

RE-TUNING MUSIC EDUCATION IN GHANA

A Study of Cultural Influences and Musical Developments, and of the Dilemma

Confronting Ghanaian School Music Teachers

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Submitted in partial fulfilment of the requirements for the D. Phil degree

University of York Department of Music

March 1994

ABSTRACT

Since 1987 Ghana has witnessed the emergence of an educational system which gives more attention to basic (elementary) education, with emphasis on the development of the creative abilities of school students. In the current reforms, basic education is seen as the bedrock, and an important starting point for the entire programme.

However, this has not been achieved in music education, which still lacks a strong foundation. Apart from its foreign orientation, school music was formulated from above, and as a result, the emphasis has been upon adult musical values and practices, songs, dances, and instruments. Effort and resources have been concentrated in this way at secondary and tertiary levels.

Attempts to reform the music curriculum have, to a large extent, been hampered by the view of music as cultural symbol: the more indigenous music is included in the school curriculum, the more 'Ghanaian' the education will be. This view has shown itself particularly in the continuing fight against the 'imaginary enemy' of Western classical music theory.

An obsession with the dichotomy between African music and Western music in schools stems from the colonial past, and has tended to divert attention from the problems of curriculum content, solutions to which might have been found by using facilities already available within the cultural environment.

The present study reviews sources of influence in music education, and attempts to provide a basis for constructive debate among Ghanaian music teachers, curriculum planners, those responsible for music teacher training, and educational policy makers, about current practice and the changes of emphasis which may be needed.

It is suggested that the provision of music education should be put back into the wider context of contemporary national values, beliefs and objectives.

Music educators in Ghana should now define and follow their own path, based on the roots of their own culture. This need not imply only the indigenous music of adults: it should be sought also in the children's music.

The current interest in secondary level music education and adult musical values could profitably be reversed, so that basic school music (elementary sector) can foster a smoother and continuous growth and development of children's musical creativity. Rather than continuing to focus on the upper levels, a bottom-up approach could be

adopted to establish a solid base for the entire system.

The need, therefore, is for a strong basic music education system which places emphasis, at elementary level, on children's music, instruments, and similar resources, as the starting point. This would cause teachers to view music from within, helping to promote their own and their pupils' imaginative abilities.

There is need also for a music teacher education programme aimed specifically at training and encouraging teachers to explore, exploit and maximize the use of the locally available resources. Music teacher education should be seen as training in professional imagination. Future research in music education could be pursued within the concept of ethno-musiceducation.

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PREFACE

Of all the developmental changes that have occurred in Ghana during the last decade, the most far-reaching concern education. It is seven years since the Government of the erstwhile Provisional National Defence Council (PNDC) launched a massive reform in education as part of the ongoing Structural Adjustment Programme (SAP) funded by the World Bank. This has necessitated radical innovations in both the structure and content of the country's educational system. The total period of schooling at pre-University level has been reduced from 17 to 12 years, while university education increases from 3 or 4, to 4 or 5 years. New subjects, syllabuses and textbooks have been introduced, and older ones revised.

Music education has been at the centre of these changes. Yet music educators find themselves in an awkward situation. While there is little disagreement on the content of the music syllabus for Senior Secondary Schools (SSS) at the basic level, conflicting opinion and objectives between those of the curriculum planners on one hand, and the music teachers on the other, have dominated the debates on the place of music in the new system of education.

After a general review of the status of music in the current educational system by music teachers attending the "Orientation Course for Senior Secondary School Teachers" at Obuasi in January 1991, it became clear to them that unless they revised their strategies, music faced the threat of becoming neglected and being abandoned by SSS students. Some music teachers had already been warned by their heads of being made redundant in view of the insufficient number of Junior Secondary School (JSS) leavers who had registered to study music at SSS level. Up to now, few Senior Secondary Schools are offering music. The appointment of a music teacher in most schools is

justified by his or her ability to teach other subjects, and/or to maintain a school choir.

Although it was apparent that the standard of the SSS music syllabus was high compared with that of the JSS, it was generally agreed that the absence of competent music teachers in the JSSs was responsible for the low enrolment. Subsequently, participants - mostly diplomates and graduates - expressed the view that a recommendation be made to the Ministry of Education to post qualified music teachers to the JSS in order to prepare the ground for the study of SSS music. Some also suggested that music should be made a compulsory subject for all SSS students, thus sharing the same view with Okafor (1991) on music education in Nigeria.

Much of the current confusion about the content of the music curriculum can, however, be associated with: lack of critical understanding of the historical foundation of music education in Ghana, mistaken notions about African music, and the historical politico-economic and -cultural relations between the West and Black Africa. Only if our discussion takes place against the background of these things shall we be able to present an objective analysis of the present situation.

The time has come for us to admit openly that attempts to reform the music curriculum have continually been rivalled and subsequently hampered by the view of music as cultural symbol; the more indigenous music in schools, the more 'Ghanaian' the education will be. This view has shown itself particularly in the continuous fight against the 'imaginary enemy' of Western classical music theory. More adversely, it has limited our scope for exploration as curriculum renewal has always been approached from a one-sided dimension.

The current wisdom behind World Bank educational projects in African countries is that "investments in primary education yield a higher social rate of return than investments in secondary education" (Samoff, 1993: 202). Acknowledging that effort

at higher levels of the educational system has been misplaced may not readily attract a consensus among educators. It is, however, quite reasonable to assert that, despite government and educational policy statements regarding the importance of basic level (elementary sector) education, attempts at curriculum innovation in music education in Ghana have been extraordinarily timid.

In my opinion, building a strong foundation calls for a critical reappraisal of our successes and failures and a commitment to a positive reformation. Music education in Ghana needs to be completely re-structured in order to bring it in tune with the realities of the environment and to make new and innovative ideas naturally assimilable to its life. As Carl Orff says,

Just as humus in nature makes growth possible, so elementary music gives to the child powers that cannot otherwise come to fruition. It is at the primary school age that the imagination must be stimulated and opportunities for emotional development which contain experience of the ability to feel and the power to control the expression of that feeling must be provided (Orff, 1978: 245)

What we have at the present has been repeatedly criticised and shown to be unsatisfactory. In 1973, Offei, building on analytical data of folk music, argued that elementary music education should be made the spring board of the entire structure. Other Ghanaian writers have made similar suggestions. Although the problems have been continually pointed out, to date, no firm proposals have been made on how to introduce any variety in the singing lessons at the elementary level, and in particular how to make use of the musical resources of the environment.

The purpose of this thesis is to review the influence of developments in music education in Ghana and provide a basis for constructive debate amongst music teachers, curriculum planners, music teacher trainers, and educational policy makers. This will increase awareness of the present state and the need for a complete change of emphasis. Above all, it is my purpose to demonstrate that huge local cultural resources and

potential are available and can be brought together to promote imagination and creativity in the school music programme and in Education in Ghana as a whole.

Part One defines the concepts of education and creativity and reviews some related literature as well as recent developments in music education. An analysis of the problem of music education in Ghana is presented in Part Two, whereas Part Three explores some of the local cultural resources, Part Four makes proposals and recommendations for curriculum innovation in music education in Ghana.

The reader's attention is drawn to the following changes which occurred in Ghana during the course of this research. First, the National Academy of Music (NAM) became the Central Campus of the University College of Education, Winneba in 1992. Secondly, under a new multi-party democratic constitution, the military government of the Provisional National Defence Council (PNDC) became the National Democratic Congress (NDC) in January 1993. However, for the purpose of consistency, these institutions are referred to by their older names throughout the work.

ACKNOWLEDGEMENTS

The Government of Ghana awarded the initial grant which covered the first two years of this research. The University of York provided funds for the third year. I acknowledge these with sincere gratitude.

I am especially indebted to Professor John Paynter for the thorough and critical manner in which the research has been directed and for his constant encouragement to complete the study within the registration period. My sincere appreciation also goes to the entire staff and students of the Music Department for their moral support.

My thanks go to Mr Felix Agorsah of the National Nursery Teachers' Training College, Accra, who spent much of his time and money to collect and mail to York relevant materials and official documents from various sources in Ghana.

Many of the questions this work attempts to provide answers to had been raised during my undergraduate studies at the University of Cape Coast between 1977 and 1982. I remember my teachers, Professor A. A. Mensah, Dr Nicholas Kofie and Dr Eric Akrofi for their lectures and discussions; and Dr S. D. Asiama of the University of Ghana with whom I studied African music between 1986 and 1987. We have since continued to work together on various occasions on matters regarding the improvement of music education in Ghana and I have benefitted immensely from these interactions. I thank them for their sustained interest in my ideas and academic pursuits.

My participation in the drafting of the Music Syllabus for Senior Secondary Schools in 1989, the writing of the Music textbook in 1990, the Orientation Course for Senior Secondary School Teachers at Obuasi in early 1991, greatly enriched my experience and understanding. I am grateful to the Ministry of Education for giving me these opportunities.

Both the staff and students of the National Academy of Music (now Central Campus, University College of Education), Winneba, were valuable sources of information and inspiration. I thank Dr Robert Manford (formerly, Director of the Academy) most warmly for his personal friendship, support and encouragement.

The often critical responses received from colleagues to some of my views presented at past Conferences of the Ghana Music Teachers' Association (GMTA), especially from 1985 to 1991, have greatly shaped the thoughts expressed in this thesis. I am grateful to the entire Association and in particular, Mr C. B. Wilson and Dr Francis Saighoe, President and Vice respectively, for their cooperation.

Many of my friends have also contributed in various ways in the writing of this thesis. In particular, I would like to mention the following names: Catherine Lønholdt, Lene Imbaek, Emmanuel Jamin, Matthew Edwards, Alan Croft, Lisa Reim, Miranda Caldis, Daniel Shiao, Robert Jones, Hoffman Aipira, Timothy Leedon, Rachel Adam, Susan Perkin, Mr & Mrs John and Gladys Kudjoe, Mr & Mrs Andrea and Nino Micocci, Mark Davey and Karmjit Kaur.

Finally, I must express my deepest gratitude to my children, Pamela, Pearl, Worla and Etonam, for their love and patience and to my brother Mr P. K. Dzagbo for taking care of them during my stay at York.

AUTHOR'S DECLARATION

No part of this work has previously been submitted for a degree in this, or any other, University.

Some general ideas have been incorporated into this thesis from the following:

Flolu, E. J. "The Curriculum Enrichment Programme and Cultural Education in Ghana"

(Unpublished) Read at the 14th Annual Conference of the Ghana Music Teachers' Association. Hohoe, July, 1989.

Manford, R, Wilson, C. B. & Flolu, E. J. 1990. Music Textbook for Senior Secondary Schools in Ghana. Accra: Amtan Publications (in press)

Flolu, E. J. "Theory and Method: In Search of an Approach to the Teaching of Cultural Studies in Ghana" (Unpublished) Read at the 16th Annual Conference of the Ghana Music Teachers' Association (GMTA). Winneba, July, 1991.

Part of the material in Chapter 4 together with some of the proposals in chapters 7 and 8 has been published as an article, "A Dilemma for Music Education in Ghana" British Journal of Music Education Vol. 10, No. 2 July 1993.

PART ONE

INTRODUCTION: CREATIVITY AND ADVANCES IN MUSIC EDUCATION

(Review of Literature/Concepts)

CHAPTER 1 - CREATIVITY AND EDUCATION

Life is a process of 'making'. Throughout history, human beings have habitually been confronted with problems. Concerns over food, health, disease, hunger, shelter, culture and warfare, have engaged us in a necessary search for ways and means of improving our living conditions and surroundings. Man tends to be not satisfied with the original facilities of nature, and this motivates unceasing and restless efforts to complete the creating process.

In every society there are constant changes and developments in science, religion, politics, art and technology. How do they come about? What are the mechanisms and the agents which enable changes to occur? Perhaps some answers to these questions can be found in a single factor: mankind's creativity. Creativity is important in all our lives, but what it is to be creative? The word has been used to describe diverse activities "varying from sound scholarship to what might be charitably characterised as dubious 'thinkmanship' and complete preoccupation with trivia" (Coler, 1963: xv). On one hand, it is the common and natural attribute of every human being. On the other, it is characteristic of some special group of persons identified as extraordinary.

Modern education has placed a premium on the training of people who are regarded as imaginative; who can discover new relationships and who can generate new ideas. For that matter our educational institutions are constantly being reminded of their obligation to encourage their students and to ensure that their graduates develop an overall capacity for, and a growing sense of, creative thinking. Education can be an agent for the promotion of creativity. Long ago, Guilford said,

Like most behaviour, creative activity probably represents to some extent many learned skills. There may be limitations set on these skills by heredity; but I am convinced that through learning one can extend the skills within those limitations (Guilford, 1952; cited in Parnes, 1970: 342).

The Meaning of Creativity

Though research in general creativity was evident in 1906 (Richardson, 1983), the most substantial and frequently quoted publications appeared after 1950, following J. P. Guilford's Presidential Address to the American Psychological Society in which he drew his colleagues' attention to their lack of interest in creativity studies. The spontaneity and enthusiasm with which this call was received led to a stream of publications mainly by psychologists. Notable among these are Guilford (1952), Osborn (1953), Sinnott (1959), Rogers (1959), Torrance (1961), Burt (1962), Newell, Shaw and Simon (1962), Coler (1963), Koestler (1964) and Wallach & Kogan (1965). Many of these studies provided substantial information about creative potential and how it could be tapped and developed.

Remarkably, despite the fact that these early studies were not initiated by educators, findings frequently indicated that the identification and promotion of creativity and the development of creative thinking, were dependent upon education. Parnes (1963), reports that half of the thirty studies listed in the second Compendium of Research on Creative Imagination published in the United States in 1960 were devoted to the development of creative ability, pointing to the fact that a considerable part of creative behaviour is learned (ibid 342-3). The report also indicated that, by 1960, courses in creative problem-solving based on the concepts in Osborn's (1953) Applied Imagination in engineering, law, medicine and education, which were originated in the University of Buffalo, had become widespread in educational institutions, industrial organizations, military and governmental agencies throughout the United States. Developments in industry, technology, science, trade and commerce, telecommunications and warfare have been more rapid in the last few decades.

Indicative of the numerous definitions is not only the difficulty in describing the

term, but also scholars' desire to seek the truth and explore different viewpoints. Attempts to synthesize the various views of creativity frequently lead to confusion; leaving the reader only the option of trying to redefine and clarify the definitions. For example, Torrance (1971) attempted to distil all that creativity meant in one statement; but this led to a congestion of concepts. Torrance says creativity is a

. . . process of becoming sensitive to or aware of problems, deficiencies, gaps in knowledge, missing elements, or disharmonies for which the respondent has no learned response; bringing together available relevant information, defining the missing elements, searching for solutions, making guesses, or formulating hypotheses about deficiencies, testing and retesting them; perfecting them, and communicating the results (1971: 220).

In spite of the seemingly different descriptions, at least one theme runs through all of them: Creativity is a process which culminates in something new, or original, or a relationship which has not existed before, an "original idea or method, or a new way of looking at an old problem" (Pickering, 1974: 7). Thus the idea of novelty or 'originality' becomes a central characteristic. Fontana (1988: 111) writes: Creativity is a "kind of thinking that involves originality and fluency that breaks away from existing patterns and introduces something new". Stein (1974: 6) says "creativity is a process as a result of which novelty is achieved", and Newell, Shaw and Simon (1962) regard it as that particular kind of a problem solving which is "characterised as a novel and a valuable product. . . calling for the modification or rejection of previously accepted ideas . . ." (cited in Torrance, 1971: 220).

The idea of the evolution of something new has already been identified by Carl Rogers who considered the "emergence in action of a novel relational product" (1959: 71) as a necessary result of the creative process. For Rogers (1959), this novel product grows out of a combination of the work of an individual, "that one" on one hand, and the materials, events, people or circumstances of his life on the other. Implicitly, there is an interrelationship between the creative person and his surroundings, an idea which

has also been expressed by M. I. Teicher.

Teicher treats the interaction between creativity and the surroundings of the creative person as that of a "reciprocal relationship of interdependence" (1963: 3). For him culture is the "matrix" and "context" of all human endeavour and serves as "the stored knowledge of man which provides the basis for creative acts" (Teicher, 1963: 2). The same point is stressed by Wilson (1958: 117): "environmental conditions which foster creativity are those which encourage independent thought and which are permissive of new ideas" (cited in Eson 1964: 117). Culture is thereby being seen at once as the product of and the foundation for creativity.

The inextricable link between the present and the past as a basis for the future is also emphasised by Arthur Koestler who defines creativity as "the displacement of attention to something not previously noted, which is irrelevant in the new context; the discoveries of hidden analogies as a result of former, . . . the uncovering of what has always been there" (Koestler 1964: 119-120). Similarly Moustakas (1967) regards the creative person as one who "leads his life in the present with a forward thrust into the future, experiencing change and transformation in a state of "becoming" or a basic drive to create one's own life through self-determination" (cited in Taylor, 1975: 7). The same point is stressed by Compton (1980) who takes the adaptation of old practices as a necessary condition for the expression of both new and personal concepts, values or insights.

The need for the knowledge of history and an awareness of the environment serving as the incentive and ingredient for creativity, leading to original "transformations in the organisation of consciousness" (Ghiselin Rampel and Taylor, 1964: 19) is expressed more elaborately by some writers. Without creative endeavour, man cannot exist as a conscious being, and that the total life of human society - man's culture - was

founded as a creative process (Shrinkaruk, 1984: 10). Accordingly the necessities of society and the available resources (both visible and invisible), together with the means and skills of constructing what is credible, serve as the foundation for creative work. It is argued, man's creative activity must be based on human standards, needs and vital aims (p. 10). Consequently, to create one must acquire the knowledge and necessary skills and must be conscious of the surrounding world, both past and present: "To create what can be practically accomplished, it must reflect this world in all its inherent interconnections and relationships, for it is only thus all the potentialities secreted in it can be revealed and conditions for realising them determined" (ibid 1984: 11).

Man's consciousness is a projection of the future. We live in a world of possibilities, aspirations and dreams. We see ourselves not as people of the present but as men and women of tomorrow, and this drives us to "work for the future and to live for it" (p. 10). We are not as interested in the present as we are concerned about the future. "The inscrutable future is a flight into the unknown" (p. 10). Yet it is an expedition which fills us with anxieties and compels us to "search for the actual occurrence of possible circumstances", wishes and expectations (pp. 8-9). The continuity of life is sustained by the creativity of our consciousness. And what is creative about our consciousness is the ability to perceive what we imagine as realities of life, and to encompass the three temporal dimensions of life, "the past, the present and the future as a single whole where the past is never 'left behind' but 'falls in step' and where the future is not concealed but 'looms ahead' and is projected and emotionally felt" (p. 8). This vital activity of man widens the range of our hopes and dreams and in turn increases our strength, power and courage together with the opportunities for discovering what is possible.

