).
- Lullabies.
- Children's game songs.
- Songs of rite-de-passage (outdooring, funeral, etc.).
- Work songs.
- Ghanaian art compositions.
- Contemporary popular music (highlife, reggae, hip-life, etc.).
- Contemporary gospel music (highlife, reggae, hip-life, etc.).



### 5.3.2 Drumming

Students don't have to be master drummers, but need to have a fair knowledge about drumming. Students must:

- Know African instruments by name and classification.
- Understand tuning systems and what instruments could be substituted with another.
- Be able to internalize rhythmic patterns so as to be able to keep time lines.
- Be able to demonstrate the technique of playing a high-pitched supporting drum.

- Be able to demonstrate the technique of playing a medium-pitched supporting drum.
- Be conversant with master drum technique.

### **5.3.3 Dancing**

Like drumming, students need a fair knowledge of how to do Ghanaian dances. Students must be able to:

- Distinguish between Ghanaian dances by name when dance movements are being made.
- Identify Ghanaian dances when a song is being sung with a time line.
- Demonstrate simple uses of movements and gestures say, in Adowa and Agbadza.
- Be able to explain simple symbolic gestures in dance.
- Be able to use various shapes, forms and structures and organize them into a series of movements to create a dance; in other words students must be able to compose a dance.

### **5.3.4 Dance-drama**

Like drumming and dancing, students need a fair knowledge of how to plan a simple drama. The following are important aspects that students must be able to handle competently:

- Creating the plot (i.e. writing the script).
- Assigning characters.
- Getting the scenes.

- Dancing that will accompany acting (choreography).
- Singing that will accompany drumming and dancing.
- Drumming that will accompany dancing.
- Costume.
- Make-up.
- Props and furniture.
- Rehearsal techniques.

### 5.3.5 African literature

Students need a diverse repertoire of African literature including:

- Children's musical games.
- Folk tales—animal trickster prose narratives.
- Proverbs.

Traditional music which is taught in these three selected private schools would help the students to know some of their culture and the invitation of the expert traditional musicians from the communities to teach traditional music to the students if regularly done, will also augment the learning process. Teachers could also learn traditional dance from the Internet, video C.D's and can also record the dances on their Mobile phones and in turn, teach their students. Some professional trained teachers from the Colleges of Education and graduate teachers from the University of Education, Winneba lack adequate knowledge of traditional music and dance and as such they are not able to teach students in their various schools.



Nketia states that in traditional societies, knowledge is acquired in slow degrees over a long period of time, while emphasis is laid on learning through oral tradition and practice, aided by texts and mnemonics rather than explicit theory or written notation. Nketia further explains that in transferring part of the learning process from the community to the classroom, it is important that in the early stages, the teacher does not completely brush aside the traditional methods of learning. The teacher can utilize them to enhance the learning process, particularly in the area of movement and rhythmic perception, text-tune relationships and acquisition of performance skills (Nketia, 1999).

The teacher should be patient when teaching traditional music in order not to rush so as to win the interest of the students. This is not the music that students are used to and it is the duty of the teacher to boost the students' morale towards traditional music. The teacher can also use flashboards of the various traditional musical instruments to teach for simplicity.

Boamajeh and Ohene-Okantah state that traditional musical groups should be invited to give performances to the whole school about once every month. Opportunities should be given to children to ask questions. Tapes, records, radio, television, films, video tapes provide useful instructional aids.

Boamajeh and Ohene-Okantah further express that in Africa it is difficult to obtain these, but teachers should collect anthologies of African songs and compile texts that can be used for teaching. If African music is to be meaningful, it must be studied within the context of traditional African life. Music is an integral part of the life of every African soon after birth. This should be given all the encouragement in formal education.

Boamajeh and Ohene-Okantah cited Campbell & Scott-Kassner (1994) that, the oral/aural approach can be easily applied when a traditional song or instrumental piece is being performed. Since notation is not pervasive, it may not be able to replace direct contact with musical sounds through listening, the most direct route.

According to Campbell and Scott-Kassner (1994) the notational literacy is an important goal of music instruction, for achieving cultural literacy. The understanding, the oral/aural process by which music is taught and learned temporarily overrides the more traditional curricular objectives. The sentiments of songs taught need constant reassessment together with allegiance of pupils to whom it now appears irrelevant (Boamajeh and Ohene-Okantah, 2000).

Since the teacher may not be competent in every aspect of the music, he/she must be prepared to bring experts from the community to help him/her and also ensure that his/her class is given the opportunity to observe musical events in community life. (Nketia, 1999, p. 4)

The teacher after inviting the traditional musicians from the communities to the school must be prepared to learn traditional music and dance from these experts. He/she should not think it is too late to learn because a journey of a thousand miles starts with the first step. Whatsoever one determines to do, will be achieved in a matter of time?

The teaching of traditional music to students should not be a boring one where the teacher himself/herself does not even have control over the topic he/she is teaching and the teacher may seem to be annoyed when questions are asked by the students. Teachers should be patient to answer relevant and irrelevant questions from students. He/she

should allow students views and contributions and not to think that the students are attacking his/her integrity as a music teacher.

Teachers must be clear at every stage of their work of what they want to do, where they want to go, and what they need to bring to the classroom in order to achieve their goals, otherwise they may find themselves floundering or devoting the time allotted to music for singing or singing and dancing and nothing else. (Nketia, 1999, p. 7)

According to Suilleabhain all traditional music involves a process which is often hidden from view. We learn it at the same time as we learn the songs and tunes which themselves came out of and are informed by that process. Suilleabhain further explains that in order to fully understand how best to begin a process on integrating traditional music within the educational system, we must firstly begin with the tradition itself. How is the music passed on in its own natural context? Is it just 'picked up' as part of a socializing process, or are there specific situations that are set aside for the transmission of the culture? Is it only by studying the natural received process of transmission that we can come to any real understanding on how best to approach this music in a school setting (Suilleabhain, 2003)? Answers to these questions will help the students to understand traditional music.

Generally bringing music from the traditional sector to the formal setting could have challenges. The teacher should have this in mind and should be able to approach traditional music in a way to excite the students as they are not used to this type of music.

According to Nketia (1999) the curricular and the pedagogical decisions taken by the teacher involve in laying strong foundation. This can be effectively applied if he is guided by a philosophy of music education that takes problems and issues. Such

philosophies are generally intended to clarify the basic premise or set of ideas from which goals, objectives and principles for the systematic teaching of music in formal setting could be derived. Nketia (1999) further states that the formulation of such philosophies is generally guided by a vision of what music as a subject of instruction and learning experience can contribute to the intellectual, social and cultural development of the individual. This vision may in turn be inspired by:

- (a) an intimate knowledge of the musical culture, including its range of materials and dance vocabulary, corpus of music and dance as well as concepts and values that guide music making and
- (b) insights into the dynamic relationship between music and society, including current intellectual or ideological trends in the environment in which music and dance are cultivated, such as multiculturalism, gender balance and the right of the individual to education.

Carver states that in contemporary music education in Africa, indigenous styles should be a part of the core curriculum. However the move from what is often an informal learning context to the formal context of schools presents a challenge. If communities chose to develop music theory for their own musical practices, the question that must first be addressed is: does a Western approach to theory represent different African musics accurately (Carver, 2003)?

“Educators tend to use Western methods to teach students African music. By this she meant that students used written sources to prepare for lessons instead of engaging themselves in an oral approach to learning” (Miya, 2003, p. 15).

Dzansi-McPalm states that currently, African countries, including Ghana are making tremendous efforts to design African indigenous music curricula. Formal music education could reflect on issues such as performance, cultural identity, and community values. Schools could be enriched by inviting song leaders to share the artistic/aesthetic values that they portray in their performances that integrate composition, performance and listening (Dzansi-McPalm, 2006).

#### **5.4 Inadequate Materials and Musical Instruments for Teaching Traditional Music**

The Heads of these three selected private schools providing materials such as video deck, television set, video C.D's of various traditional dances, students' music textbooks, music manuscripts, etc. will help to promote the teaching of traditional music and dance in their schools. There were no students' music textbooks and music manuscripts found in these three selected private schools in Kasoa except that of the teachers' handbook. There were also no equipment such as video deck, television set, video C.D's found in any of these three selected private schools except some few traditional drums and Atenteben.

The quality of equipment also affects the status of teaching traditional music. The school authorities should provide designated rooms for traditional music lessons and other musical activities or adequate space for ensemble and listening to traditional music performances and rehearsals. (Boamajeh and Ohene-Okantah, 2000, p. 26)

Flolu and Amuah opine that cultural education embodies music education. They express that similarly, music education can be regarded as part of cultural education in a

broad sense. But there are practical difficulties which need to be solved before the programme can be educationally meaningful.