The conditions that can determine the success or the degree of creativity of the

novel product may include the extent to which it fulfils some of the unsolved expectations and wishes of society. Society therefore becomes the final judge of the creative product as well as its maker. The creativity of the individual may also be determined by the ability to identify the goals and wishes of society in which he or she lives as well as discovering the possible means of achieving these desires.

The search for human expectations and wishes; the possibilities of their achievement; the consequent development of the means of realizing these expectations; and making of a creative product all take time. Outstanding creative objects often emerge from varied kinds of experiences characterised by high level imaginative thinking.

In 1891 the German physicist Helmholtz identified three stages of the creative process; namely,

Presentation,

Incubation and

Illumination,

which, in 1926, Joseph Wallas developed and extended to four stages by the addition of Verification (Wallas 1926/1970). Osborn (1953) proposed seven stages of the creative process,

Orientation,

Preparation,

Analysis,

Ideation,

Incubation,

Synthesis and

Evaluation,

and, recently, Peter Abbs (1991) has given five stages:

Releasing of an impulse,

Symbolic representation of the impulse,

Completion (realisation of the final form),

Presentation and response to the work

Evaluation.

A cursory glance at all three models shows that there are no differences in the creative thought processes except in analytical detail. There is another model of three stages developed by M. I. Stein, as

Hypothesis formation,

Hypothesis testing,

Communication of results (Stein, 1974: 14).

Stein has seemingly merged the seven or four stages into a cycle of three; perhaps, it could have been two.

For the purpose of general orientation we will adopt Wallas' four-stage cycle. The stage of Preparation can be described as the problem or the gap or the need that has been identified or recognized and given a thought. The stage of Incubation refers to a period of imaginative thinking and examination of possible and alternative media for addressing the problem. Although Wallas considers this stage to constitute a rest period, it is, in fact, a period during which mental activity can be seen to be going on, consciously or unconsciously. The stage of Illumination or Inspiration (Fontana, 1988) is the stage during which the creative product (musical work, painting, poem, scientific discovery) can emerge. Verification, is when the creative product is put before an audience in a concert hall, an exhibition, a book or in industry. Many scholars believe that a novel idea or a product necessarily evolves a kind of journey, though the length

of this journey may vary between creators and types of products. If so, must we consider the conception of the creative process as a necessary part of our comprehension of what creativity is?

The idea that the creative product, as a novel work, accepted as tenable or useful or satisfying by a group at some point in time (Stein, 1974: 18), must operate in accord with other generally known and habitually utilised processes of thought (Ferguson, 1973: 17), is highlighted by Koestler: ". . . all creative activities - the conscious and unconscious process underlying originality, scientific discovery and comic inspiration have a basic pattern in common". (Koestler, 1964: 7) This assumption, valid as it is has wider implications than the scope of this chapter. How can we tell whether both a Picasso painting and a Beethoven Symphony went through similar thought processes? Do we have to know this in order to determine the novelty or originality of a new product? Although psychologists and philosophers have been attempting to answer these questions, here, we limit our attention to the creative product.

What is meant by saying that creative work is only original when it performs its "definite function successfully in an out of the ordinary fashion" (Crowther, 1991: 303)? Perhaps this is one way of distinguishing between an imitated production and a truly original one? Where is the line between the ordinary and mysterious? Kant says that, since creativity can also produce "original nonsense, its products must be models i.e. exemplary, and . . . must serve as a standard or rule of judgement for others" (CJ, section 46, see Hofstadter and Kuhns, 1964: 315). What are the qualities that make a creative person, and how are those qualities identified? The problem of meaning seems to be a permanent one, and is made even more complex when we consider that creativity is sometimes associated with neurosis (see for example, Freud 1908/59, Kretschmer, 1931). As pointed out earlier, no theory has challenged the justification for

creativity in education, and the continuous debate over its meaning is what makes it a living and exciting subject.

To sum up, the term creativity may broadly be defined as an activity which combines all the faculties of both the human mind and the body, together with the social, historical and material resources of the environment to make a functional 'thing' which may or may not resemble an existing one, and which must serve as a reference and a starting point for another cycle of the making process. For, as Jose Arguelles says, ". . . the resolution is not a conclusion but a beginning" (Arguelles, 1975: 4). A creative person is that individual who, among his contemporaries and by his own initiative, is the first to 'see' the future.

Education as Preparation for Life

We cannot live without education. We cannot indicate precisely the point at which it begins, for it does so but faintly and gradually. . . . This has meant . . . the organization, acquisition and transmission of extragenetic rather than genetic information for its application to, and the overall enhancement of life - in sum, education. (Braham, 1982: xv)

This conception of education makes the experience of it congenital. If it is so, then it is obvious that it performs some definite function and is of special value to us. The question then arises, what is the true value of education to human beings?

Education has been thought of as an end in itself, and also as a means for attaining an end (Read, 1958: 3), a process as well as the product of the process (Rowntree, 1981: 74). It is like the popular saying: "The proof of the pudding is in the eating". Can we also say the arrival at a destination is the journey itself? R. S. Peters says, "'Education' involves essentially processes which intentionally transmit what is valuable" (Peters, 1980: 290) and to "be educated is not to have arrived at a destination; it is to travel with a different view" (ibid. 298).

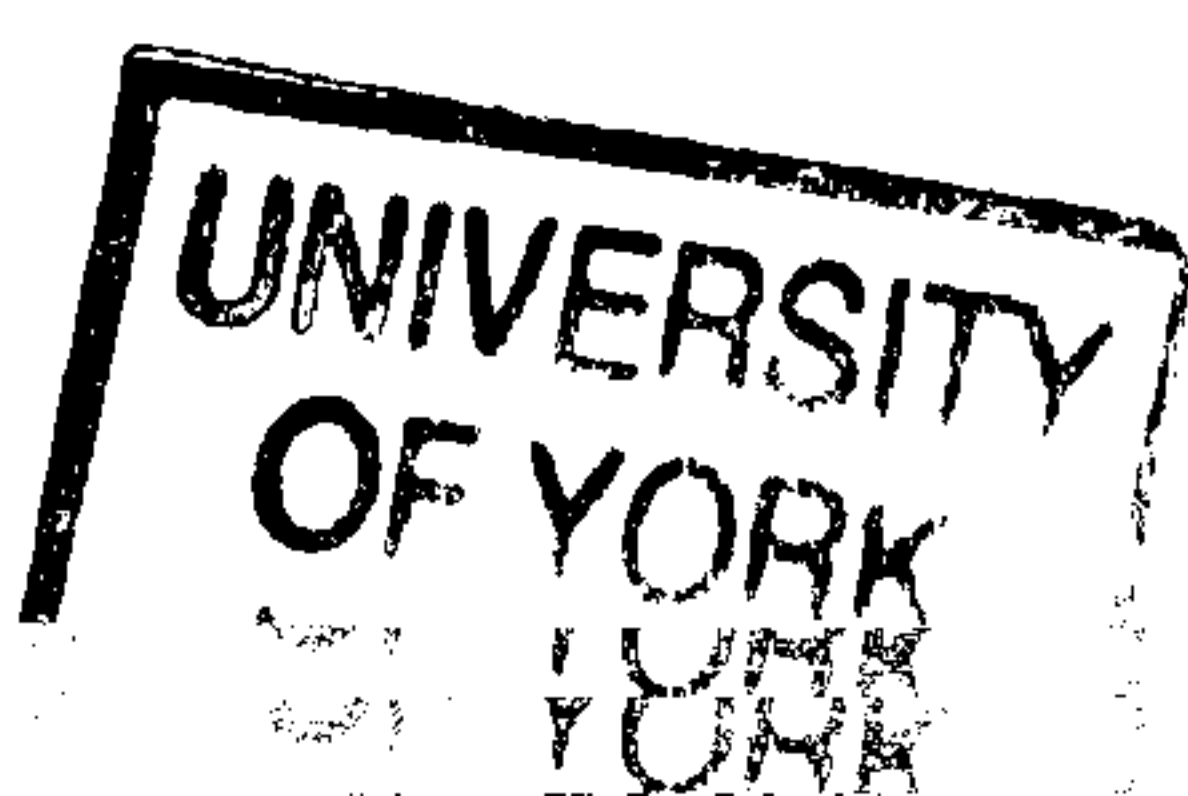
Others see education as an immeasurable benefit to mankind because of its continuity. Oryshlcewych (1982: xviii-xix), for example, believes that education is a "social activity, which value we cannot only measure by the present demand but, certainly, also by those of the future". According to Hartnett & Naish (1990: 12), "no society can continue unless those born into it acquire a social identity, that is to say, become persons or social beings". It is the transmission of this social identity, with the related ideas of intergenerational continuity and social reproduction that is the concern of education. Both Henderson (1968: 2) and Beck (1974: 2-3) list happiness, fulfilment, freedom and survival as some of the values we may derive from education.

Recently R. T. Allen (1991) also stressed the indispensability and continuity of education by linking it with meaning and life. Education's "meaning will be to help the young rationally for, and by themselves to find meaning in their lives or to give meaning to it, and not to start out by thinking life to have or lack meaning in any definite way" (Allen, 1991: 53). Life can be characterised by diversity and plurality of meanings. If education has any meaning for life, it is not one particular meaning; education can have different meanings for one life, and essentially different meanings for other lives.

All that the foregoing discussion has achieved is to stress the symbiotic relationship between society and education. Education is the life-blood of society and the wheels on which both revolve are oiled by creativity.

Creativity, Traditional Values and Modern African Education: A Review of Some Contemporary Perspectives

Throughout Africa, children are precious jewels. In spite of recent efforts by post-independent African governments on population control, there continues to be a high



premium on fertility. Marriage without children is like an orchard without fruits. Child-birth is an important mark of social prestige.

The number of children is very important but not so much as their good upbringing: as the Tallensi proverb says, "Rearing is more important than bearing" (see Fortes, 1969: 136). For it is upon the children that the continuity of the traditions depends. African parents are aware that tomorrow's society depends on the children. They know, perhaps better than Maurice Pate, UNICEF's first Executive Director (1894 - 1965) that "Children are the future; they are the seed for the hoped-for harvest of the world - as precious and as rich in promise as the carefully-nurtured wheat of the knowing farmer". In their old age parents expect to be taken care of by their children; they liken old age to childhood and say the whole business of child rearing is based on reciprocity; "we sow to reap".

Conceived in a broad sense, traditional African education is that natural - social, cultural and political - growth that arises from the acting and interacting with the environment, individuals and groups of society. The ways of life and living are transmitted from the older to the younger. Adults become the symbol of life, just as they may become the symbol of decay. Creativity and education are not part of the sort of discourse we have engaged in in the earlier sections of this chapter. They occur as a matter of course, as part of the whole gamut of the enculturation process within which the acquisition of vocational skills, social and moral values and attitudes are secreted. The young are prepared and encouraged to display independence, initiative, and creative imagination in all aspects of life - sex, cooking, warfare, and vocation.

African education is practical, aural-oral and informal. Despite the introduction of the writing culture of the West, listening and observation interwoven by memory remain the key elements of acquiring the basic skills of social adjustment. Tribal and

family history, taboos and rites, and the codes necessary for sustaining society - all codified in proverbs, riddles, epics, and poetry - continue to be transmitted orally. Knowledge is thus in people's heads not in books. Teaching is by example, not by precepts; and learning is by doing, not by reading. This practical-orality of African civilisation is still vigorous and cannot simply be dismissed.

In many homes and communities of non-literate Africa, children are around to see whatever goes on and are encouraged to do so. In day to day village affairs, as well as on public and ceremonial occasions, such as during funerals, the occasion of the installation of a new chief, the performance of marriage and puberty rite ceremonies, or at the market, the children are seen around everywhere. They have no special place, they are not normally invited and yet they are never turned away from any public gathering; in fact they are naturally included. Thus, at a very early stage children are made aware of their future adult roles. When seen imitating adult activities at play they are only rehearsing their adult responsibilities, for the children consider all adult activities part of the normal daily lives in which they share equally.

By the age of three or four children are already learning to assist in household chores. They are taught to serve drinking water to elderly ones and visitors; drive livestock into their pens; and to stay around to run petty errands. When they are a little older, about the age of six or seven, they are sent to fetch water from the stream/well, fetch fire from nearby houses; buy tobacco, fruits and spices or first aid drugs from the shop or carry messages to neighbouring houses.

The training of children is geared toward economic independence in adult life. Acquisition of the tools of livelihood is very much emphasised. The production of hard working men and women forms part of the goals of children's education in Africa. Among farming communities it is usual for children to work side by side with their

parents: boys may be clearing the bush with the father, and girls making palm oil or brewing local beer with their mothers. From about the age of twelve or so, boys are encouraged to own their own farms which may be strips of land beside their fathers', or to keep poultry independently at home. Similarly, girls may be seen selling oranges, roasted groundnuts and bananas, and other goods along the streets and at railway or lorry stations. In the towns and cities, children may assist their parents in shops, on market stalls, or in other small scale industry.

There has also existed some form of formal education, albeit not as complex as in the western sense. In West Africa, apart from circumcision rites, boys pass the puberty age without any elaborate ceremonies. Puberty rite ceremonies such as Dipo (Adangme), Bragoro (Akan), Gboto (Ewe) are, however, organised for females. These may last from a couple of days to a few weeks. Initiation schools lasting from a few weeks to several months exist for both boys and girls in most Eastern and Southern Africa cultures. The initiates are camped in special schools which are secluded from society and are taught by instructors trained for that purpose. Among the Ngoni and Zulu, there are three grades of social change and adjustment in a person's life-time which determine the structuring of the initiation schools: boyhood/girl; warriorhood/sweetheart; and elderhood/married woman - corresponding to elementary secondary and tertiary education in the modern sense. The society's survival depends upon mutual cooperation between the sexes. Thus at each stage of the educational experience, they are taught about their responsibilities toward each other. In a sense, specialisation and division of labour are perceived along sexual lines. For girls, training is geared toward motherhood, domestic life, care of children, the woman's role within the society, while for boys it may involve military training, husbandry/fatherhood, and tribal loyalty.

Formal apprenticeship - also lasting from a few months to several years - has been devoted to the training of professional skilled artisans, craftsmen, musicians, and religious leaders. An apprentice is usually attached to an experienced master. In the past, when the system was largely residential, the apprentice usually lived in the master's home and was expected to serve the master in various ways, including domestic chores. Today, most apprentices live with their parents and go to their masters for instruction during specified hours. This, however, does not rule out the master's right to his apprentice's services, provided these are within the agreed period. In turn, the master is expected to share the secrets of his art with his apprentice. Apprenticeship for boys may include technical training in black/gold smithing, basket/cloth weaving, carpentry, tailoring, fitting (automobile repairs), while for girls it may involve mainly seamstressing and, more recently, hair dressing.

Although we should expect everyone to exhibit some amount of creativity and originality, for skilled professionals these abilities are particularly looked for. It is the imaginative craftsman who attracts the most customers. There may be several artisans and craftsmen, but there are always one or two who are considered extraordinary, and each village or community has specific criteria by which novel craftsmen are distinguished. Being creative is therefore an essential aspect of traditional African education.

An often repeated criticism of Western formal education is its focus on the individual. However, in his principle of Education for Self Reliance, Julius Nyerere (1967: 3-7) begins with the self-sufficiency of the individual as basis for the self reliance of the community and eventually for the total liberation of the nation as a whole. He recognizes and stresses the contribution of each individual and acknowledges the essence of leadership. There is no difference between the ultimate purpose of these

views and that of the philosophy upon which Western formal education was founded. Harnessing the creativity of individuals for the benefit of the group is the task of education in every society, though this is guided by the values of the particular society.

There is also evidence, in anthropological and ethnological writings, that African tribes such as the Kikuyu of Kenya, the Ibo of Nigeria and the Ewe of Ghana, do recognise and reward individual contribution

. . . other things being equal the traditional socio-cultural organisation of certain ethnic groups has made them particularly receptive to Western norms and values and to the assimilation of schooling. . . . It has been hypothesized that the social structures of these peoples have emphasized norms of individual achievement and the enhancement of traditional status through personal effort (emphasis mine) (Adams, 1971: 19).

A fundamental distinction between Africa and Europe is that Africa was deprived of the experience of a period of its own Renaissance by Western colonial domination. The written scripts which had been invented by Egyptians and the Yoruba, for example, were prevented from developing. This event has left untapped and, often misinterpreted, much of the rich oral traditions of tribal African societies. African societies are now faced with a complex mixture of social and cultural values. Both tradition and modernity exist; there are collisions and contradictions.

It is the imbalance between the oral traditional system and formal education's reliance on reading and writing that African educators have been grappling with. This is expressed in the philosophy of Sankofa (Go back and fetch it). Sankofa calls on Africans to embark on a "journey into the past of our indigenous culture so that we can march into the future with confidence and with a sense of commitment to our cultural heritage" (Dzobo, 1987: 33). The term 'sankofa' is derived from an Akan proverb which states, "To go back to fetch what you have forgotten is not stealing and is no shame either."

Clayton Mackenzie says that, although African countries mourn the loss of the

indigenous way of life and value systems, African politicians and educators are "pragmatic enough to realise that the loss is irreversible and that in a world economic order whose agenda is defined largely by Western industrialised powers there are few viable alternatives to Western modes of education" (Mackenzie, 1993: 55).

Clive Harber and Alex Dadey have equated African schools with Riggs' (1964) prismatic societies in which 'traditional' and 'modern' values are coeval. Riggs uses the analogy of passing a fused white light through a prism, which emerges "diffracted as a series of different colours. Within the prism there is a point where the diffraction process starts but remains incomplete" (Harber and Dadey, 1993: 150). To support their argument Harber and Dadey cite Hoogvelt's (1978) illustration of how Western doctors in a West African hospital tried but failed to teach the local nursing staff to apply the ethical standards and requirements of the nursing profession to all patients. The doctors soon realised that individual patients were dealt with according to ethnic values and norms, and they finally decided to entrust other aspects of hospital treatment to members of the patient's family. In Ghana, the combination of 'orthodox' medicine with traditional herbal medicine is a common practice (Hagan, 1986). Some doctors even prescribe local herbs for their patients for the treatment of certain diseases. The reality is that institutions and structures outwardly look Western but the lives - attitudes and approaches to work - within them are African. Mackenzie is right: "For those nations whose past has been marked by colonial influence, the historical perception of the relationship between the early educational provisions of Christian religious organisations and the indigenous population remains ambivalent" (Mackenzie, 1993: 45).

Christianity has had an influence in Ghana for more than five centuries. Despite a national campaign against Western values and culture, Ghanaians assert, with no sense of regret, their belief in Christianity. Every Sunday, and on special occasions, both

children and adults can be seen streaming to or from the beautiful chapels, which are among the most conspicuous buildings in every village, town or city. However, in spite of a few instances of Christian fanaticism, Christianity has never been regarded by the Ghanaian as an alternative religion; it is considered as an addition to a chain of beliefs; a means of strengthening and increasing the power of their local gods:

In no department of his life is the [Ghanaian] Native more faithful to the traditions of his forefathers than in matters of faith and worship. Here and there you find so-called converts to Christianity, but it seems difficult for [a Ghanaian] native ever absolutely to forsake the gods of his fathers (Casely Hayford, 1903: 101; cited in Mobley, 1970: 105).