Flolu and Amuah further express that the first difficulty is the misconception of Ghanaian music. The syllabus lists elements of the rudiments and theory of Western classical music but suggests the use of Ghanaian songs in teaching these concepts. Where aspects from Ghanaian music are stated, the suggested activities are based on the same approach with which Western music theory is taught. The result is that Ghanaian music is presented to Ghanaian children in class as an imported material (Flolu and Amuah, 2003).

Flolu (2003) opines that every cultural system has a set of ways of imparting knowledge to the younger generation. Learning African music requires, therefore, an understanding of the cultural system, the creative principles of the music and the methods by which that music is transferred from one person to another. Flolu further expresses that Western art music is widely understood and appreciated because of a universal understanding and appreciation of Western cultures in general and in particular, the systems of imparting knowledge.

Flolu further states that although music educators now advocate for the teaching of all musics of the world, it will be educationally futile to subject all musics to a particular system of learning. Continuous reliance on the Western approach is making even the teaching of African music in Ghanaian schools extremely difficult.

The expert traditional musicians from the communities will always come with their various traditional musical instruments to teach the students of Young Executive School, Little Rock Academy and Father's Legacy International School on the various traditional

dances during the schools' speech and prize-giving day. However, after their performances, they go away with their various traditional musical instruments leaving the students to their faith, in terms of the few traditional musical instruments of their schools. "Students need to know as much as possible about each musical instrument, including the instrumental family to which it belongs" (Nketia, 1999, p. 18).

According to Agordor (1994) Africans attach great importance to instruments in accompanying their music. Various types of instruments exist in Africa. Agordoh further states that Africa is far from being a land only of drums as it is pictured by some early sources. Rather, it is an area in which varied instruments are classified under the following four categories: Idiophones, Membranophones, Chordophones and Aerophones.

Agordoh (1994) explains idiophones as one of the categories of traditional musical instruments. These are instruments made of naturally sonorous materials that do not need any additional tension as in the case of drums. They are instruments that produce sounds from their own bodies. They are the most widely spread among the four classes. There are two types of idiophones: The primary idiophones and the secondary idiophones.

**Primary Idiophones:** These are held and played as part of the musical ensemble. These include bells, metal rattles, container rattles of gourds, beaded or enmeshed rattles, metal castanets, percussion sticks, stamping tubes in the form of stumps of bamboo, sansas, xylophones, etc.

Secondary Idiophones: These are attached instruments such as buzzers at the wrist of the performer or to the body of the dancer at the ankle, the knee, or the wrist; depending on the type and source of the movement.

The following are the examples of the kinds of primary idiophones:

Idiophones struck together: Castanets.

Struck Idiophones: Bells, Xylophones.

Friction or Scraped Idiophones: Milk tins.

Shaken Idiophones: Rattles, Metal rattles.

Plucked/Tuned Idiophones: Sansa or Mbira.

Stamped Idiophones: Beams.

Stamping Idiophones: Sticks e.g. stumps of bamboo.

Idiophones provide the background rhythm which keeps the whole orchestra in time during a performance. It is not the idiophone player (e.g. bell player) who is in any way responsible for the actual tempo of the dance but the master drummer. If the bell is too fast or too slow, the master drummer will indicate by beating the time required and the bell player will come into line. It is the bell, which plays the rhythmic pattern by beating the time; the pattern is repeated over and over again.

Agordoh (1994) explains membranophone as one of the categories or classes of traditional musical instruments. These are drums with parchment heads. The sounds come through the membranes stretched over an opening. Materials used include wood, clay, metal or gourd, coconut, etc.



Shapes: These can be hourglass, rectangular, gourd, cylindrical, bottle-shaped, conical, etc.

Tone Effects: Dull, muted, sonorous, etc.

Tuning Process: Heating, pegs, screws, wax, scooping, stretching.

Fastening of Skin: This could be glued, nailed or braced.

Playing Positions: Standing, suspended around the neck, sitting, carried on the head, etc.

Playing Techniques: One or two sticks; stick and hand together; hand or finger technique; armpit control and stick.

A drum is either single headed or double headed. An example of a single-headed drum is the Gyamabi, Ozigi, Gyama, etc. of the Ga traditional people. Kegan, Kidi, Sogo, etc. are also single-headed drums of the Ewe traditional people. Apentemma, Bakoma, Akukua, etc. are also single-headed drums of the Asante (Akan) traditional people.

An example of a double-headed drum is Brekete, Donno, Gyamadudu. There are some traditional drums which are used as “Talking Drums” in Ghana. These are the Atumpan drums of the Asante traditional area and the Donno drum of the Northern Region traditional areas.

Agordoh (1994) further explains chordophones as one of the classes of traditional musical instruments. These are stringed instruments. They are either played with the hand or with a bow and sounds are produced on them by setting the strings into vibration. There are many varieties of chordophones, ranging from one-stringed fiddle to eight or more strings. These include varieties of lutes, harps, zithers, lyres and musical bows.

**Zithers:** The strings are stretched between two ends of the body. There are stick-raft and trough zithers.

**Lutes:** Composed of a body and a neck which serves both as handle and as a means of stretching the strings beyond the body. The strings are horizontal. There are bowed lutes--i.e. a fiddle and plucked lutes--i.e. benta.

**Lyres:** These have no neck and the strings are stretched across to the yokes. There are the box lyre and the bowl lyre.

**Harps:** The strings are vertical and are attached to the sound board and they are played by plucking with the fingers.

**Musical Bows:** These can have separate resonators---sometimes the mouth serves as a resonator. There are mouth bows, gourd bows, harp lute and seperewa.

Chordophones are difficult to play because one needs to practice for a long time for the fingers to get used to the string(s) and it also takes a lot of time for one to learn any of these string instruments as compared to an idiophone or a membranophone. Learning any chordophone involves not only the knowledge of various rhythmic patterns as compared to an idiophone or a membranophone but more skillfully, the various melodic patterns (e.g. various musical scales).

Agordoh (1994) finally explains aerophones as one of the classes of traditional musical instruments. These are wind instruments. They are widespread in Africa, particularly Central Africa and the West Coast. Examples are horns, trumpets and flutes. Woodwind instruments can be played alone or in combination with other instruments. They could be used as background music, for dances or for ceremonies and rites.

Flutes may be carved out of materials with natural bore or bamboos or plants with removable pith. Flutes may be notched or plain, end-blown or transverse. They vary in length and size and in the number of finger holes.

Trumpets are made out of elephant tusks or horns of animals. Others are carved out of wood. They are usually side-blown.

Aerophones are also very difficult to play as one needs to learn the process of embouchure and it takes a lot of time for one to learn any of these wind instruments as compared to an idiophone or a membranophone. It is also very difficult to learn any aerophone because it is played with the mouth and as such it involves the correct embouchure and breath control.



## CHAPTER SIX

### SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter is structured in four parts: the first is a summary of the whole research so far; the second is the conclusions of the main themes emerging from this research; thirdly some recommendations and lastly some suggestions for further research.

#### 6.1 Summary

The colonial masters and the missionaries especially, taught us that, everything about African culture (be it our worship, our music, our musical instruments, our dressing, our food, our language, etc.), was devilish. This idea started when they introduced education in Ghana and Africa as a whole.

Music and musical instruments taught and learnt in our schools in the colonial days were that of the West, and African music and its musical instruments were ignored as stated earlier.

The need was seen by the colonial masters and the traditional educationists that the music curriculum should be Africanized. Attempts had been made for traditional music to be taught in the various Ghanaian schools but this has not been achieved owing to several challenges.

The move accelerated prior to independence and after independence through several educational reforms. The Africanization now does not seem to have full effect of the educational system, suggesting there are challenges. If the Africanization is desirable and yet there had not been solutions for music and dance to be part of the curriculum, this

means there are challenges which need to be investigated and appropriate solutions suggested.

Several private schools were found in Kasoa and after choosing this three selected private schools for a case study, the researcher decided to find out what was going on in these schools in terms of traditional music.

The study involved three selected private schools in Kasoa namely: Young Executive School, Little Rock Academy and Father's Legacy International School. The researcher chose these three private schools because these schools are among some few private schools in Kasoa which were offering music as a subject.

Lastly, the researcher chose these three private schools because two of the schools were not too far from each other (i.e. Little Rock Academy and Young Executive School) and it was a walking distance for the researcher to move from one school to the other (except Father's Legacy International School which is in a new site and attended by affluent children).