A festival celebration, for instance, may go on for several days with traditional religious rituals, but will climax in a Thanksgiving Ceremony in the Christian fashion with all the "gods" and their priests in attendance. Today, every state function is opened with both the pouring of libation to the ancestors and the offering of a Christian prayer.

Christianity is no longer an 'imported' religion. It is an African way of life. For example, within some African christian churches, polygamy is an accepted norm. In the Musama Disco Christo Church the Head prophet, addressed as Nana Akaboha (currently the III) in the fashion of an Akan chief, is allowed to have as many as seven wives, while other male members may marry up to four women according to their financial capabilities. Ascension to the throne (head prophet) is by birth, the first son of the Head being the heir as it is in other inheritance systems of Ghanaian ethnic societies. Among the orthodox churches, a man may wed a woman in the church and later decide to marry another according to tribal custom. In the church, the man is known to have one wife. Within his social life he has two wives. On his death the Interstate Succession Law (PNDC Law 142) takes care of any inheritance problems which may arise. This is one way in which Ghanaians have tried to solve their problems with the complexities of 'tradition' and 'modernity'.

The worship of òrìsà (deities) among the Yoruba of Nigeria is another case in point. African traditions "have been revised and, when conditions are right, even radically transformed" to incorporate figures and events of modern politics (Apter, 1993: 98). In 1983, the social cohesive powers of orisa and witchcraft were used to bring all sections of the community - christians, muslims and pagans - together to riot and protest against rigged gubernatorial elections in Ondo State, forcing the ruling NPN government to reverse its decision (Apter, 1993). This event supports Apter's conclusion that

In the context of Christianity and colonial rule, the totalising transpositions of òrìsà worship appropriated church and state, together with more familiar forms of uncultivated chaos, within the metaphysical horizons of the cults. White missionaries, district officers, and their African employees, clients, and followers may have entered the Yoruba universe of power relations but they certainly did not displace it. Because they opposed and oppressed the "pagans" from "above" with administrative structures that reached back to London, òrìsà worship turned "upward" and "outward", projecting any ritual idioms of the local community upon the surrounding and impending national frame. Within this indigenous interpretation of the state, the work of the cults became more vital, not less. If the missionaries and colonial administrators were dangerous forces to reckon with all the more reason to regulate their powers by traditional, time-honoured ritual means to work for, not against, the 'local community' (1993: 100-101).

As will be seen in Chapters 3 and 4, Apter's argument is contrary to views expressed in the 1960s and 70s, such as those of Ayandele, Adu Boahene, and Mobley.

There is, in fact, limited understanding of the real effects (positive or negative) of Africa's five or so centuries contact with Europe. The colonial factor is within living memory and the pains/joys are still fresh in the minds of both the colonised and the colonisers. The emotions and sympathies which characterise many discourses create a pool of mythologies in which scholars continue to swim. It has been difficult for ordinary observers to reconcile academic writings with what can be observed directly, particularly in matters pertaining to contemporary African culture. Mackenzie (1993: 47) expresses this view correctly: "Assessment of missionary work, it seems, encourages hyperbole, but not complexity. . .".

In "Demythologising the Missionaries: a reassessment of the functions and relationships of Christian missionary education under colonialism", Mackenzie raises many issues which challenge the perverted beliefs of contemporary scholars in Africa. He is concerned, in particular, with "(a) the mythology of missionary education as an arm of colonial conquest; and (b) the mythology of missionary education as an agent of social amelioration" (p. 47). Although some recent studies have sought to reassess the nature of missionary and colonial activities in Africa there is still a "notable paucity of efforts in the literature to demythologise the rather simplistic aphorisms . . . which have tended to attach themselves in this area" (p. 47) These expressed popular and/or academic archetypal debates are "interesting as an historical indulgence, but rather less useful as informants of contemporary educational discussion (p. 47)", hence the title "Demythologising the Missionaries". Is it, then, demythologising African culture and education?

CHAPTER 2 - ADVANCES IN MUSIC EDUCATION

Music in Education

As the discussion in Chapter 1 demonstrated, creativity is the tool with which we seek to improve our environment. Our success lies in the totality of human creative efforts; from which no one is excluded. Both the arts and the sciences contribute substantially to human achievements: they represent different dimensions of creative work. They provide an avenue for the development of critical thinking and imagination, and constitute vital areas for exploring the latent talent of school students. Yet in education certain disciplines are called 'creative arts'. Which are the noncreative arts?

Virtually everyone must be involved with at least one of the arts. Paynter (1982: 94) suggests that, creativity is of prime concern to all who are in any way involved with music, poetry, dance, drama, and sculpture; that is to say, the entire business of 'art-making' and 'art-understanding' or appreciation has some overriding importance for individuals.

However, many educators have expressed concern about the low respect accorded the arts in school education. The status of music, for example, in Ghanaian education is mirrored in the following common saying among secondary school leavers: "I was good at music but I refused to choose it for my 'O' Levels because it had no prospects for my future". Consequently both teachers and students of music are looked down upon as less intelligent, less academic, because it is thought that they cannot grapple with the sciences which eventually provide the most prestigious jobs in medicine, engineering and industry.

As society becomes increasingly materialistic, education becomes more and more vocation-oriented. Subsequently teachers, students and parents are seldom confronted

with the puzzle of why we study science, mathematics and language. It is the study of the arts for which justification is constantly being demanded. Curriculum planners making a case for music in Ghanaian education have recently argued that

Music can be used for relaxation and rest after a period of hard work. Music is also a source of vitality and strength and is known to be a contributing factor in increasing work output.

Music making can be taken as a vocation or as a life-long career . . . Some musicians, through their performances abroad, have not only won for the nation respect but also brought in some foreign earnings (CRDD, 1990: II).

Curiously, however, those who normally play their music abroad for foreign currency are pop and dance band musicians who have no certificate in music: most of them were even drop-outs from the school system.

It is easy to measure, both quantitatively and qualitatively, the contribution of mathematics and literacy to human development. We can observe, and express in words, objectively, the value to modern society of automobiles, electronic equipment, computers and so on. But that sort of objective analysis is not possible with artistic objects. This is because since human beings are different, the arts affect us individually in different ways and our expressions of their impact on us are subjective. For example, the same piece of music may mean different things to different listeners, and even different things to the same listener at various times. Nevertheless, objectivity and subjectivity are in a dialectical relationship; they are inextricably important for the growth and development of human minds and emotions. Do we have to justify the place of the arts in the school curriculum on the same lines as language and the sciences before they can play their roles adequately in education? Is it easy to assess the arts in terms of the contributions they make directly to the teaching of language, science and mathematics (Hoffer, 1992)? The unpopularity of the arts in schools can be attributed to arts educators forcing them to conform to the academic traditions and teaching styles

of mathematics and science.

To live competently in the modern world, some basic skills in numeracy and literacy are essential. At the same time we need to understand and master the totality of the society and culture in which we live. The arts constitute unique aspects of the totality of our lives. They inform us about society and culture in ways that the sciences are incapable of doing. Our whole existence is shrouded in the limitless dimensions of space and time resulting in several contradictions and lack of synthesis in our experience both of the external world and our inner worlds (Storr, 1975: 13). Through experiments, discoveries, and inventions scientists are engaged in endless efforts to unravel these puzzles.

The artists, on the other hand, are confronting the problem of uncertainty by "making models of perfection . . . [and] trying to give meaning to existence by forcing intractable diversity into forms that can be retained or that might in some way give the illusion of resisting . . . the unstoppable flow of time" (Paynter, 1991: 16). In so doing artists present the world to us in the way they perceive it according to their own experiences as trained, sensitive, courageous, individualistic, and confident persons (Coplan, 1952: 41 c.f, Kaplan, 1990: 29).

Whether following a vocation or not, educated or uneducated, rich or poor, we all experience the arts in one way or another. Years ago human societies survived - and some non-literate societies still do - without modern technology and industry. There is no evidence that, without the arts such societies would have been extinct. Nevertheless, the purpose of cultural and educational revolutions in most African countries today is to retrieve, not the lost technology, but the lost cultural heritage, which is held in their arts.

Throughout history music and the arts have played significant roles in society,

providing for pleasure, enjoyment, and self esteem. They are part of rituals, festivals, religion, social activities and entertainment. They provide outlets for creative expression, and help to reinforce social identity and solidarity.

As creations of society, music and the arts have been regarded as valuable possessions of any culture or nation. Amu's "Yen Ara Asaseni", composed for a Speech and Prize Giving Day celebration of the Presbyterian Primary School at Peki Avetile, his home town, is now more or less a second national anthem. Sculptural works - for example, Ofori Duodu's Sankofa Pot - have been exhibited as symbolic of national achievements of artistic excellence. Similarly, the poems of Attukwe Okai and others have been presented and appreciated as dramatic articulations of the spirit and rhythm of the nation. In the past the capture of musical instruments and other artistic ornaments in tribal war was a great victory (Nketia, 1963). Such objects were - and are still - important aspects of the chiefs' regalia. Steps have been taken by the Government to recover works of art taken away to Europe during the colonial era "or illicitly transferred from the country since independence and provide for the restitution of any stolen work of art" (CNC, 1990: 14). National pride is now being asserted in the work of traditional artists, musicians and craftsmen and women.

As we shall see later, the arts represent a significant medium in which the development of creative expression in children can be pursued. They enable individual children to express their ideas. Through the arts, children's capacity and potential for creative thinking can be more readily manifested, students have greater opportunities for enriching their own experiences and fostering their perception of culture and society. Creative activity in the arts can be a source of motivation. It is true that many of the artistic works appreciated in concert halls and art galleries do not include those of children. However, when children recognise the products of their own efforts - whether

accepted by adults or not - they become more interested in the things they do. Generally, confidence is cultivated, interest in continuous learning is heightened.

Of all the arts, music is perhaps the most powerful in imposing itself on us. We may easily turn our eyes away from painting if we do not like the colours, and we may refuse to live in or buy a house simply because its architectural design does not attract us. Perhaps very few people would display a piece of sculpture on the dining table, yet music serves as a background companion to meals and many other daily chores. Whether we like it or not, want it or not, we hear music every day - from the radio and television, the shops, street orchestras and choirs, and often from ourselves as well: music pervades both our personal and social lives. In the same way music should form an integral part of our education.

Creative Music Education

The issues confronting music education today are as manifold as they are in other subjects in the school curriculum, and there are countless books and articles addressing most of them, ranging from general to specific matters. There are publications dealing with the development of music education in the general history of education as well as its development in individual countries; there are those which deal with the general methods and principles of music teaching as well as those dealing with the teaching and acquisition of specific areas of musical knowledge and skills - say, performance, listening, appreciation, and music reading; those concerned with the teaching of children as well as those which treat the music education of adults, including those dealing with music teacher education in general and specialised areas of music teacher preparation, such as the training of choral directors and instrumental music teachers.

The second half of this century has seen a remarkable growth of interest in the

teaching of musical composition at all levels, and the debates on this issue seem to have had a tremendous influence on recent developments in music pedagogy in Europe and elsewhere. The terms 'creative music making', 'improvisation' and 'creative improvisation' are themselves improvisations and extemporisations upon a common theme.

Although it can be argued that creativity in music education is not a recent idea (Plummeridge, 1980), it was probably the works of the avant garde composers of the 1960s and early 1970s, rather than the pioneering works of Rousseau and York Trotter - or even Carl Orff - that gave rise to the curriculum developments of the last 25 years.

It has been noted that research related to children's creative musical capabilities is not as extensive as research in other facets of music education (Shelley, 1981: 26). However, there seems to be a parallel between increasing interest in early childhood development since the 1960s and childhood music research in general (Simons, 1986: 37). The development of creativity in music education can be traced from the same period. To say that creativity in music education is a fairly recent phenomenon (Richardson 1983: 1) is by no means to ignore the contributions of music educators before this period. It can also be said that music educators' responses to these developments have sought to encourage students' original compositions, but beyond that also have led to radical revisions in all music teaching attitudes and processes.

Reviewing doctoral research on creativity in music education conducted in the United States, Richardson (1983) identifies three categories which he considers useful. The first involves the non-empirical philosophical and analytical research which investigate the creative process and the methodology necessary to implement creative teaching at all levels. The works listed in this category are by Brown (1968) Rhodes (1970), Greenhoe (1972) and Harvey (1974). The second category involves measures

of the effects of instruction with the use of non-musical measures of creativity carried out by Wolf (1979), Silverman (1962), Simpson (1969), Feinberg (1973), Tarratus (1964) and Roderick (1965). And thirdly, musical measures of creativity have been conducted by Vaughan (1971), Gorder (1976), McClellan (1979) and Webster (1979). Richardson also noted that the problems of methodology and evaluation implied in the MENC Source Book of 1947, and which presumably influenced the definitions of Guilford and Torrance, seem to be the central focus of all these studies. According to the Music Educators' National Conference (MENC) statement on creativity in music education,

. . . any musical experience at any and all levels, whether it be a) sensitive and responsive listening to music, b) active bodily response to rhythm and mood, c) creative interpretation of music performed, d) creative planning and development of assembly programs, pageants and operettas as an outgrowth of correlated activities, or e) the creation of original music, is considered a creative activity inasmuch as it provides a new and inspiring experience which results in musical growth and personality development of the child (cited in Richardson, 1983: 3).

Along these developments, musical creativity in education has been pursued independently and from various angles by musicians - notably, composers - working as teachers. Among the major publications arising from these early ventures are, Thackary (1965), Schafer (1965), Self (1967), Dennis (1970) and Paynter and Aston (1970). These works represented a radical departure from the traditional approaches to music education. Emphasis was shifted from students learning information about classical music and their composers to students composing and talking about their own music. Students were involved in experimentation and exploration of sounds and sound sources.

It is well known that the adventurism, boldness, courage and radicalism - and perhaps, more importantly, the rapid flow and exchange of ideas - which have accompanied the activities of the present generation of music educators have been

influenced by the music of composers such as Karlheinz Stockhausen, John Cage and others whose works reflected a general feeling for innovation and a need for fresh approaches to the art of music.

Thackary's Creative Music in Education (1965) can be regarded as the initiator. Thackary drew attention to the developments in the teaching of art (drawing and painting) in which children spend most of the class period producing original works, and drew a similar analogy with the teaching of music. However, in music, if,

. . . instead of placing a sheet of manuscript paper in front of a child, a simple musical instrument were provided, it would be reasonable to expect a child, by experimenting to produce sounds which represent his own musical ideas just as faithfully as his scribbling or daubing represented his arts ones (Thackary, 1965: 10).

This parallel between art and music probably influenced the thinking of other creative music educators. Paynter makes an observation on this:

If any one aspect of education today could be said to characterise the whole it might be the change of emphasis from children being instructed to children being placed in learning situations. Teachers of English, the visual arts, and drama have not been slow to embrace the changes . . . Music, on the other hand, has tended to go its own way and remains largely unaffected by many of the tenets of modern education (Paynter, 1967: 566 cited in Salaman, 1980: 107).

In The Composer in the Classroom, Schafer (1965) engages in a dialogue with his students and tries to make them realise that different people often have different tastes and that everybody is entitled to his or her musical independence. In the chapters on "What is Music?" and "Descriptive Music", Schafer attempts to project the idea that any sound (no matter what its source) can become music provided it is artistically intended so, and any object can be adapted to fulfil musical ends. The graphic notations introduced in subsequent chapters suggest new ways of expressing intentions. Similarly, in Ear Cleaning (1967) Schafer emphasises critical listening aiming towards the development of auditory awareness and the ability to recognise and select sound effects

from a wide range for specific artistic purposes. Walker (1983: 92) would have preferred the term "ear tuning" - "towards a more discriminating auditory awareness is the end" - which, in fact, is exactly what Schafer's lessons seek to achieve.

It is worth noting that the methods Schafer adopts in other publications, The New Soundscape (1969) and When Words Sing (1970), not only emphasise modern composition styles but also reveal his concern for an innovative approach to general music teaching.

In New Sounds in Class, George Self (1967) argues for an approach which is more practical than traditional methods of transmitting information and aimed at the understanding of contemporary music in schools with emphasis on instrumental work. Self designed a system of simplified notations in which, although there is some integration with the traditional notation system - signs indicating levels of intensity, the scores indicate no specific durations or pitches. This provides opportunity for students to achieve varied musical outputs. Self explores the ideas of classroom composition further in his 1976 Make a New Sound. Here, both compositional and teaching processes are fused in such a way that the chapters could easily be followed as lesson plans. Music is related to art, instrument and number, and emphasis is placed on exploration. Enjoyment, expression and participation seem to be the focus of this approach. On page 121 George Self records a question with which he claims he has frequently been confronted by readers of New Sounds in Class. "Where do we go from here?" "The answer of course varies according to who the pupils are, who the teacher is, and when the situation arises".

In a somewhat different way, this question is answered by Paynter and Aston who in their introduction to Sound and Silence, argue so eloquently for the role of music in liberal education. The number and variety of the classroom projects demonstrate the

range of possibilities reflecting the "divergent attitude of mind" - and perhaps of action - which Victor Payne approves of (Self, 1976: ix). In fact "all our knowledge comes from experience of living" (Paynter and Aston, 1970: 3), and without children's involvement in the practical experience of musical life, there would be no basis for music education. The fusion of the other arts with music is quite obvious in the thirty-six projects, very like some of the interdisciplinary approaches of Schafer (1965, 1969).

Certainly music is most powerful when it draws upon, and from, other facets of life. It can therefore be a more appropriate tool for the development of an integrated personality. Music education as a means of shaping the entire human personality is one of the major principles of the Kodály concept. Although music education is not primarily concerned with personality development, it makes an immense contribution in that area, and every educator should be aware of this. A degree of avant garde focus in the projects in Sound and Silence mirrors a characteristically twentieth century radicalism - a desire for something new, yet not forgetting the old. The working-back technique i.e. from the present to the past, not only indicates the authors' preference for contemporary music but also reflects a common educational principle: from the immediate to the remote. Logically, the present should be more familiar than the past.

An additional surge of interest in creative music education in Britain can also be attributed to the establishment of the Schools Council Project Music in the Secondary School Curriculum in the early 1970s. The Guiding Principle on creative music treats musical creativity in much the same way as that of the MENC statement - "All musical activity - listening, making, and interpreting - requires creative thought; the exercise of imagination influenced by personal choice and preference" (Paynter 1982: xiii). The activities of the Project excited the interest of music educators and also created a platform for the creative interplay of opinions and experiences.