The purpose of the study is to investigate the challenges facing the teaching of traditional music in JHS's in Ghana.

The objectives of the study are to find out the attitude of students to traditional music; to investigate the attitude of music teachers towards the teaching of traditional music in JHS's; to evaluate the instructional materials and methodology used by music teachers and to investigate support given to promote the teaching of traditional music.

### **6.1.1 Negative Attitude of Students to Traditional Music**

The findings revealed that, the attitude of students in these three selected private schools in Kasoa namely: Young Executives School, Little Rock Academy and Father's Legacy International School to traditional music was not encouraging as compared to Western music.

The reason why few students of Young Executive School, Little Rock Academy and Father's Legacy International School liked traditional music as compared to Western music was that those students' parents and guardians take them to their hometowns during annual festivals. They developed the love for traditional music as they continued to participate in these festivals in their hometowns year by year. They also continued to enjoy the few specialized traditional dances their music teachers have been teaching them at school (even though sometimes it becomes boring because the same few dances were taught always). These students again enjoy different traditional dances from the expert traditional musicians from the communities who come to teach them whenever the schools had speech and prize-giving day.

From the findings, the reason why most students also liked Western music as compared to traditional music was that those students' parents and guardians do not take them to their hometowns during annual festivals neither for other family gatherings. It is surprising that some of the students have not even visited their hometowns before. In all their life time since they were born, they have lived in Kasoa and its environs.

According to such students they have been hearing foreign gospel songs (e.g. Cece Winans, Ron Kenoly, Don Moen, etc.), local gospel songs (e.g. Cecilia Marfo, Professor Kofi Abraham, etc.) and foreign hymns being sung at school during morning assembly

parade, at school Worship on Wednesdays and Singing on Fridays; they also hear some Western music played in town, in their homes (on their radios and on their televisions) and also in their Churches. They have been hearing foreign secular music (e.g. Bob Marley, Peter Tosh, Michael Jackson, etc) and local secular music (e.g. Kwaw Kese a.k.a Abodam, Abrewa Nana, Shatta Wale, etc).

### **6.1.2 Lackadaisical Attitude of Teachers' to Teaching Traditional Music**

The findings also revealed that, two of the music teachers who were teaching in these three selected private schools were not professional trained teachers except one of them. The music teacher at Young Executive School is the only professional trained teacher from St. Louis College of Education, Kumasi. The music teacher at Little Rock Academy is a music diploma graduate from the University of Education, Winneba. The music teacher at Father's Legacy international School is an S.H.S. graduate from Aggrey Memorial Episcopal Zion, Cape Coast.

The S.H.S. graduate from Aggrey Memorial Episcopal Zion, Cape Coast took music in WASSCE. The professional trained teacher also took music at the St. Louis College of Education, Kumasi. The music graduate from the University of Education, Winneba, automatically did music but they were all not endowed with many traditional dances but were able to teach some few specialized traditional dances to their students. They were also not able to play several traditional musical instruments except Atenteben which they taught their students how to play together with the drumming of the few traditional dances which they have been teaching. This means that they knew traditional music and dance partially and their knowledge in traditional music is weak.

The goal of the music teachers was that, the students will know and enjoy African music beside the Western music they have been hearing, enjoying and know about. Apart from the few dances and Atenteben which the students were taught, they were also encouraged by their teachers that as Africans, they need to learn how to do various traditional dances and also learn how to play several African musical instruments from elsewhere (e.g. Cultural Troupes) or from the expert traditional musicians brought from the communities to teach them during speech and prize-giving day. This will help them to know theirs also as Africans and not only that of the West.

### **6.1.3 Content and Methodology for Teaching Traditional Music**

The findings further revealed that, the three selected private schools (Young Executive School, Little Rock Academy and Father's Legacy International School) all had music syllabus and music is taught in the schools every week. General music in terms of Western music is often taught in these three selected private schools while traditional music is taught once a while. There was no documentation of how to teach traditional music and dance (pedagogy).

### **6.1.4 Inadequate Materials and Musical Instruments for Teaching Traditional Music**

The findings again revealed that, there were no students' music textbooks and music manuscripts found in these three selected private schools in Kasoa except that of the teachers' handbooks. There were also no equipment such as video deck, television set



and video C.D's of the various traditional music and dance found in any of these three selected private schools except some few traditional drums and Atenteben.