By the third quarter of the twentieth century music educators in Britain had begun to advocate the inclusion of popular music and folk music in the school curriculum. The most outstanding publications were Swanwick, Popular Music and the Teacher (1968) and Vulliamy and Lee, Pop Music in School and Pop, Rock and Ethnic Music in School, the last two including a range of contributions from experienced music teachers whose experimental activities had started to wield some positive influence. Echoing Swanwick, most of the contributions in Pop music in School aim to dispel the myths, misunderstandings and assumptions about the nature and purpose of popular music (p. viii). More recently this issue has been under discussion in Ghana, where many teachers are scared and rather sceptical about the claims made for the positive values of pop music in schools. Pop music has been associated with alcoholism, drug abuse, sexual misbehaviour and various forms of indiscipline - things which in recent times have posed increasing dangers to the Ghanaian society. Drawing a parallel with football, Spencer (1976) argues that we should separate pop culture from music making (which is the music educator's task). Nevertheless, in Ghana, apart from the fact that the discussions were not supported by any scientific research, the selected samples were limited to Afro- and Latin-American pop musicians, presumably with the purpose of fostering cultural solidarity with fellow Blacks in Diaspora.

The definitions of pop as well as serious music cover the various forms of both types of music as they are found in the environment of British children. The compositional and improvisational possibilities are explored in Pop Music in Schools. The meaning of "creative" adopted by Piers Spencer is, "a thinking process which makes decisions about the kind of sounds or rhythms being produced in a piece of music" (Spencer, 1976: 97, cf Paynter & Aston 1970: 7). In fact, Spencer might have added "and decisions about the kind of tactics, methods, strategies leading to the

imparting and acquisition of knowledge and skill necessary to lead and control the thinking process". Nevertheless, the implications of creativity, group rehearsal, improvisation and composition are stressed: pop music offers opportunities for all pupils to become involved. Much of pop music is meant to be danced to, and quite often, without the dance the music is incomplete. The dancer's contribution thus becomes that of a co-composer. It is here that the creation of dance and dramatic movements becomes additional source of delight for students.

Another exciting achievement is the introduction of African music (especially African drumming and dancing). Notably, the virtuosity with which traditional African musicians invent new rhythms while sometimes accompanying themselves with singing, is found to be a powerful source for encouraging and organising classroom improvisation. African music is also being introduced in some British schools from other dimensions (eg. Marx, 1990; Kwami, 1991).

Following the developments in Britain, the International Society for Music Education (ISME), at its 1982 Trento Seminar in Italy, took stock of the "new trends" and addressed the issue of pop and folk music in schools extensively. The papers delivered appeared in Volume X of the Society's Yearbook in 1983. Speaking on the topic "Folk Music and Music Education", Laszlo Vikar shared with the participants the Hungarian studies of the relationship between music education and folk music based on the pioneering works of Béla Bartók and Zoltán Kodály. In his conclusion, Vikar argues that

The great majority of children are inquisitive and receptive to anything they are taught. The body of knowledge which they feed on therefore assumes utmost importance. . . . It is almost impossible to provide schools with folk music material appropriate to the characteristics of the age-group without the support of scientific research (Vikar 1983: 31).

In the same issue, writing on, "Bridging the Gaps: Folk, Jazz, Pop, Rock, Avant-

garde Versus Academic Music Education", Janos Marothy argues that conventional music education does not represent the reality of our total musical experience. Contemporary pop music is a good starting point for a progressive music education. "If the non-academic kinds of music making so often come together in life as in progressive jazz, in jazz rock, in folk music, even using folk instruments, why should they not meet in music education?" (Marothy 1983: 74)

These debates have generated a profound interest in creative music education which has been sustained and expanded. Most of the publications which appeared nearly a decade later, such as Swanwick (1979), Paynter (1982), Oehrle (1986) and Salaman (1988), suggest that the development of new insights, new discoveries, and new strategies for evaluation and consequent improvement has persisted in Britain. Hargreaves (1986: 214) points out that the surprising vehemence with which critics reacted in 1960s and 70s has diminished, and there seems not to be any polarity in present day attitudes of both advocates and critics. More recently, Paynter (1992) indicated this sign of hope:

Gradually views on music in schools changed. . . . The new examination's requirements for composition and performance were clearly a formal acknowledgement that music demands imagination, active innovation, and creative commitment; and it is to be hoped that this view will remain prominent in the National Curriculum key stages for music (p. 10).

In spite of this, one cannot say that music in schools is everywhere as healthy as it should be. It is arguable, therefore, that the transformation of music education is not yet satisfactory, and there is the need for us constantly to review our strategies more critically - perhaps more musically. Plummeridge (1980) suggests three main causes. First, there are ambiguities about the meaning of the term creativity; secondly, there is too much emphasis on theorizing; and thirdly, teachers have faced problems with their attempts. Plummeridge gives the impression that there has been far more talk

about the subject than what has actually been achieved. John Paynter has expressed a similar concern: "The uptake of ideas does not appear to match the amount of writing and talking" and it is probably because "too much is coming down from on high" (Paynter 1989: 237). It will require a more scientific approach by an outsider to determine whether these statements give a true picture of the state of affairs in Britain. Taken generally, however, the publications that have appeared since the start of these ventures reflect a remarkable growth of interest in the subject among classroom music teachers and scholars alike.

There has been a general problem with educational development which needs some consideration. The gap between researchers on the one hand and practitioners on the other is not merely wide but is often treated with suspicion (Music Educators Journal Feb. 1983, cited in Brand, 1984: 1). The case may not be that the contribution of researchers - and, for that matter, institutions of higher learning - to curriculum development is not acknowledged (Swanwick, 1989: 170), but rather that the classroom music teacher is tempted to see classroom composition as the preserve of the well-known composer. "Breaking down barriers between subjects is simply not enough; it is only by integrating these fragmented forces that advancements in music education can occur. Our first step is to develop mutual respect and understanding" (Brand 1984: 11). Paynter asks, "how do we achieve a healthy two-way flow between properly detached exchange of ideas and lively classroom practice?" (1989: 237) Creativity thrives best when we need to improve ourselves and our efforts. The expression of dissatisfaction could therefore be taken as at once the indication of some success and consequent motivation for improvement.

This chapter has provided a broad survey of the influence of creativity on the music education systems of some European countries. The issue which the rest the

thesis will be addressing is whether - in view of the complexities of modern African education - there are any lessons which other nations such as Ghana can learn from these recent trends and developments.

ANANSESEM

SONG: (in the style of cantor and chorus)

Go le memle, toli (Gourd is rolling round, round, round)
Go le memle (Gourd is rolling)
Fine ke go tso (Wherever it comes from)
Go le memle, toli, toli, toli (It is rolling round, round, round)
Go le memle. (It is rolling)

NARRATOR: Mise glii loo ! (Listen to a story)

AUDIENCE: Glii neva! (Let it come)

NARRATOR: Glii tso vuu vadze Ghana dzi (The story is about Ghana)

AUDIENCE: Wodze dzi (and about him)

NARRATOR: Once upon a time, in the Western Sudan, there were some powerful empires and kingdoms of which Ghana, Mali and Songhai were the most famous. In addition to their political systems there also grew several cities which became important centres of commerce and education. However, around the fourteenth century, as a result of frequent wars with consequent political strife, most of the inhabitants of the area began to emigrate in search of more peaceful areas of settlement. This led to the disintegration and fall of the great empires of the Sudan as well as their trade and educational centres.

Most of the descendants of the ancient Ghana empire emigrated southwards to occupy a land of about 92,000 square miles surrounded in the south by the Atlantic sea, in the East by the Republic of Togo, in the west by Côte d'Ivoire (formerly Ivory Coast) and in the north by Burkina-Faso (the former Upper Volta). Because the land was rich in minerals, especially gold, the whites - who first came by means of the Atlantic coast - called it the Gold Coast.

A MEMBER OF THE AUDIENCE: Tutuutu! Meno etefe gbemagbe (Exactly! I was

there that day); it was in January 1471, when the Portuguese erected that wooden cross at the village of Shama as they sung the song,

In the name of Jesus Christ,
We bring you greetings from
The King of Portugal,
We are peaceful Christian Crusaders.
And we have come to trade with you.

NARRATOR: True! You resemble the captain of the Portuguese ship.

A MEMBER OF THE AUDIENCE: No! There were two ships and so two captains.

Which one does he resemble?

(General laughter)

NARRATOR: Thank you very much for your correction. You are very intelligent, you are probably a descendant of Azambuja, who was sent in 1482 to request permission from King Kwamena Ansa to allow him to build a fort near the village of Elmina, on a land which had already been chosen by the Portuguese. Azambuja had brought with him from Portugal all the materials, required for the construction work, and artisans as well as soldiers who were "smartly dressed but with hidden arms" in case they were attacked by the natives. His meeting with King of Elmina was a memorable occasion. When King Kwamena Ansah appeared to meet Azambuja, he was magnificently dressed, "his legs and arms covered with golden bracelets and rings, a collar round his neck, from which hung some small bells, and in his plaited beard golden bars, which weighed down its untrimmed hairs". His followers also wore rings and golden jewels on their heads and beards. Azambuja must have been enticed when he saw the King and his followers: their dresses alone portrayed the riches of the land.

Initially, the king objected to the request. But Azambuja, looking so determined, pressed hard. Kwamena Ansa reluctantly agreed, having been impressed by the manner in which Azambuja presented the case. There were clear signs of business prospects.

"Thus so eloquently did Azambuja persuade the King to comply with his request, and if, possessing an official conscience, he sought to gain his master's favour and tried to merit heaven making earth a hell, and a hell a murkier gloom: he is not without a long train of imitators in these modern times".

Anyway, all these events mark the beginning of the Gold Coast's colonial history. When the fort was finished, it was called Fort George. Elmina Castle, as it is known today became the first European building along the Gold Coast. Several other smaller forts were built later at Axim, Shama, and Accra.

A MEMBER OF THE AUDIENCE: Hold on, you haven't told us what happened when our ancestors saw them coming. Why didn't they drive them away?

NARRATOR: Hmm! My brother. You have asked a very important question. But have you forgotten that Ghanaians, from time immemorial, are known to be naturally hospitable? "Accommodation is readily granted to any strangers without any expectation of recompense; and upon occasions of a visit between friends, the guest is invariably received with presents. To Europeans they are so very accommodating, that they do not hesitate to vacate their own houses for a time, in order that they may be properly lodged." They display . . .

A MEMBER OF THE AUDIENCE: Wait a minute. I remember the song they sang that day, it goes like this:

Solo The winds roared, and the rains fell;
The poor white man, faint and weary,
Came and sat under our tree.
He has no mother to bring him milk,
No wife to grind his corn.

Chorus Let us pity the white man.
No mother has he to bring him milk,
No wife to grind his corn.

NARRATOR: Brilliant! I never knew you had such a beautiful voice. Your song sums

up what I was going to say; that, Ghanaians display real kindness. Far from this, they had pity on the white man. When we assert our pride in the "Ghanaian hospitality" we should also remember that this was how it has landed us into the confusion in which we find ourselves today.

English traders made their first appearance onto the Gold Coast in 1479, but it was not until 1553 that they began serious business with the Gold Coast peoples. The Dutch followed in 1595, and later, the Danes.

In about 1663, Cape Coast Castle was built by the British. This Castle was the headquarters of the British Colonial government until 1876 when the seat of the colonial administration transferred to Accra, which has since remained the country's capital. The Gold Coast was proclaimed a British Colony in 1874, following the British invasion of the Ashanti, culminating in the defeat of the latter by the former. So the British territory of the Gold Coast "had known European rule since 1482. The Portuguese departed in 1642, the Danes in 1850, the Dutch in 1872; the British departed in 1957, 326 years after building their first fort, and eighty-three years after proclaiming the Gold Coast a British colony".

When the country attained independence from the British Colonial Administration in 1957, the inhabitants under their first president, the late Dr Kwame Nkrumah, decided to adopt the name "Ghana" in memory of their ancestors who were known for their bravery, rich cultural heritage and sense of leadership. That is why . . .

A MEMBER OF THE AUDIENCE: Meno etefe (I was there); The people of Ancient Ghana were noted for asserting their superiority over others.

NARRATOR: Ah! You were there indeed. You must have a stock of more stories, as you look to have "learnt to clean your hands properly and have been allowed to dine with elders".

And, as I was saying, that is why the people are called Ghanaians. Ghana was not to be seen as a new nation. Rather it was considered as a rebirth of an older one - a reincarnation of a great African ancestor. This can be regarded as the beginning of "Sankofaism", a philosophy which has characterised recent political and, particularly, educational thinking not only in Ghana but also in most other post-independent African nations.

We say we don't believe stories, but why do we keep them? Amesike be atia medzo o la nehoe gagbugbo tu. (Whoever says the pole is not upright, should pull it down and re-erect it). In other words, whoever says my story is not true should come and tell his own.

AUDIENCE: Yoo! Dze numeo! (Your sweet mouth/tongue)

NARRATOR: Dzeseto globoe mi! (You curious listeners)

SONG: Go le memle toli, toli, toli . . .

I have given this brief historical introduction in the style of a typical Ghanaian folk tale*. Folk tales, or "Anansesem" as they are popularly called in Ghana, are perhaps the most popular prose narratives in the oral art works of Africa. They are full of literary, dramatic and musical material and as such are a source of much delight. It is the narrator's role which is of principal interest although every one around is regarded as a participant. As in all drama, the narrator is expected to recreate this widely known imaginary story to be as real as possible and as the events of his personal experiences. If he exhibits any lapse of memory, although not considered a mark of good narration, he can be assisted by any member of the audience most of

*Passages in inverted commas occurring in this introduction were quoted from various sources (e.g. Wolfson, [1958]; Mobley, [1970]). Detailed references have been omitted in order to preserve the 'story telling' character.

whom know the story very well. Similarly, words of assent and veracity may be interjected spontaneously at various points by witnesses to affirm the truth.

What follows is like a folk tale in that it is an account of a personal experience. The narration here is, however, different from that of a folk tale because my readers cannot stop me instantly for correction where I may go wrong, nor can my witnesses interrupt with comments of assent and verification. But true to the traditions of folk tale narration, I promise to give the reader the opportunity to challenge the veracity of the story I present. And so with a Nigerian author, "The authenticity of what I have to say in the following pages derives mainly from the fact that I am a true son of the (Ghanaian) soil, and a typical product of the processes I am about to describe. The truth or falsity of this analysis I leave others to judge" (Nduka 1965: vii).

PART TWO

MUSIC EDUCATION IN GHANA

(The Problem)

CHAPTER 3 - MUSIC EDUCATION IN GHANA IN RETROSPECT

To become aware of the kind of changes the present situation demands, we must first understand the heritage from which the music education of Ghana has been born.

Ghana, formerly the Gold Coast, was the first Black African nation to attain self-rule from European Colonial Administration. Although the pattern of colonial rule was the same in British West Africa, the Gold Coast's case presents certain distinct features which make it different from Nigeria and Sierra Leone. The Gold Coast was more sympathetic towards European settlers than other British colonies. Before their contact with Western Europe, the people of the Gold Coast had engaged in commercial activities with Arabs and had maintained some trading links with the Arabic merchants through the north. Understandably, they were quicker in accepting to trade with European merchants, knowing very well the benefits of trade.

Despite initial resistance towards white domination, the interest in wealth, especially among the coastal peoples, made them submit to white settlement more readily. White merchants, on the other hand, offered several incentives to attract the Black traders. It seems that both parties expected to reap large profits from these initial compromises without a full assessment of the consequences.

It is worth pointing out that the British policy of indirect rule was more feasible in the Gold Coast than any other British West African country. The British Government was conscious of this in many respects. Consequently, education, which Europe considered as the most valuable commodity in her civilising mission, was much more developed in the Gold Coast than elsewhere. The people's attitude towards missionary activities was also more favourable to European missions than in, for instance, Nigeria. Missionary activities and Education were more intensive than in other British African

countries. In short, the influence of Western Europe on Africa in general, and the consequent development of the African taste for Western values and culture, appears to have been stronger in the Gold Coast than elsewhere.

From this standpoint Ghana was possibly more influenced by European contact than other British African countries. At the time of independence, it was the nation which had the highest proportion of well educated people. This in part accounted for the early attainment of independence.

In the 1960s, Ghana's educational system was the most developed in sub-Saharan Africa and was seen as the "bell-weather" for many of the emerging African states (Foster, 1965: vii) not only in education but also in commercial, industrial, and political development. Her agitations, struggles and efforts towards the attainment of independence became a model and a source of inspiration for other African states. The pioneering roles played by her first leader, Dr Kwame Nkrumah, towards African Unity and international peace soon brought Ghana into the focus of world news. Subsequently Ghana has been treated by the international community with respect, and has therefore received considerable attention from scholars in many fields (Foster, 1965: vii). There is, "over much of the world, a disconcerting gap between the volume and quality of discussion on educational changes as compared with the treatment of economic and political matters" (Foster 1965: vii). A similar gap exists between issues relating to improvement of individual school subjects and matters relating to general educational change.

Of all the subjects in the school curriculum music has received the least attention. Yet, when educators in contemporary Ghana argue for the Africanisation of education, music is seen unquestionably as the single most important determinant of the achievement of this goal. Music is the subject which has received the least respect, but

the most erudite criticism in its foreign-oriented approach. It is also the subject which has been the quickest in adapting to and adopting Western European values and standards. Conversely music has been the slowest to respond to pressures towards an African cultural based educational system.

Why this is so may be explained by an analysis of the history of formal music education in Ghana. In this case, a mere account of its chronological development would be insufficient; a re-examination of the impact of the factors and forces which have influenced music education in Ghana will be necessary to better understand why it is increasingly difficult for music educators in Ghana to accept recent proposals for curriculum changes. Although in Ghana the development of music education is closely linked with the history of general education, it is necessary to concentrate here on matters of musical concern rather than of general education.

The Beginnings of Music Education in Ghana

It would be pointless to distinguish between the activities of Christian missions and the Colonial Administration as far as education is concerned; both were regarded as twin agents of the same master - the coloniser. Despite "differences concerning educational policy and curriculum, there were many points of agreement between missionaries and administrators. Both saw education as a means of accomplishing their own ends" (Altbech & Kelly, 1978: 2). The impact of Western education on British West Africa is therefore often attributed to both, as a unit. However, it was in Ghana that the mutual collaboration between colonialists and missionaries was most visible. The contributions of both to the promotion of formal education in British West Africa are well documented (eg. McWilliam, 1960; Ajayi, 1965; Foster, 1965; Larbi, 1970).

Understanding the significance of Western formal education in the social and

national development in Ghana, and in most other African countries, is frustrated by several obstacles, not the least of which is the emphasis on its negative impact. However, it is accepted that Western education was responsible for the emergence of African scholars, nationalists and many skilled professionals of international reputation. The role of the missions in writing and preserving the vernacular has also been noted in several accounts. Nevertheless, Western education's influence and contribution to the break down in traditional law and order, the degeneration of moral and social values, the erosion of traditional patterns of authority, and the alienation of the African peoples from their culture, has received the strongest condemnation. To a large extent the failure of the policy of Europeanisation of Africa may be counted as the main cause of what has been described as the "denationalization" of the educated African. The "denationalizing" results of colonial education in general, and those of the mission schools in particular, have been summed up by Ayandele (1966: 329)

. . . missionary activity was a disruptive force, rocking traditional society to its very foundations, denouncing ordered polygamy in favour of disordered monogamy, producing disrespectful, presumptuous and detribalised children through the mission schools, destroying the high moral principles and orderliness of indigenous society through denunciation of traditional religion, without an adequate substitute, and transforming the mental outlook of [Africans] in a way that made them imitate European values slavishly, whilst holding in irrational contempt valuable features of traditional culture.

Undoubtedly, Western education paid little attention to the social and cultural environment of African countries, but imposed on them an alien and abstract form of education. At each stage of pre-independence, education in Ghana was marked by definite and precise objectives which were geared to coincide with the interests of those it was intended to benefit. The curriculum of the earliest formal institutions, the Castle Schools, the first of which was opened at Elmina in 1644, was limited to reading, writing and arithmetic. The pupils were solely children of the European merchants and those of their local counterparts. On one hand the aim was to keep the children of the

European merchants abreast of their counterparts at home, whilst on the other, it was to enable the children to assist their parents in the transaction of commerce: keeping accounts and - especially for Gold Coast children - serving as interpreters between white and black trading partners. The Missionary education which began in the nineteenth century also emphasised reading. Some were trained specifically to serve as interpreters between white missionaries and the "native pagans".

In the nineteenth century the colonial administration put a priority on the teaching of English Language. Thus it offered financial inducement to the missionaries who were working in the most interior and remotest parts of the country. Financial assistance from the colonial regime, however, was determined by the contribution the mission schools made to teaching of English. It is clear that this was to produce a literate workforce: school leavers who would be able to take up clerical assignments in both government and commercial institutions in the future, and to make easier communication between the "ruled" and the "rulers".

In the meantime missionary activities and education continued to expand rapidly. The need for the training of more teachers and local church workers arose. The involvement of the native communities in the singing of hymns and other church musical activities was thought necessary for the growth and expansion of the church. It was at this stage that music was introduced into the school curriculum. There are no written records of the exact dates and the nature of the music lessons in these early mission schools. However, evidence suggests that it included the teaching of singing in a manner similar to existing practice in Europe. The teachers taught the songs they had brought with them from Europe. The immediate purpose was to train some people to teach simple hymns and songs to the various church choirs which had begun to emerge.

According to oral history, one Joe Smith was the first to start singing classes at Cape Coast Castle. He formed his pupils into a band of singers who led the singing in church. He was helped in that endeavour by the ready influence his schoolmastership had on his pupils. Those were the days when school masters were also responsible for the spiritual education of their pupils (Sam, 1986: 13).

As such, most teachers were also catechists and choirmasters. This system continued throughout the nineteenth century and until the end of the first half of this century. Music in schools was, therefore, principally a preparation for church worship. That no aspect of traditional music was considered suitable for use in church worship as well as in the schools is at the root of the dichotomy between Western music and African music in Ghanaian schools today.

It is not at all difficult to see that a combination of ignorance and prejudice on one hand and strategy on the other was at play. The missionaries had "laboured under certain preconceptions which severely limited their vision until new happenings and fresh ideas made them have second thoughts" (Nduka, 1965: 5). But it was too late. The harm had been done and the wounds have remained unhealed. For centuries everyone was blinded by the myth of European racial and cultural superiority, "the obverse of which was of course the inferiority of the other races" (ibid: 5). Yet these other races, who belong to a "different category of being" (Carnoy, 1974: 2), were the people to be converted to the one true faith.

"Salem" and "Mission Kpodzi" are some of the Ghanaian names for the missionary 'residences', developed in the nineteenth century. These residences were completely isolated and segregated from those of the "natives". They became centres of civilisation, education and more particularly, spiritual unity. Pagan activities and objects were prohibited from entering any part of these 'blessed' residences. Newly converted christians were required to move and settle at the Mission Kpodzi to symbolise their spiritual uplift from Satan and their release from the fists of "savagery and heathenism".

Some saw the new centres as gateways to heaven. All that we have observed so far was fundamental to the neglect of Ghanaian culture, music and musical instruments in the school curriculum.

In 1848 the Basel Mission established a teacher training institution at Akropong, Akwapim. This was followed in 1876, by the Methodist Grammar School (now Mfantsipim) at Cape Coast. The Anglican, Catholic and Bremen Missions also opened similar institutions throughout the Gold Coast. Though the primary purpose was to train teachers, catechists and church workers, it was from these schools that scholars of various disciplines emerged as the curriculum gradually expanded to include science, agriculture and other humanities.

By the beginning of the 20th century, having recognised the musical enthusiasm of the Gold Coast people, the missionaries began to import some Western instruments for the purpose of enhancing church musical activities. Harmoniums and, later, church organs were brought in to accompany hymn singing. As a result, quite a large number of competent organists were produced in the western and central regions where most of the church activities were concentrated. School brass and fife bands started to emerge in many towns and villages.

These activities, combined with those of the regimental bands of the forts and the sea shanties and folk songs of the sailors, began to influence the public. Many native musicians came together to form orchestras, concert bands, and brass bands from which the Highlife later grew. The Excelsior orchestra was the first to be formed at Takoradi in 1914. This was followed later by the Accra Orchestra, Cape Coast Sugar Babies, and the Winneba Orchestra. The repertoire of these orchestras included polkas, popular folktrots, ballads and Quicksteps. The music of the brass bands was much the same but in addition they also played hymns and popular tunes, and became main features during

the celebration of funerals and other public activities. In the Volta Region, Ashanti Kpoeta and Alavanyo Orchestras were famous until the late 1970s. The Kwanyako and Swedru Brass bands of the Central Region were still in their heyday until early 1980. The concert bands can be traced to the days of Yalley, an elementary school head teacher in Sekondi, around 1920. Teacher Yalley, as he was popularly called, began to act comedies during the "Empire Day" celebrations of his school. He was accompanied by a tap dancer and a harmonium player who played ragtime and ballroom dances. Teacher Yalley's initial activities were followed by Bob Johnson's 'The Versatile Eight' and, later, 'The Axim Trio'.

Music education was now developing beyond the mere teaching of singing. The knowledge of the rudiments and theory of Western music was now required to meet the challenges of performing western instruments. At the same time the standard of the church choirs was rising continually alongside an increasing taste for music with greater technical complexity. Lessons in harmony and counterpoint were introduced. This progression began to produce native composers. The Rev. J. B. Anaman published his Nkwagye Ho Ndwom, a collection of hymns in Fante, in 1893. Seminary Tunes was compiled by Rev. G. Stern in 1907; and in 1933 Ephraim Amu's Twenty-Five African Songs was published in the Twi language. Then, in 1938, came Songs of the Akan People by Isaac Riverson, and in 1948, Songs for Infant Schools by the Rev. Otto Boateng (see Mensah, 1971: 6). The popularisation of much of these choral works was enhanced through the activities of the Singing Band Movement which flourished in the 1930s and 40s.

Up to the middle of the twentieth century no common curriculum for music had been planned. Music teaching was left largely to the initiative and enthusiasm of individual teachers and varied from school to school or from area to area according to

the impact of missionary activities. Wherever music was studied, it was based on the current fashion in England. The movable doh and the teaching of music appreciation by means of gramophone records were also tried by "progressive" music teachers in Ghana (Nketia, 1966: 236). The syllabus of the Royal Schools of Music in Great Britain provided the main guidelines for teachers in teacher training institutions, while those in the Grammar schools adopted the Cambridge and London G.C.E. syllabuses. Many students were encouraged to take the ABRSM and G.C.E. examinations, which they passed with amazing success. Some of those who displayed excellent knowledge and skills were selected for training abroad.

It is evident that, throughout the greater part of the history of education in Ghana, music education was part and parcel of the church. It is perhaps significant that most of the famous Ghanaian composers of today - for example, Nketia, Nayo, Dossoo, Amissah - are themselves Christians. Their musical knowledge and skills were acquired and developed against the background of the Christian faith. For several decades, the attitude with which African culture and musical practices were subjugated, pervaded the pioneering activities of music education in the Gold Coast. In 1940, Ephraim Amu, a catechist, teacher and choir master, lamented:

I was trained for four years in one of our colleges in the Gold Coast as teacher and catechist. I started teaching without the faintest knowledge of any of our social and religious institutions; in fact the prevailing Christian attitude was to keep us far away from them as possible.

What success would you expect of such a leader who leads men about whose life he knows nothing? Up to now the situation remains practically the same in the colleges for training teachers, catechists and ministers. ("The Position of Christianity in Modern Africa", in International Review of Missions, Vol. XXIX, 1940: 481, quoted in Mobley, 1970: 102)

Nine years later, Amu became the founding Director of the Gold Coast's First School of Music.

Music Education From 1950: The first School of Music

Of all the Colonial Officers and educators, Governor Hill Guggisberg is singled out by Ghanaians as the most positive contributor to the social, educational and political development of the Gold Coast. He is regarded as the "founder of modern Gold Coast as surely as Kwame Nkrumah was the founder of Ghana, and is still gratefully remembered by Ghanaians across the smoke and dust of Independence" (Wraith, 1967: 2). It was during the period of his governorship that the Korlebu Teaching Hospital, Takoradi Harbour and Achimota School, from which the University of Ghana later grew, were built. Guggisberg inherited a favourable economy at the time when he assumed office. The Gold Coast was the richest British colony in West Africa, with a revenue surplus of over 1.5 million pounds.

In less than six months after arriving at the Gold Coast, Guggisberg had identified the weaknesses of the existing educational system. He was unhappy about the mission schools' emphasis on Bible knowledge and foreign languages. His predecessor, Governor Clifford had left behind the report of a Special Committee on Education chaired by the Director of Education. After studying the Kingdom Report, he asserted:

Reading between the lines of the Report, a lamentable state of affairs in our educational system was revealed to me.

I therefore conducted further enquiries, to ascertain the opinion of those educationists [whom] I knew took a deep interest in the subject. The result of these enquiries strengthens my previous conviction . . . that the educational system of this country is long out-of-date, and that far reaching reforms are urgently required (Debates, 1919-20: 159 cited in Wraith, 1967: 133)

Subsequently, in March 1920, an expert committee was appointed to further review the situation and to assess the country's educational needs. Based on the report of the 'Educationists' Committee', he announced sixteen principles upon which the Gold Coast's education should be based (see Appendix 1).

Whatever the circumstances of the time, it is a remarkable fact that

Guggisberg did without effort what most public men today would recruit an expert team of public relations officers to do for them - put himself across. He could not have done this - as a European, vis-a-vis African subjects - if he had not been completely sincere, and if the advancement of the Gold Coast, materially, educationally and spiritually, had not been the mainspring of all his actions (Wraith, 1967: 3).

In 1922, a second Educationists' Committee was appointed, charged with the planning of a school complex to be sited at Achimota Hill, near Accra. The Committee was asked to consider the possibility of combining general secondary education, teacher education, and technical trades education in various fields.

Achimota College was formally opened in January 1927, and was named in honour of his Highness, the Prince of Wales. It had a two-level structure: The Prince of Wales School, comprising kindergarten and primary school for boys and girls, and the Prince of Wales College, which consisted of an upper primary school, a secondary school and a University College. (For the purpose of consistency we shall retain the name, Achimota College throughout this discussion). The first principal was Rev. A. G. Fraser, and J. E. Kwegir Aggrey, a Fanti who had studied and taught in the US for several years, was appointed as Assistant Vice-Principal.

Amidst increasing agitation against the white suppression of blacks, Aggrey was developing his philosophy of Unity between white and black peoples: peace and harmony could be attained if both races should consider themselves as the black and white keys of the piano, Aggrey argued. This philosophy received support from Governor Guggisberg who himself had been campaigning for interest in indigenous culture and had influenced the other pro-Africanists on the staff.

At the same time W. E. F. Ward, the colonial music teacher, was also showing interest in African music. After several fruitless efforts he found that it was difficult to situate indigenous music in the Western classical tradition, and as a result concluded that the best teachers of traditional music were the 'villagers' (Ward, 1934).

The secondary department of Achimota College had a famous choir and an orchestra. There was now a need to diversify the repertoire of the choir to fulfil the colonial regime's policy of promoting African culture. Ephraim Amu was invited to join the staff of the secondary section in 1934. He had been dismissed from the staff of the Akropong Teacher Training College for wearing traditional attire while conducting the church service. At Achimota College, Amu was responsible for the teaching of African songs and he achieved this by using many of his own compositions.

Alongside Amu, Ward was still considering the importance of African music in the school's curriculum. He began to emphasize a combination of Western and African music and recommended some of Amu's activities to other music teachers in the Gold Coast. Introducing his Music: A Handbook for African Teachers, Ward (1939) wrote:

African music and European music will certainly influence each other in the future. Gold Coast teachers can do African music a great service by studying it, understanding it, teaching it; and by knowing European music well enough to see what help the two can give each other. A European can give Africans no help in the study of African music; but he may be able to help them to understand and enjoy better music of his own race (Ward, 1939: xii).

And in a review of this book, Reginald Forsythe said that,

African children should be taught African music alongside European music. Only in this way can we expect to create an African school of composition, which will necessarily have to be a fusion of African and European idioms. Of course all this rests with individual genius, but [we] look forward to the day when great works by African composers, works stamped with that originality and depth that is Africa's, will be heard in the concert halls of the world (Reginald Forsythe, Review of William E. Ward's Music: A Handbook for African Teachers. London: 1939, in *Overseas Education*, XI/3 1940: 174-175).

Although both writers did little practically toward achieving their objectives, the above statements indicate the colonial educators' recognition of African music.

In 1949, three-year teacher education programmes were opened in home science, art, physical education and music. Ephraim Amu was appointed to take charge of the

music department as head and tutor, both of which positions he held single handedly for two years. The programme was based on the examination syllabuses of the ABRSM of Britain. A standard equivalent to Grade V was required for admission, and the would-be teacher was to attain a minimum standard equivalent to Grade VII on completion. Though the principal purpose was to train teachers for the second cycle institutions, "Little was done to teach internship or practice because it was assumed that the student teachers had initial training in methods of teaching" (Manford, 1983: 42). In addition to the Theory of Western music, practical courses in African music - drumming and piping - were taught on Amu's own initiative: a response to Ward's challenges. This was the first successful attempt to introduce indigenous music into the school music programme.

Without doubt, Amu was taking the opportunity to teach his students some aspects of African culture, a wish he had long been concerned to fulfil. He had been awarded a scholarship to study at the Royal College of Music in London. His expertise in Western music theory became enriched, but this did not distance him from his roots. The deeper his knowledge of Western music, the more he became aware of African music's artistic resources. He was interested in experimenting with his discoveries, beginning by transcribing some traditional tunes and composing a number of songs in the African idiom. Then he started encouraging his students to study African music, too.

However, the prevailing conditions under which Amu worked continually obstructed his efforts. Despite his high aptitude and interest in indigenous music, he lacked the skill with which to make this music part and parcel of the classroom. But he was not to blame. He and his colleagues at the time had been forced to see the classroom as an extension of the "Mission Kpodzi", where the practice of Ghanaian

culture was prohibited. Consequently, Amu was faithful to Western music in the classroom and kept the teaching of African music outside although, evidently, he favoured African music.

An interesting relationship was soon to develop; the two musics progressed steadily on parallel paths, each according to where it was to lead the student. Western music was for examinations and Ghanaian music was for pastime and, since the students' certification depended on passing the ABRSM examinations, it was just as reasonable for them to concentrate on the study of Western music as Amu himself did in his teaching strategy.

Amu was painfully conscious of this but could not put his students' future at risk. One might even say that he was privileged. This was the time that the colonial government was condoning the practice of African culture, although the Mission Schools had not yet accepted it. In those days, to run away from school to play the harmonium or a Western instrument was a necessary evil, and many offenders were frequently pardoned. For the Mission Schools, it was not only a sin against God but also an offence against the school. To participate in the performance or the enjoyment of indigenous music, even after school hours, one had to be as notorious as William Amoako (a famous Ghanaian musician and scholar now resident in the US). He recalls:

As far as I can remember, I used to sit on my father's lap as he played the cornet and directed the local brass band. . . . By the age of ten, I was assigned a "major work" as the double bell player, a position considered rather prestigious in the local brass band in those days - 1949-1950.

My musical scope was further broadened as a group of the more adventurous boys, of which I was an integral member, defied all the stringent school regulations and began to play active roles in traditional music ensembles. In those days such defiance was either punishable by suspension from school or severe whipping. In any case, these frightening school and church rules did not deter me or the other hard-headed boys. We kept returning to the dance arena after each whipping session. Some lost their rights to formal education as a result of this consistent defiance (Amoako, 1982: 117).

It is clear that many promising musicians must have given up the development of their indigenous musical talents in favour of a formal education upon which gainful employment was dependent. Amoako had a narrow escape.

Because of these frightening circumstances, Amu could do no better than he wished or was capable. Nevertheless, he has made a profound contribution to music education in Ghana: a system of music education has been born through his pioneering efforts. The duality of African and Western music in Ghanaian schools can be traced to his daring efforts at Achimota. Turkson (1986) calls it the "Bimusical Approach of Dr Ephraim Amu". Although he followed the melodic usages of traditional music, Amu had greater interest in, and love for, the variety of rhythmic patterns prevalent in African music. For him, rhythm was the only major characteristic difference between African folk music and Western classical music, and Ward (1939: xii) agreed. The teaching of African music "therefore became synonymous with the teaching of African rhythm" (Turkson, 1986: 4). Despite the limitations of the Bimusical Approach, Amu's drumming lessons have yielded some artistic style. The combination of Western harmony and African rhythms, has become a special compositional technique which continues to characterise many contemporary compositions, a development which has also earned Amu the name, "Father of African Art Music" (see Manford et al 1990).

In 1951, the teacher education programmes were transferred to Kumasi to form part of the University of Science and Technology, and in 1958 they were moved to Winneba to become the main branches of the newly established Specialist Training College. At Winneba the music programme was expanded, and graduates were now required to pass the British LRSM diploma examinations. Manford (1983: 46) reports that, most of the students "were able to pass the diploma examinations in voice teaching, and piano teaching while few passed in violin teaching, and theory".

As part of the 1961 Seven Year Development Plan of the Convention People's Party (CPP) (the first African) government, education was to receive some special attention. This attention can be summarised thus:

- a. a completely literate working population to be produced by primary education;
- b. expansion of teacher training to provide the teachers for universal education;
- c. expansion of secondary education to feed the universities continuously;
- d. extension of technical education so that industrialisation could move forward without over-dependence on imported skills;
- e. expansion and adaptation of the university system to provide a greater variety of courses which have relevance to the needs of the country.