## **6.2 Conclusions**

When students are given the opportunity to learn traditional music very often at school, it will help them to know theirs as Africans and embraced this type of music. They will be pleased to learn the various traditional musical instruments such as Atenteben, Seperewa, Prenpensuwa, Xylophone etc. They will also be happy to learn the various traditional drums, most especially the two talking drums (Donno and Atumpan).

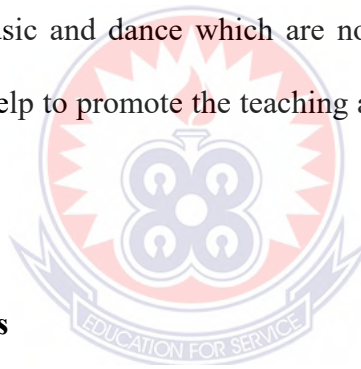
It is because the opportunity is not given them, that is why it seems as if they don't have the interest for this type of music. Anything one is taught and he/she is encouraged to learn will surely have an interest for it in the space of time.

When the teachers go through orientation to know that traditional music is not evil as they were taught to believed, it will help them to give up any prejudices and misconceptions which they may have acquired because of their Western training, through the church and the aftermath of colonial education. This will help them to be able to sing several traditional songs and play several traditional musical instruments. This will also help them to do many traditional dances so that their students will be able to look to them as role models and emulate these dances.

For the Africanization of the music curriculum in Ghanaian schools to be realized in these three selected private schools in Kasoa, traditional music being taught once a while should be taught very often and by so doing, it will be able to boost the interest of students in this type of music.

The content of the syllabus by Ministry of Education is taught by the teachers in spite of the fact the teachers themselves were lacking adequate knowledge in traditional music. The documentation of how to teach traditional music (pedagogy) if provided in the syllabus will help teachers to know how to teach traditional music to the students.

When students are able to get music textbooks and music manuscripts in their schools in addition to the teachers' guides (i.e. teachers' handbooks), the teaching and learning in the schools will be enhanced. Few traditional musical instruments which are available in the schools will not help the students to have adequate knowledge in traditional musical instruments in general. Equipment such as video deck, television set and video C.D's of the various traditional music and dance which are not available in these three selected private schools, will not help to promote the teaching and learning of traditional music in these schools.



### **6.3 Recommendations**

- In order to win the interest of the students in traditional music and dance, the Heads of these three selected private schools should inform the music teachers in their schools to teach traditional music and dance very often. The Heads should also organize traditional music and dance very often by bringing in the expert traditional musicians from the communities to teach the students of these selected private schools on several traditional music and dance.
- Every effort must be made by the Heads of Young Executive School, Little Rock Academy and Father's Legacy International School to procure several traditional musical instruments (such as Seperewa, Prenpensuwa, Xylophone, etc.) for the

schools and not to rely on the traditional musical instruments brought to the schools by the expert traditional musicians from the communities who come to teach the students during speech and prize-giving day. They should also not rely on the few traditional drums and Atenteben of their schools but various traditional drums and other equipment such as video deck, television set and video C.D's of various traditional music and dance should also be procured. There should also be a designated room for rehearsals in the schools. This can even be a booster to the students to increase their interest in traditional music and dance (whereby, the students can go for the different traditional musical instruments at their disposal for rehearsals in the schools after academic work).

- The teaching of African music and dance must be looked into, if it can be a core course by the University of Education, Winneba from level 100 to 400. Students should be encouraged to learn at least, one of the four classifications of the traditional musical instruments (i.e. the idiophones, membranophones, aerophones and chordophones). Students should also be encouraged to explore traditional musical instruments (as the researcher was able to explore Atenteben and could play the entire diatonic major and minor musical keys as well as other scales of music on the instrument) and students should also be able to construct other traditional musical instruments (as the researcher was able to construct his own chordophone by the name "Calabash Fretless Guitar" during his undergraduate studies at the University of Education, Winneba).
- Private school teachers can rely on traditional music and dance video CD's and can also down load the various traditional music and dance from the internet on

their mobile phones, in order to learn and teach the students on several traditional music and dance.