In 1967 a committee was appointed by the National Liberation Council (NLC) who had overthrown the CPP government, to assess the status of education in the country. The Report of the Education Review Committee stated that the educational system needed immediate restructuring if the purposes outlined in 1961 were to be realised in full. The Committee considered teacher education as the fabric for the development of the entire system of education in the country, and made ten recommendations to that effect. The tenth recommendation states: "The University of Ghana should take over the control and certification of the Music Diploma Course at the Specialist Training College, Winneba . . . the course should make adequate provision for African music" (see appendix 2). This was the first official statement since independence on the place of African music in the curriculum of teacher education in music. Despite the drafting of a new syllabus which included African music, emphasis continued to be placed on Western music. Entry requirements remained the same as in 1949, though the concern for teaching African music was now gaining more attention than before.

By 1970, the nation was becoming more and more interested in music education.

Subsequently, the National Academy of Music was established on a separate campus at Winneba to expand further the scope of music teacher education. It was on this campus that a Department of African music was opened. Students could now offer African instruments as First Study for their final diploma examinations. A breakthrough had been made; African music was now getting closer and closer to the doors of the classroom. Nevertheless, little was being achieved. Though there were a number of Western instruments, the Academy's facilities could hardly cope with the needs of the student teachers and those of the institutions they were being prepared for. P. S. Offei described the situation in 1977:

Economic priorities very often do not include the arts. One of the chief problems therefore, is the absence of basic equipment and materials for effective work in music education in all teacher training colleges and, to an extent, in the National Academy of Music (Offei, 1977: 85).

In complaining about the status of African music at the Academy, he observed, "there is a general scarcity of such equipment and materials as musical instruments, phonographs and recordings, library books on music and film strips". However, he was happy that "The Ghana Music Teachers' Association, Syllabus Panels and other bodies [were] actively engaged in the writing of suitable textbooks and work books relevant to the drawn up syllabuses, in particular, and to the music education situation in Ghana in general" (ibid). Regrettably, however, no such textbook appeared until the writing of the Cultural Studies Textbook, in 1987.

Geoffery Boateng, a former tutor of the Academy and a member of the 1975 textbook panel, lamented, during the 1991 Orientation Course for Senior Secondary School music teachers at Obuasi, that the draft manuscripts had been lost at the Ministry of Education's offices. Both Evans (1975) and Akrofi (1982) have pointed out the problems of the Ministry of Education with respect to the handling of music educational matters. In particular, no trained musician had been working at the Curriculum Research

Development Division (CRDD), the section responsible for the organisation and distribution of curriculum materials.

Until the early 1970s the only music textbook in the system was I. D. Riverson's Atlantis Music Reader (1952), a graded course book based on Western music theory. In 1971, A. A. Mensah published his Folk Songs for Schools, for use in upper primary schools. The appearance of this book was considered timely for it was intended to meet an important need: that of a readily available source book of folk songs for the classroom teacher (p. 7). It is to be noted, however, that even today, the book remains almost unknown amongst Primary School teachers.

Offei identifies an additional problem: "the lack of adequately trained teachers to handle the teaching of music in all first cycle and second cycle schools and colleges and even in the National Academy of Music". All these difficulties did not, however, discourage him. He hoped when some of the problems were solved, "the professionally trained Ghanaian musician will be among the best in the world because of his bi-musicality" (1977: 85). Offei, himself a cellist, had previously been teaching African drumming. Being a faithful student of Amu he was proud that he could play some African instruments as well - he saw himself as a man of two cultures. He had argued for a similar approach to music education for elementary schools in his 1973 doctoral dissertation.

For a greater part of the Academy's life, the African musical instruments were kept in a carpenter's workshop in a secluded corner of the campus. Up till today, a candidate offering First Study on African instruments is required to perform two or three drum ensembles (which may involve many and different drums), and to play the atenteben (bamboo flute) as well as the gyile (xylophone); whereas his or her counterpart presenting a Western instrument performs on just a trumpet, violin or piano.

Implicitly African instruments are so insignificant that a combination of several of varieties is equivalent to one Western instrument. To emphasize this, there were strict regulations regarding their playing, for they were considered to be noisy. Whereas one could play piano or violin till 12 midnight, the playing of African instruments was to cease by 8.00 p.m. Students who offered African instruments as first study, were regarded as less musically talented. In fact, it was seen as a last resort. Though some of these students could play with considerable skill and interest, for the majority of them it was only a way of fulfilling the requirements of the diploma examinations.

Some Attempts at Pedagogical Innovations

By now it should be clear that the pioneers of formal music education in Ghana were British Licentiate of the Royal Schools of Music (LRSM) holders who had been trained primarily as specialists in the various branches of music, and who were concerned to prepare their students for similar attainments in the future. From the early 1970s onwards, some educational ideas began to reach Ghana from the US and from some Eastern European countries, such as Hungary. In point of fact, the orientation and enthusiasm of these educators and their emphasis on teaching methods, only distinguished them from their other colleagues. Unlike their British counterparts, these were people who were now educated from the point of view of music education as a profession, and had returned with Masters and Doctors degrees. Two people were very influential between 1975 and 1982: these were J. S. Maison, who represented the Orff-Schulwerk tradition, and Gustav Twerefo, who was known for his interest in the Kodály system of music education.

Along with Maison, William Amoako, began to advocate the use of an African version of Orff-Schulwerk in African schools. Amoako was attracted by speech,

rhythm and movement which are important elements of the Schulwerk. Based outside the country, his ideas were hardly known among music teachers, although he was publishing some of his materials (see eg. Amoako, 1971, 1982). Maison was concerned with the use of tuned percussion instruments which are also associated with Orff-Schulwerk. As a result, Maison set up a private 'Instrumental Resources Centre' at Winneba and started to explore the possibilities of constructing Orff instruments with local Ghanaian materials; but because Maison did not publish any of his works the extent of his successes are difficult to assess.

Gustav Twerefo, on the other hand, was carrying out research and experimental works based on the Kodály system among primary school children in the capital, Accra, and was using his results directly to illustrate his methodology lessons to music education students at the Academy. He emphasised the importance of reading and writing music, and employed games with other practical activities such as marching and dramatization for which Kodály is known. Unfortunately, the impact of both Orff-Schulwerk and Kodály pedagogical approaches did not reach the elementary school classrooms, nor were there any results of discipleship at the Academy before their exponents were "brain-drained" to neighbouring Nigeria, due to the economic difficulties which Ghana faced in the 1970s and 80s. Today, both Zoltán Kodály and Carl Orff are only studied by music education students for examination purposes. No attempts are being made to institutionalise their systems, as in the US and other European countries.

From 1985, Robert Manford, another US scholar started to advocate the use of the Comprehensive Musicianship Approach (CMA), considered to be the current innovative system in American schools. An important aspect of the CMA is its emphasis on an integrated approach in which the various branches of music, history, theory, form and analysis, are taught as a gestalt. A paper on the CMA, read by Manford at the Eleventh

Annual Conference of the Ghana Music Teachers Association, was published in the Cape Coast Journal of African Music Education the following year (see Manford, 1987). As Director of the Academy, Manford has made some impact on his students in recent years.

Music at the Basic Education Level

Side by side with these developments in music teacher education, the music education in Elementary Schools remained practically stagnant, and was basically singing lessons. This was the major weakness identified in 1959 by the panel which drafted the country's first music teaching syllabus for Primary schools. Accordingly the panel formulated three objectives for music education in Ghana:

- (a) to develop the children's appreciation for melodic and rhythmic patterns;
- (b) to widen their field of musical enjoyment;
- (c) to teach them some of the elements of musical grammar.

The Syllabus also gave to each primary school year suitable activities under four headings: Singing, Theory, Rhythmic Movement and Appreciation (see Appendix 3). The same objectives were pursued in 1974 and 1976 (see Appendices 4 and 5). However, in 1987 Akrofi noted in a strong reaction to a recommendation made by the Curriculum Enrichment Programme:

The Curriculum Enrichment Programme recommends that singing should be intensified in schools. I disagree, because there is already too much singing in our schools and this has resulted in little or no attention being given to other important musical endeavour such as listening, performing, and composing (Akrofi, 1987: 21).

This may have been due, in part, to the poor distribution of documents in schools (Evans, 1975; Akrofi, 1982).

As will be seen later, Ghanaian children are music loving children. An additional

factor which contributes to the interest in singing, is the annual choral music and culture festival celebration, introduced by the Ministry of Education in the early 1960s. In the last five years, the festivals have been expanded to include sight singing, poetry recitals, atumpan playing and drama. Despite developments, and the current emphasis on indigenous Ghanaian music, to win a prize in choral music is the first ambition of every school.

For this reason, many schools spend hours and months just learning a competition song or two at the expense of other parts of the school curriculum. The result is that both teachers and pupils become so overtired that after the festival season, some schools may cease choral activities until the next competition song is announced. Therefore, a school's choral repertoire may not normally exceed one or two songs. This is so due to the necessarily high technical demand of material selected and the inherent pressure on pupils to cope with such involvement. Consequently, the habit is to concentrate on a small group of the best pupil singers, thus excluding the majority of school children from choir activities, even though these are the only noticeable practices of school music today. In addition the selections for competition are based on Soprano, Alto, Tenor and Bass (S. A. T. B.). Nothing has been done to take care of separate sex institutions as was the case up to the 60s and early 70s. The erroneous impression is that choral music consists only of mixed voice arrangements.

It could be said that the sense of novelty with which Amu and other pioneers dealt with the musical tasks of their time has not been carried on progressively. Unlike the present, in the 1930's and 40's, primary school children were already big boys and girls, in fact adults. It was easy to get them to sing the songs that were composed for singing bands and choirs. Even what was originally written for school children shared the same characteristics - in range, rhythm and text - as that written for the adults. There were

enough mature boys to sing the deep bass parts which were fashionable in those days. It is no surprise that the Tenor, Tenor, Bass, Bass (T. T. B. B) and Soprano, Soprano, Alto (S. S. A) arrangements which may be heard today are usually from the repertory of 30s and 40s.

In spite of the apparent adoption of choral music, it is not entirely correct to say that Elementary school music has never attempted to expand beyond vocal music. Both the 1959 and 1976 Music syllabuses had included instrumental music teaching. However, added to the lack of trained teachers, the absence of Western instruments limited efforts at instrumental music teaching. Instrumental music was unevenly distributed among the schools. Wherever it existed, it was divorced from classroom work and formed no part in the assessment of pupils' musical attainments. As a result only children whose personal and social circumstances favoured them could play in the school bands. The 1976 syllabus recognized the need for composition but made no suggestions as to how it should be organised.

In 1974 Detached (peripatetic) Teachers were appointed in various subjects including science, mathematics, music and drama. It is difficult to assess the impact of these teachers since the system was short-lived. It was abolished before it could become stabilised. However, those who were involved recall that it was an exciting exercise. It provided opportunities for young teachers to work directly with those more experienced, and, at the same time, encouraged the development and experimentation of new teaching methods.

In the Ho district of the Volta Region, for example, a team of five detached teachers was given a two week intensive orientation course in the teaching of the rudiments of music. G. K. Agokle, the course instructor, had just devised a new system for introducing music reading and writing to primary school children. His methods were

very much akin to the approaches being used in the teaching of English reading at the time: flash cards with short rhythmic and melodic phrases were employed, and the teachers were involved in the preparation of several teaching aids. Clapping, jumping, tapping, and dancing were among the classroom activities. These teachers were later sent to the Primary schools in and around Ho to give demonstration lessons to general classroom teachers.

Agokle's methods may not have been unique, and in all probability they came via British music education. While the singing aspects - particularly with his use of solfa notation - could be likened to those of John Curwen (1816-80) and Zoltán Kodály (1882-1967), the rhythmic components reflected some adaptations of Emile Jaques-Dalcroze's (1865-1950) Eurhythmics. It was evident that the detached teachers, the pupils and the classroom teachers all found the methods exciting. Everyone felt that something other than mere singing was happening in the music class. It is more than likely that similar initiatives must have been going on in other districts and regions throughout the country, but these, as in Ho, went unrecorded.

Creativity and National Initiative

In 1985, the Nation began to consider the need to promote the creative abilities of Ghanaian children. This led to the formation of the National Committee on Creativity Based on the Environment which was charged with the task of organizing competitions among pupils of the Elementary and Secondary Schools at both local and national levels, in science, art, music, poetry and drama.

It was in the same year that the Curriculum Enrichment Programme, which was to become the wellspring for the Cultural Studies Programme, was launched. Though the government had accepted the recommendations of the Committee on Creativity, it

appears the Ministry of Education's attention was diverted to ensuring the success of the Curriculum Enrichment Programme. It cannot be argued that a competition is all that is necessary to promote creativity, nevertheless, no one can doubt that this would have initiated useful debate and would have encouraged people to come forward with new lines of thought.

GCE/School Certificate Examinations

In 1987 the West African Examinations Council (WAEC) launched a new syllabus for GCE and School Certificate examinations to replace the London external ones. Subsequently, local examiners were appointed. Two important innovations were made; the introduction of African music and musicians and Performance. According to the Syllabus

The principal objective in music education is to foster the understanding and enjoyment of music. The examination is intended to test the ability and talent of the candidate in the practice and understanding of basic music skills, and his potential for the pursuit of a career in music at higher level. At the end of this course, candidates will be expected to:

- (1) understand the organisation and combination of rhythm and tone structure in all their ramifications.
- (2) apply this knowledge of music theory for appreciative, analytical, creative, executive and interpretative purposes as demonstrated in performances of both African and non-African.

The Syllabus can be classified into three broad sections. The first is devoted to Rudiments and Theory of Western Classical music and European composers between 1650-1900. The second section comprises African music: contemporary West African composers, Traditional West African Musicians, Black music in Diaspora and Functions and General Characteristics of African music. The third section consists of Performance. Although there is a long list of both Western and African instruments, to date performance tests have been limited to voice, piano and other Western instruments. The

Chief Examiner, Eric Akrofi of the University of Cape Coast, has repeatedly argued that it has not been possible to collect, grade and standardise suitable compositions for the recommended African instruments. However, since the introduction of the new syllabus, the number of candidates offering music at GCE 'O' and School Certificate levels has progressively risen - from 24 in 1987, to 33 in 1988, 45 in 1989, and 69 in 1990 - indicating the increasing popularity of the subject among secondary school students.

CHAPTER 4 - EDUCATIONAL REFORMS AND THE DILEMMA FOR MUSIC EDUCATION IN GHANA

The year 1987 was a watershed in Ghana's educational system: the old system of schooling gave way to the new structure of education. Although the foundations for the new system were formulated as far back as 1974, it was not until 1987 that a total commitment to the ideals and proposals of The New Structure and Content of Education for Ghana (Dzobo Committee Report) was adopted.

Major curriculum reforms and innovations in post-independent Ghana's educational system may be associated with military regimes often noted for their dictatorship and revolutionary zeal. The foundation for this sort of radical approach towards curriculum renewal can be said to have been laid by Dr Kwame Nkrumah in his 1952 "Accelerated Development Programme" followed, in the early 1960s, by the programme of "Compulsory Fee-free Primary Education for all Ghanaian Children". Then came, in 1967, the teacher education reforms of the National Liberation Council (NLC).

In January 1972 a second military coup occurred, under Col. I.K. Acheampong, displacing K. A. Busia's Progress Party which had been in power from 1969. Although it is sometimes argued that the current policy had been planned by the Busia regime, it is Acheampong's government of the National Redemption Council which must be remembered for these educational developments in Ghana. For this was the government which set up the Dzobo Committee whose report is now being implemented.

As far back as 1974, the revolutionary zeal which accompanied the work of the committee and the subsequent acceptance of its proposals by government, brought into existence the Ghana Education Service, originally known as the Ghana Teaching Service. Alongside the appointment of Detached Teachers, several new teacher training

institutions were opened specially designed for the training of Junior Secondary School teachers. Their graduates were expected to take over the roles of the Detached Teachers, on completion. Even though both systems were short-lived, the impact of the activities of these teachers on arts education in Ghana cannot be eroded. It will be recalled that it was also during this period that the National Academy of Music was established, originally with the purpose of taking up in the future the training of specialists of the three performing arts. However, the political upheavals and consequent economic problems which confronted the Acheampong regime led to the abandoning of the new educational pursuits.

Commenting on the recent upsurge of political intervention in curriculum innovation in some countries, particularly the United Kingdom, Downey and Kelly (1986) draw attention to the dangers of using revolutionary approaches. They advocate the use of an evolutionary process of curriculum development; a process which must take account of the fact that many teachers are unable to adapt to completely new approaches. Downey and Kelly assert that the curriculum "must be seen as in part the product of its own history" (p.190). In this case the history of schools, as well as that of the social, cultural elements of the society in which they function, must be major sources of orientation. Lewin (1991: 14-15) gives four reasons why an evolutionary change is to be preferred. First, to take a revolutionary stance is not to rule out radicalism which is, however, more suited to small scale demonstration intended to encourage widespread voluntary adoption. Secondly, revolutionary approaches often lead to contradiction within them which become difficult to resolve. Thirdly, education systems are different from other arms of government; they are complex social patterns with considerable inertia, and naturally do not and cannot automatically change at the stroke of the policy maker's pen. Fourthly, in many developing countries political

alignments, technologies, trade and global economic recession all combine to exert "unpredictable knock-on effects on education". In addition other factors, such as population growth and distribution and availability of jobs, also affect the ability and willingness to support educational provision.

These were among the reasons why the government of the Provisional Defence Council (PNDC) met with some resistance when it decided in 1987 to adopt a radical stance. No one argued against the need for educational reforms, but many saw the revolutionary path as a very risky venture for the future. The institutions of higher learning were the most vocal in opposing the revolutionary strategy. Despite protests and comments of caution from several sectors of the Ghanaian population, the government decided to go ahead with its timetable which had been criticised for its mechanical stance. The PNDC government identified seven major ailments associated with the existing educational system and argued that these made it necessary to adopt an uncompromising attitude if the system was to be saved from total collapse:

- i. Because significant numbers of trained and highly qualified teachers had left the country, as a result of the economic decline of the 1970s, more than 50% of teachers in Primary and Middle schools had to be replaced with untrained teachers, resulting in ineffective instruction at the basic education level.
- ii. The majority of school children and teachers were without textbooks and stationary items as a result of lack of foreign exchange.
- iii. Buildings, furniture and equipment had deteriorated as a result of lack of replacement. Management of schools had virtually collapsed and schools were hardly inspected, especially at the basic level.
- iv. Enrolment levels had declined over the years to the extent that about two-thirds of the adult population remained illiterate whilst the drop-out rate from the formal sector continued to rise.
- v. Enrolment growth had declined to 1.5% for Primary, 1.1% for Middle and 1.5% for Secondary levels whereas school age population grew at 3.6% per year. University enrolments had remained constant over a period.

- vi. Successive Governments had cut back on real levels of financing of the educational sector as a result of the general economic decline. In absolute terms, financing of education by 1985 had declined to only one-third of its 1976 level; the proportion of GDP devoted by Government to education declined from 6.4% in 1976 to about 1% in 1983 and 1.7% in 1985. The educational sector was therefore starved of the necessary inputs it needed to raise quality and expand education in the country.
- vii. Furthermore, the system had been devoid of virtually any data and statistics needed for vital planning. Education and administration management had therefore been very low and most decisions had been taken on an ad hoc basis (Ministry of Education and Culture 1988: 1-2).

In September 1987, the government embarked on reforming the educational system with the mass conversion of all Middle schools to Junior Secondary schools. Subsequent years were to be devoted to changes in both the structure and content of the entire system of education from Primary to the University level.

Without doubt the educational system in Ghana needed overhauling, and the innovations introduced carried a lot of promise of progress for the nation. However, the rigid climate within which the reforms were launched would appear to have affected the ingenuity and vision of changemakers. Some mistakes may have been made through insufficient preparation or lack of exhaustive debate, and it will be necessary to redress the anomalies.

The New Structure of Education in Ghana

Under the new structure of education, Ghana has

- a) a nine-year Basic Education Programme consisting of six years Primary and three years Junior Secondary schools;
- b) a three-year Senior Secondary (including other technical and vocational institutions); and
- c) a four-year University or Tertiary education.

The whole system, which is often referred to as the 6-3-3-4 system of education is, however, more complex than it seems. For between the Senior Secondary on the one hand and the University and tertiary education on the other, are some institutions such as teacher training and agricultural colleges with courses of duration varying from two to four years.

Schools - and for that matter formal education - are considered in most independent African states as one of the major means of continuous Western cultural domination, imperialism and colonialism. The rising rate of unemployment, poverty, and the high illiteracy rate have all been blamed upon the legacy of colonial education. These, together with the struggle for cultural identity and unification, were articulated in the principles of the reform package for basic education in Ghana:

- a) Government's reaffirmation of the major policy decision that it is the basic right of every Ghanaian to be able to read, write, and function usefully in the society but the educational system as it had been organised hitherto has made it difficult for this right to be enjoyed.
- b) The participation of every Ghanaian is extremely important if this country is to develop but sadly, the majority of Ghanaians are cut off from participation because they are either not literate at all, partially literate or have been miseducated and therefore are not able to realise their potentials either for themselves or their society.
- c) Every Ghanaian needs a sense of cultural identity and dignity. Ghana has a cultural heritage of individual ethnic cultures and promoting a unified Ghanaian culture will ensure a sense of national identity and the nation will be stronger and more unified. A proper cultural identity will help free our minds from dependency on the cultures of other people.
- d) Because schooling has been the wrong type, there are many people who come out of the educational system and can find no work to do; and yet there are many important jobs to be done for which no one is being trained.
- e) Today's world is a scientific one, and the barest minimum education for every Ghanaian child must tune his mind to this fact so that the child can understand and live competently in today's world.
- f) Ghana is a developing country and her people need to be able to

develop and adapt scientific and technological skills to help her use her rich, untapped resources to provide her needs.

- g) Every Ghanaian must also be taught to know his or her environment. Problems of deforestation, low agricultural productivity and widespread disease will be very much minimised if Ghanaians are taught how to prevent these as part of basic education (Ministry of Education, 1988: 3).

From these principles it will be realised that much emphasis has been placed on environmental adaptation as a whole. Science, vocational subjects, together with cultural education, are to play key roles in the new system.

1. Primary Education (Six Years)

The plan makes primary education the foundation upon which the entire system rests. The following are the six objectives which constitute the basis of the new foundation:

- (i) Numeracy and literacy i.e. the ability to count, use numbers, read, write and communicate effectively.
- (ii) Laying the foundation for inquiry and creativity.
- (iii) Development of sound moral attitudes and a healthy appreciation of our cultural heritage and identity.
- (iv) Development of the ability to adapt constructively to a changing environment.
- (v) Laying the foundation for the development of manipulative and life skills that will prepare the individual pupil to function effectively to his own advantage as well as that of his community.
- (vi) Inculcating good citizenship education as a basis for effective participation in national development.

In line with these objectives the curriculum of Primary education includes Mathematics, Science, Social Studies, Cultural Studies, Ghanaian Languages, English, Agriculture, Life Skills and Physical Education.

2. Junior Secondary School (JSS) (Three Years):

Both Primary and Junior secondary education are compulsory for all Ghanaian children of school age. At the Junior secondary level, emphasis is placed on the acquisition of technical, vocational and scientific knowledge and skills. The curriculum is designed to enable the pupils to:

- (i) discover their aptitudes and potentialities and induce in them the desire for self-improvement.
- (ii) appreciate the use of the hand as well as the mind and make them productive and production oriented.
- (iii) inculcate in the child the value of hard work.
- (iv) understand their environment and make them eager to contribute towards its survival and development.

Consequently, Technical Drawing, Pre-technical skills and Pre-vocational skills have been added to the subjects studied at the primary school level.

3. Senior Secondary School (SSS)

The Senior Secondary Programme is geared specifically to the socio-economic development and manpower requirements of the country. The curriculum planners identified Education, Health, Agriculture, Industry, Science and Technology as key areas for special attention. English, Ghanaian Language, Mathematics, Agricultural and Environmental Science, Life Skills and Physical Education are made core subjects to be studied by all students. In addition, four other areas will be selected for study from a long list of arts subjects including Economics, Geography, Christian Religious Studies, History and Music.

In this system the subject Music appears for the first time at the Senior Secondary level. Unlike at the basic level, where it is treated as part of a number of related subjects, here a separate syllabus is drawn up for it. It is the SSS music syllabus that

includes what music educators regard as the content of pre-University music education. However, I shall shortly make reference to it to assess the opinion of music educators in Ghana. In the meantime we shall turn attention to its predecessors, namely the Curriculum Enrichment and the Cultural Studies Programmes.

Music as an aspect of Cultural Studies

According to the 1986 Report of the Education Commission on Basic Education, the content and methods of education in Ghana should be adapted to suit local needs and environments. In particular the culture of Ghana should be emphasised. As a result, the Cultural Studies Programme was developed in 1987 for Primary and Junior Secondary schools, and in 1988 for Teacher Training Colleges. The Programme considers Music, Dance, Drama and Folklore and Religious Knowledge as basic components of Ghanaian culture. The central tenet around which the whole system is built is the strong belief that it would

encourage the use of proverbs, essay writing, public speaking, riddles, tongue twisters, appellations, poems and rhymes, etc. The pupils would be made to realise the richness of our musical heritage. Functionally, the music of our society reveals a great deal about beliefs and sentiments; often it is difficult to separate music from dancing and drama in a socio-religious context. (CRDD, 1987: 1)

There is no doubt that the planners of this scheme were enormously influenced by the objectives of the Curriculum Enrichment Programme (CEP) launched two years earlier, and which music educators have embraced to the admiration of the public. There has been much discussion on the CEP and there seems to be no dispute over music educators' acceptance of the challenges it poses to music in cultural education in Ghana (see e.g. Wilson, 1986 and Akrofi, 1986). However, it has been pointed out that the "role of music as an aspect of the Curriculum Enrichment Programme is not very clear and for that matter very little is being achieved" (Amankwa, 1989: 12). This

suggests that the search for a more critical understanding of our tasks as music educators, is not yet complete. Elsewhere, I have argued that the CEP is not what we need, and that what may be necessary is a Curriculum Revision Programme which creates a common well from which all school subjects draw their water (Flolu, 1989: 8). This appears to be the case with the Cultural Studies Programme, although it deals with only a limited number of subjects.

Both the objectives and the content of the three syllabuses are the same, although they are more explicitly stated at the Secondary and Teacher Training College levels. The general course objectives of the JSS syllabus are that the pupils should be able to

1. understand that culture is a way of life;
2. appreciate a great deal of the basic customary behaviour, also to accept relevant modifications as time goes by;
3. be in tune with a culture which is Ghanaian and can stand the test of time;
4. appreciate the way our people worship in relation to other religions;
5. develop the awareness that music permeates our way of life.

For Teacher Training Colleges two further objectives have been added; namely, to "give students a better understanding of the nature of man and his environment" and "enable them appreciate the languages spoken in the community" (1988: 2).

From the above, ten objectives have been developed to enable the pupils to

1. identify types of music performed on different occasions, e.g. out dooring, marriage, puberty, death ceremonies, etc.
2. write out some rudiments of music e.g. note values, time values, the rhythm - the accent, kinds of time, grouping of notes and the construction of scales
3. indicate various rites in connection with ceremonies, e.g. birth, puberty, marriage, death (emphasizing religious and social aspects);
4. identify performing arts of the community, e.g. music, drumming, dancing and drama (i.e. patriotic songs);

5. identify the social structure of the Ghanaian society (viz. family set up);
6. visualize the roles of the various Ghanaian social structures (e.g. family kinship, clans etc);
7. identify the traditional system of government;
8. compare and contrast traditional and political systems of governments;
9. list the main religious groupings within the Ghanaian society;
10. differentiate between the various religious beliefs.

The only differences between the above objectives and those listed for the Teacher Training Colleges occur in number 2 where it reads, "to read, perform and compose simple music for the occasions mentioned in item 1", and with the addition of an eleventh one, namely, "to equip students with basic methodology in order to be able to teach the objectives outlined above" (1988: 3).

The Cultural Studies Programme seems to have attracted more educational concern than the CEP in spite of the political climate in which the latter was launched. It would appear that the Cultural Studies Programme was designed to impose the objectives of the CEP upon classroom activities, and therefore that the Cultural Studies Programme has more direct implications for the music teacher than the CEP. In the light of this, the Ghana Music Teachers' Association (GMTA) addressed the issue of music in the Educational Reforms Programme at its annual conference in four consecutive years, but without being able to sort out the muddle. Finally the GMTA was forced to submit a petition to the Ministry of Education calling for a review of the Programme, arguing that

Much as we agree with the fact that music is a cultural subject, the technicalities of its language demand that it be taught as a separate subject. Whereas the social and historical aspects lend themselves for inclusion in cultural studies the pure Theory of music can be best handled as a separate entity. This will afford attention to details (GMTA, 1991: 2).

Clearly, this is the voice of professional teachers who had enjoyed independent

recognition in the school curriculum, for nearly a century. No doubt, the current revisions pose many threats to their dignity and pride since the need for specialist music teachers seems to be played down. It is obvious that they are committed to maintaining the academic tradition based upon Western classical music; only that distinguishes their activities from those of traditional musicians.

A brief incursion into the Music Syllabus for Senior Secondary Schools, regarded by professional music educators as a more academic programme, may throw more light upon the problem. The Music Syllabus for Senior Secondary Schools agrees with the Cultural Studies Programme that music is connected with our every day life, but it tries to adopt a far more broad-minded approach: Its general objectives are that the student should be able to:

1. perform reasonably well as a soloist on an instrument, or as a singer;
2. participate by playing an instrument or singing in an ensemble;
3. compose short pieces for a solo instrument/voice or an instrument or vocal ensemble;
4. know the historical, social and economic factors that have influenced composers and musicians to write their music.
5. discuss the contributions of selected composers and musicians to the development of music;
6. identify the major characteristics of pieces of music heard;
7. appreciate and talk intelligently about music (1989: i-ii).

The syllabus has three branches, Theory and Composition, History and Literature, and Performance; each of which is divided into subsections. It is clear that it does not limit the type of music to be used. For example, it recommends that students should listen to all types of music, "e.g. traditional Ghanaian, highlife, jazz, afrobeat, Ghanaian art music, western classical music etc." (p. iv) Under History and Literature, it lists three broad areas: (a) Music in Ghana; (b) Western Music and (c) Black Music in

Diaspora. However, the entire approach to Theory and Composition is still very formal. It is not readily seen how this is different from the ABRSM and the GCE syllabuses. For example, it prescribes the length of melodies to be written by students - not more than eight bars in the first year, and not more than sixteen bars in the second year.

It is therefore not of a surprise to note that, since 1987, it is the teachers of the music component of the cultural studies syllabus who have been most disappointed and most vocal in pointing out the weaknesses. A fundamental defect seems to be a 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. Despite the emphasis on Ghanaian music, prominence is given to those very elements which have been the root causes of the dry and dreary approach to school music for which the earlier British examination-based syllabuses were criticised (see e.g. Akrofi, 1982 & Manford, 1983). Participation in traditional Ghanaian music has remained under the category of the so called "extra curriculum activities". And the time allotted to the teaching of the "outmoded but unavoidable" rudiments of music has been found inadequate. This is the main justification for the GMTA's complaint. Music education in Ghana is in a state of confusion; curriculum planners emphasise social and cultural values but music teachers want the details of the theory of Western music.

Some Practical Problems

Cultural education embodies music education. 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 their connection can be educationally meaningful.

The first problem revolves around the atumpan drum as a symbolic cultural

instrument. According to the CEP, drums should gradually replace hand bells in schools and colleges; to summon the school community to assembly, to classes, to dining halls and to change lessons. (ibid p.2) Although no particular drums were prescribed the atumpan appears to be the most widely used, probably because it is the best known talking drum.

However, looking at the present situation more critically and assessing the role children are being made to play nowadays, one cannot pass as trivial some of the effects of this new awakening. For instance, the atumpan as a speech surrogate is widely used by many Ghanaian tribal chiefs. This practice seems to have been borrowed from the Akan, particularly the Ashanti, where it functions within clearly defined socio-cultural settings. As a sign of political authority, and as a symbol of political status, only certain Ashanti Chiefs, by rule and according to their status, are permitted to possess and use atumpan for royal activities. Apart from serving as a dance drum in other state dances (in which case different sizes according to tradition are used), no ordinary individual, or group of persons, is allowed to possess a set of atumpan drums.

Among the Ghanaian tribes who use the atumpan in this way, there are other drums for carrying daily and ordinary messages, as well as different drums for transmitting specific messages within social groups and communities of a particular tribe. This distinction needs to be made clear to school students.

There is also a glaring misconception about the public function of the atumpan. For example, there have been protests from cultural officers against the use of English language in drum poetry during music and culture festivals simply because English is a foreign language. However, on such occasions public addresses are delivered in English even though a large part of the audience may be non-school goers. In fact, no one who has been to Ghana in the last twenty years or so, and has witnessed similar

public gatherings, will doubt that the extent to which English is used makes it unreasonable to continue to regard it as an alien language. Even the Ghanaian Language Syllabuses are written in English! We must not underrate the vernacular languages in favour of English; but here the facts speak for themselves.

The second problem lies in the difficulties teachers face in translating the contents of the syllabus into classroom practicalities in an integrated form. A closer look at the contents of the syllabus reveals that none of the components is linked to another. On the contrary, each is considered as an independent entity and treated separately. Indicative of this is that each of the components - Music, Social Life, and Religion - is taught by the respective specialist. In fact, the structure of the Syllabus presents no difficulty in separating "music from dancing and drama in a socio-religious context". In the first year of the Programme, the study of Social life begins with "Definition of Culture". Religious Studies is introduced with the identification of the ways of worship in the three main religions - Traditional, Christian and Islamic. For each year, the study of "Ghanaian Music" begins with "Rhythm (Duration of Sounds)" (Appendix 6).

There could be a good reason for introducing the study of music in culture with rhythm. Rhythm gives every kind of music its energy and character. Curt Sachs (1953) says, "Rooted deep in physiological grounds as a function of our bodies, rhythm permeates melody, form and harmony, it becomes the driving and shaping force of music, indeed the very breadth of music" (1953: 11). Keith Swanwick and Dorothy Taylor endorse this view: ". . . rhythm is the life force of music, the power to transform a dull and mechanistic interpretation into a musically expressive and vital experience" (1982: 35). If it is true that rhythm permeates music and music penetrates the way of life of Ghanaians, then it follows that rhythm is the life force of (Ghanaian) culture. However, it was not possible for those appointed to draft the syllabus to illustrate the

relationship between rhythm and other areas of culture. It is symptomatic that it is equally not easy to see music merely as "crotchets to semibreve", still less to call these Ghanaian music.

One must also keep in mind the history of the schools and the institutions with which they are associated, as well as the larger society within which they function. Although, as we shall see later, traditional Ghanaian music is gradually becoming part of Christian worship. Yet attitudes towards it, particularly in the main churches, are not as faithful as is often suggested in public. This hiatus between advocacy and practice is also reflected in the music section of the Cultural Studies Syllabus.

Despite these anomalies, there has been a remarkable achievement. For the first time, since the introduction of formal education in Ghana, fifteen-year old pupils now take School Leaving Examination in music. The lack of such an examination was considered by music educators as a major reason for music's unpopularity in schools. Since examinations have become the yardstick for measuring a subject's importance, it can be argued that music has now been accorded curriculum recognition in Ghana. We must first ensure that it remains in the examination time table, no matter how it is called, then we can proceed to make it a worthwhile and purposeful part of the educational experience. But first, what views have others expressed about this situation?

Writing About Music Education in Ghana

It is very difficult to assess the status of literature on music education in Ghana. This is because, up to today, no single volume on the topic or any aspect of it has been published. Most of the studies exist in the form of seminar papers, lectures, and articles, only a few of which have appeared in international and local journals. The most substantial contributions are, however, those related to academic studies.

Coupled with the dilemma of African music versus Western classical music in schools, themes of cultural alienation, the quest for the lost African personality, and education in the context of African and Ghanaian culture seem to have dominated much of this work.

(i) Papers and Articles:

The earliest contributions coincide with the period during which scholarly and academic professionalism in African studies began to stabilise (see Agawu 1992: 247-56), a time when colonial and missionary activities began to be criticised by African scholars (see for example, Nduka, 1965: 12 and Ayandele, 1966: 329). It was during the early 1960s, in particular, that most post-independent African countries began to restructure their educational systems to reflect the peculiar characteristics of African culture. The damage which continuous dependence on Western European values was causing to the development of the new nations was felt not only in education, but also in politics, religion, art, poetry, the performing arts and in history. In 1966, one of the leading Ghanaian historians, Professor Adu Boahene, noted that the activities of the Western missionaries had created a division in African society and had withheld the growth and development of indigenous African culture by looking down on African art, music, dancing, systems of marriage, and even naming ceremonies (Adu Boahene 1966: 122). An illuminating perspective of how this occurred is given by Mobley (1970: 154)

The inevitable application of western concepts resulted in the formation of western institutions "as in England". Without a proper understanding of the indigenous religions, the missionary proceeded to introduce western rites, ceremony and art. Marriage and funeral customs were foisted upon the Christian converts. Participation in lineage events was forbidden; "Christian socials" were substituted in the congregations and the schools. Procedures of worship were transferred to Ghana from Europe and America. The Missionary came with his hymn book, Geneva gown and cross. He failed to recognize the value of the material objects associated with traditional

worship. With iconoclastic fervour he destroyed and commanded to be destroyed. Ghanaian craftsmen dwindled; art forms were forgotten and their techniques lost.