- Professional trained music teachers should be encouraged to write traditional music and dance textbooks for the students as some had declined from it with the view that when they write, students will not patronise them (because music and dance is not examinable in the B.E.C.E.).
- Traditional music is not taught very often at the three selected private schools namely: Young Executive School, Little Rock Academy and Father's Legacy International School as that had been the policy of these schools with the notion that most parents are attracted to the schools when they see the students playing Western musical instruments. This policy of these three selected private schools will not help for the promotion of the Africanization of the music curriculum in Ghanaian schools. This should be changed and encouraged traditional musical instruments to be taught alongside with Western musical instruments to the students.

#### **6.4 Suggestions for Further study**

- The case study of these three selected private schools in Kasoa would have been widened up to many private schools in Awutu Senya East Municipality but was hindered because of time and money.
- The researcher will suggest that further research about the challenges of teaching traditional music in Ghanaian schools should also be done in the other Regions of

Ghana, to find out if the findings in these three selected private schools in Kasoa can be generalized.



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**APPENDICES**

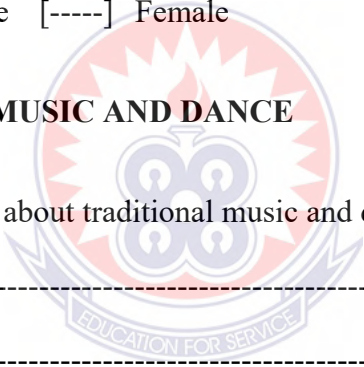
**(A) INTERVIEW SCHEDULE FOR STUDENT RESPONDENTS**

**A. BACKGROUND INFORMATION**

1. Name-----
2. Age-----
3. School-----
4. J.H.S.-----
5. Sex: [----] Male [----] Female

**B. TRADITIONAL MUSIC AND DANCE**

6. What do you know about traditional music and dance?



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7. What are some of the places that traditional music can be played?

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8. Mention some of the traditional songs you know.

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9. Mention some of the traditional dances you know.

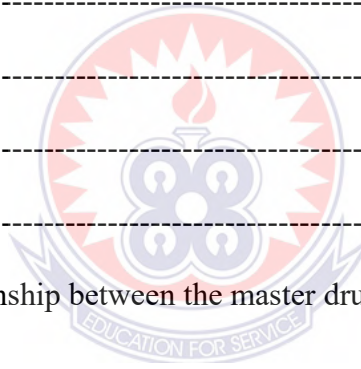
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10. Mention some of the traditional musical instruments you know.

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11. What is the relationship between the master drummer and the dancer (s)?

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**C. COMPARISON BETWEEN TRADITIONAL MUSIC AND WESTERN MUSIC**

12. Which do you like best: Western music or Traditional music and why?

NO	WESTERN MUSIC	TRADITIONAL MUSIC

Why?-----

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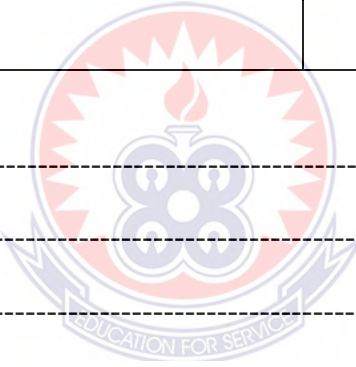
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**(B) INTERVIEW SCHEDULE FOR TEACHER RESPONDENTS**

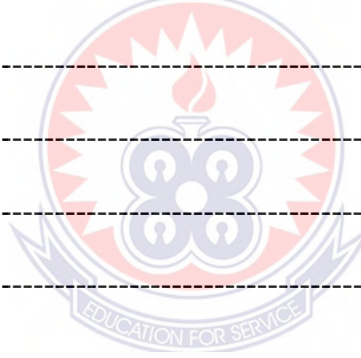
**A. BACKGROUND INFORMATION**

1. Name-----
2. Age-----
3. School-----
4. Sex: [----] Male [----] Female
5. Marital status: [----] Single [----] Married  
[----] Divorced [----] Separated [----] Widowed

**B. TRADITIONAL MUSIC AND DANCE**

6. What do you know about traditional music and dance?

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7. What are some of the musical instruments used to play traditional music?

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8. Can you dance to several traditional music? Mention some of the dance you know and can also teach your students.

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9. What traditional musical instruments do you play?

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10. What traditional musical instruments do you teach your students and why?

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**C. MAJOR CHALLENGES UNDERMINING THE TEACHING OF  
TRADITIONAL MUSIC AND DANCE**

11. What are the main challenges undermining traditional music and dance in your school?

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