So painful and intractable is this memory, that Africa cannot forgive Europe. But how to effect a suitable revenge is the problem. Verbal condemnation, at least, provides some relief; but can this lead us to dissociate completely from Europe? This is the puzzle which educators in modern Africa have been grappling with for the past thirty years.

Whilst Adu Boahene was speaking from a historical point of view, J. H. Nketia, the leading Ghanaian ethnomusicologist, began to express this concern from the viewpoint of music education. Nketia (1966) had doubts about the suitability of school music to the social background of the Ghanaian children. Since music is practised as an integral part of social life, "there is the danger that musical activities in the classroom - an artificially created musical situation - may be unrelated to the experience in society" (Nketia 1966: 231). He noted that, in traditional Ghanaian society, people were not educated merely for music; music, often was rather a basis for educating the members of a community. "It served as a means of teaching the values of the society, as an avenue for literary expression, and as a means of social cohesion". (Nketia, 1966: 233-234). Music in this context was more or less an object of instruction rather than as a vital and alive part of experience. Invariably, the instructional approach to school music has been that of transmission of specific information; and Akrofi (1982) attributed this to the over-reliance on Western classical music and the British Examination syllabuses. The system had a stranglehold on the elementary music programme and since the 1930s has turned secondary school music into a mere intellectual exercise directed at passing British external examinations (Akrofi, 1982: 11).

Even so, Western classical music itself has not received any truly competent and

fluent attention in the schools; many educated persons have failed to develop a thorough understanding of it, and appreciation for it. This could be termed 'miseducation' rather than 'non-education', since most school leavers have been deprived of the rich musical resources and experiences of their environment. A. A. Mensah (1976), in an unpublished paper, "A Programme for Music Education in Africa", which was reviewed by Akrofi (1982), describes the situation more succinctly. Several thousands of Africans, says Mensah, "have left schools with some uncoordinated array of rudiments in their heads, but with scarcely any appreciation" either of African music or of the Western music which so frequently has formed the basis of such education (Mensah, 1976: 20 cited in Akrofi, 1982: 18).

On this issue Nketia says that any assessment of the present situation must take cognisance of the fact that today's classroom environment did not exist in Ghana before the advent of Western education in Africa. Accordingly one of the major problems facing us today is the cross cultural situation in which "undue prestige and importance is given to foreign elements at the expense of corresponding indigenous forms" (1966: 232). Therefore any meaningful change in the present situation is not just a matter of providing a new syllabus; any such steps towards concrete changes, he asserts,

must be preceded by a search for a clear definition of aims and objectives so that music education in post- colonial Africa does not continue as a mere extension of missionary or colonial education in relation to their society, remembering that music education can be at once an instrument of change and a means of fostering and preserving the musical values of a culture (Nketia, 1966: .239).

Consequently our efforts towards curriculum revision must be guided by three principles:

- a) Awareness of the African approach to music and, in particular, the musical procedures that are applied in African music.
- b) An understanding of the structure of African music and learning processes that it requires.
- c) A knowledge of the psychology of African music, in particular a

knowledge of the musical background of the pre-school child in different African environments, rural and urban, and the level and extent of his capacity for discrimination in pitch, rhythm etc. (Nketia, 1966: 240).

Unfortunately, the recent curriculum reforms in music education in Ghana have not been preceded by any objective research, nor do the revisions reflect any awareness of the above principles.

In two other papers, "The Place of Authentic Folk Music in Education", and "The Objectives of Music Education in Contemporary Africa", published in 1967 and 1971 respectively, Nketia pursues the problems of the nexus between Western classical music and traditional African music. School music must reflect the total musical life of the community and serve as a link between the school and the community, he argues. We must note that Nketia (1967) is not completely objecting to the teaching of Western classical music, although he advocates a lower status for it. He argues for a fusion in which African music is given the more central position it deserves if music education is to reflect the learners' immediate experiences. This same point has been emphasized by A. A. Mensah writing under the title, "Music Education in Modern Africa". Mensah (1970) draws attention to the presence of military bands, pop bands, and church organs in many African countries, and from this argues that Western musical instruments have a relevance for our present day lives. It is desirable to learn a Western instrument but he cautions that they should be taught in schools only after careful thought, and provided that African instruments also being studied are not superseded (Mensah 1970: 13-15 also cited in Akrofi, 1982).

For Nketia (1971a), whatever step we take, the structure and content of music education in Ghana should be completely different from that of Europe. He does not believe

that the kind of reform that we need is merely that which substitutes African

materials for items in the syllabuses based on the colonial music education system, for these reflect a structure of music education which was not really conceived from within from the point of music in our social life. The structure is geared to Western musical institutions - to the concert hall, the theatre, as well as Western concepts of performance - audience relationships, Western theory of music, Western aesthetics and so forth (Nketia, 1971a: 7).

This is a valid point. But such broad statements have not served to guide us in our search for the lost heritage. We have not really asked ourselves if we want music in a concert hall or theatre; or whether we would prefer to keep our arts under the trees.

In another article, "Music Education in Africa and the West", Nketia (1975a) takes up a point ethnomusicologists have made about music being seen both in terms of itself as well as in terms of the contexts of society and culture (Hood, 1963: 215-236) and he advocates a community-oriented system of music education for Africa. He argues that the objective of music education in Ghana must be seen in a socio-musical context; on the basis of the widely-held assumption that traditional African music is a kind of a community experience, serving as a source of social solidarity, a mechanism for social cohesion and an outlet for the expression of personal feelings, through recreational activities, performances of ceremonies and rites, the celebration of festivals worship of the gods etc. This, undoubtedly influenced the objectives, content, and structure of the Cultural Studies Programme, but it seems likely that this belief has outlived its educational import.

Much as Nketia advocates the community-oriented approach, he also recognises its dangers, four of which he identifies:

First, there is the danger that a teacher who follows this approach may lay great emphasis on social values but not as much on musical values.

Secondly, he may be easily satisfied with the extent of musical activity or the extent of participation and not too concerned about developing the level of musical activity to the highest that is artistically possible.

Third, he faces the danger of being hide-bound by tradition. He may be inclined to discourage any major break from fear that it might break up the homogeneous community of taste.

Fourth, by laying emphasis on group activity and less on personal and

individual development, the music educator may not provide as much challenge and inspiration to the individual as would make him strive to reach the highest of which he is capable (Nketia, 1975a: 14-15).

Indeed, the zeal and zest with which the community-oriented approach has often been preached have blinded us to these; none of the music syllabuses nor the recent curriculum reforms has avoided even one of them. The undue emphasis on the community-oriented approach has hindered the development of individual talents, especially, in music.

Nketia's article appeared in the second issue of Notes on Education and Research in African Music, published in 1975; and in the same journal, under the title, "The Real Versus the Ideal: Gaps in our School Music Programme", Ruth Evans identifies four major problems which she describes as "gaps" in the entire music education programme. The first is the gap between the ideal of the syllabus and the reality of the classroom lesson. She notes that the existing syllabuses have a broader purpose and a more important role for music in the total curriculum, yet many schools still "follow the 19th century colonial tradition of preparing children to perform at school worship services and on speech days" (1975: 18). Closely linked with this is the gap between the ideal of the fully prepared teacher and the reality of the limited teacher. With regard to the teaching of African music, Evans points out that it is receiving sufficient attention at tertiary level, particularly at the Specialist Training College (now the National Academy of Music) at Winneba which is trying to give the best possible preparation to its trainees. Offei (1977: 85) makes a similar observation about the same institution: "Our traditional music is in most cases well catered for". Both Evans and Offei have been Directors of the institution whose activities they describe. Certainly, the situation in the 1970s could be regarded as a remarkable achievement compared with what had existed two or three decades earlier. However, the fact that African music is being taught at

tertiary level does not guarantee the achievement of the target or ideal objectives. Ever since Evans and Offei made these observations music teacher education in Ghana has, at best, succeeded in pushing people into a waiting caravan, but with no specific destination.

As Nketia has already pointed out, our aims and objectives remain unclear. The crux of the problem is that, whereas music teacher preparation at tertiary level, at least for the teaching of Western classical music, seems to be satisfactory, the training of teachers for the elementary level is still not developed. We have only managed to maintain the seemingly strong roof on a sandy foundation. Aduonum (1980: 58) puts it rather differently: "Like the early music education system in the United States, so the music education in Ghana has been limping on one single leg for many years". But it is Ogbe (1975) who describes the situation best: "the state of music education in Ghana casts an image of a splendid superstructure on a very weak foundation" (1975: 21).

A third gap identified by Evans highlights the lack of coordination between the agencies involved in music education. But it is the fourth gap, that between the ideal of sufficient material and the reality of a severe dearth of material in our schools, which receives more detailed treatment. Rather than wait for foreign equipment, she suggests, "there is material here - all around us - in the form of natural material resources and local cultural resources. All we have to do is to reach out and take what we wish from this rich heritage" (Evans, 1975: 20). This is obviously a thought which has influenced the Cultural Studies Programme, but failure to make creative use of these local resources has prevented them from being used in a challenging way in the schools. It is easy to see what the obstacle is. The ethnomusicological emphasis on social factors has resulted in music educators in Africa labouring under a misconception and a misunderstanding about the meaning of African music. To continue to seek its value only in its social

functions at the expense of its artistic resources, is a mistake. Over sixty years ago, W. E. F. Ward, the British colonial music educator and a famous historian, attempted to explore the creative elements in African folk music. It is clear that he was not writing as an ethnomusicologist but was seeking purely musical materials for the very purpose - the use of local resources in teaching - which forms the basis of the current debates. Ethnomusicologists have noted his silence on the "relationship between music and other aspects of life of Ghanaians" (Nketia, 1963a: 2. cf. Agawu, 1992: 251). But for his ethnocentrism, which led him into drawing hasty conclusions, Ward's 1927 essay on "Music in the Gold Coast", might have offered the best way of gaining insight into the meaning of African music; particularly for the music teacher.

Ogbe (1975) is not much concerned to argue for or against Western classical music, although he is influenced by it. He deplores the practice whereby we concentrate our efforts on 21-year old adults at the expense of the five or six-year olds who demonstrate their potential for musical creativity at such a tender age. He advocates the establishment of Music Primary Schools, the structure of which is not the same as, but similar to, those in some Eastern European countries such as Hungary. He gives particular emphasis to instrumental music making and childhood music education. The stress on the British ABRSM and LRSM standards and examinations, however, works against his goals.

The launching in the early 1980s of the Journal of African Music Education by the University of Cape Coast has served to increase the interest of scholars in the problem of music education in Ghana. Two papers devoted to the Curriculum Enrichment Programme, read at the eleventh annual conference of the GMTA, appeared in the 1987 issue. Both authors emphasise the goals of cultural education as set out in the programme.

Wilson (1987) suggests we select the most "beautiful" aspects of the culture to be pursued. Although festivals are generally considered as vital to the Ghanaian society, the distinction between what is archaic and what must be preserved, or between what is ugly and what is beautiful remains controversial. To achieve the goals of cultural education Akrofi (1987) seems to echo Nketia (1966) and Mensah (1970), suggesting that instructional programmes for all pre-university institutions should be based on the musical cultures of Ghana. Although Akrofi (1987) does not recommend full reliance on the expertise of local musicians, he does not rule out their contribution completely: "I do not think it is prudent for us to rely mainly on local experts to teach African drumming and dancing in our schools. The teachers we train should be able to teach our music in the schools with a little help from local experts" (Akrofi 1987: 28). It is fascinating to see how these local experts have remained the most reliable teachers of indigenous Ghanaian music.

Both the Curriculum Enrichment and the Cultural Studies Programmes give more prominence to general cultural education than to music education. Although music educators seem to have accepted this fact, and their roles in the new structure of education, they have become suddenly more confused than ever before. It appears to be difficult for them to evaluate the roles they have played since the inception of the two programmes. Invariably, the programmes offer no musical challenges, as the mere performance of, and participation in, traditional musical activities cannot be the exclusive responsibility of any professionally trained group.

(ii) Academic Studies:

A review of six recent doctoral theses shows that a majority of the writers give prominence to music education in the context of cultural preservation. Aduonum(1980)

sees folk tales as a major means of bringing together members of a community, teaching children about the taboos, funeral practices, and social life in general. He argues for their use in both national and multi-cultural education. Fadlu-Deen (1989) notes that traditional music is still alive as a form of community art and so does not see any reason why the objectives and structure of music education in West Africa should not emphasise this. Kwami (1989) argues that African music is one of the world's major musical cultures and so should be included in any comprehensive music programme.

While Akrofi (1982) examines the status of general music education, Manford (1983) is concerned with music teacher education. The only writer who shows any major interest in the primary schools is Offei (1973), who advocates a more definitive music education programme. However, neither the objectives nor the conclusions of these studies show any significant differences; and there is not much difference between their ideas and those in the articles discussed above. Despite the seemingly strong argument for African music, and African attitudes to music education, all the studies except that of Fadlu-Deen (1989) emphasise broad and generalised structural, organizational, instructional, administrative and supervisory revisions which do not necessarily depart from the existing approaches to Western classical music. Both Akrofi (1982: 158) and Manford (1983: 102), for instance, emphasise the importance of the piano for music teaching in schools and colleges. Although Kwami proposes a purely practical approach to curriculum structuring, by preferring the more Western regimented [bar-to-bar] approach to the village oral-cum-gestalt system, the work falls prey to the fallacy that the more analytical and technical the teaching process, the more educationally valid and prestigious is the subject.

The arguments against Western classical music have never been put forward with any conviction and boldness (see also Mensah, 1970). Even for the elementary schools

Offei (1973: 46) strongly argues, "Any attempts to exclude Western music from Ghanaian schools would not only be inappropriate but also would be more detrimental than useful to the present social-political life of the country"; though he recognizes the "need for a better program in music education that makes traditional [Ghanaian] music the basis for acquiring musical understanding and" which will also provide "for systematic training in Western music". Viewing the study of African music in this way can be a misleading premise. Teachers are likely to continue to see music as an 'imported' subject, or as a foreign language which requires a vernacular translator.

Nevertheless, four key issues are stressed by all the authors. First, the slow pace of the development of African music in Ghanaian schools is blamed on the absence of efficiently trained personnel and textbooks. Manford (1983) for instance states that,

in 1967, African music was officially made part of the music teacher education program but the tutors who had ABRSM program were to deal with this new program which was African-oriented. ... there was inadequate number of textbooks with an African background. In short, the textbooks used for the new program were the same old books written by mostly British with Western backgrounds (Manford, 1983: 81-82).

It can be argued that the status has not since improved much.

Secondly, the patterns of examinations and assessment continue to follow those of British institutions. This is confirmed in the 1990 Basic School Leaving Certificate Examination in Cultural Studies (Appendix 7). Consequently, Fadlu-Deen asserts that, unless examinations are restructured, we cannot be faithful to the musical instincts of the African children.

Thirdly, the changes that have been made over the past years have not been those which are most desirable. Whereas Manford (1983: 82) notes that changes initiated in music teacher education have been limited to curriculum renewal and the certification process rather than organizational and accompanying structural revisions, Akrofi (1982: 86) points out that post-independence changes in Ghana's education have occurred

mainly in the growth in numbers of schools rather than in the content and structure of courses.

Fourth, and perhaps most importantly, in spite of the fact that there is very little composed and arranged music for use in the classroom, composition and improvisation are not encouraged. It is this fourth point that Fadlu-Deen (1989) addresses; perhaps the most significant contribution to music education in West Africa to date.

Not only do Fadlu-Deen's (1989) classroom experiments and projects serve as a strong starting point, but they have also shown that music educators in Ghana have missed their target for far too long. Experience in music teacher training at the tertiary level confirms these views: our trainees are engaged in formal composition at college level as a prerequisite for their examinations, but they have not been adequately prepared to treat composition in a non-formal setting, nor to recognize the validity of the forms such as those which the children are capable of creating (Fadlu-Deen 1989: ii)

The Challenge

The debates on the rationale of the Cultural Studies Programme may be summarised into two views - radicals and conservatives. For the radicals - politicians, nationalists, and curriculum planners - the Programme is a rebirth of our cultural identity, and a true realisation of our vision. The cultural emancipation which Ghana has sought since political independence in 1957 is now within attainable reach. For this group of thinkers, music teachers are the torch-bearers in the process of cultural restoration. They were reminded of their role by the newly appointed Director of Cultural Studies at the Twelfth Annual Conference for Music Teachers, which immediately preceded the inception of the reforms process:

I wish to stress that participants owe it as a sacred duty to the nation to champion the course of cultural revivalism in Ghana. The nation's success or failure in this regard depends to a large measure on your professional competence, devotion to duty, patriotism and innovativeness. . .

With the creation of a separate Directorate for Cultural Studies by the PNDC, Government has shown [its] determination to make the cultural Revolution a reality. If you would all work hard and display your fullest cooperation and commitment, our search for the lost heritage would be successful (Kwamuar, 1987: 5).

The conservatives - professional music teachers - argue that culture is the totality of man's life, being the product of man's effort to make his environment a living place. Man's activity and the physical environment exert influences on one another. Science, technology, conventions and custom cannot be assessed independently of a nation's culture. Music should not be singled out as the symbol of culture hence its Western theoretical language should be maintained.

It would appear that both the radicals and conservatives have in common what Geyer would describe as "a penchant for masquerades in which the main actors try on masks of fictitious pasts in order to master the present" (Geyer, 1993: 501). Music educators in Ghana have, for three decades, spent their efforts in identifying, lingering with, and dancing round their problems. Because both the Curriculum Enrichment and Cultural Studies Programmes - and indeed other attempts at reforming music education in Ghana - have been wrongly perceived as signifiers of the fight for cultural independence, they have resulted only in magnifying the existing gap between African music and Western classical music in schools. There is, therefore, the need for us to widen our search for more concrete solutions. In fact, the absence of a truly musical music education programme is at the root of the present dilemma, and this is the challenge.

The crucial question is, can music teaching in Ghana not be based on purely African resources without necessarily continuing to be western-prototypical and still share

uniformity with the education systems of other countries? If not, why not? If yes, how?

In Part Three we shall examine the cultural potentials and possibilities for addressing this issue.

PART THREE

CONCEPTS OF AFRICAN MUSIC AND MUSIC IN GHANA

(Cultural Influences and Resources)

CHAPTER 5 - THE STUDY OF AFRICAN MUSIC IN GHANA

Antiquity of Musical Concepts

J. H. Nketia has said that "the study of African music is at once a study of unity and diversity and this is what makes it exciting and challenging" (1975: ix). Perhaps what excites researchers is not merely the diversity of musical cultures within Africa but also the fabulously rich resources of its music. The deeper the research on the music of Africa, the more complex and yet more illuminating it tends to be. The study of African music has therefore remained a living and a challenging intellectual venture. Scholarship is still enjoying the freshness of the flesh of the fruit and has yet to reach the nut or the seed. Perhaps nothing could be more exciting than an intellectual venture into a "people's art; spirit; life; soul" (These are common descriptions of African music).

By contrast with the position during the first half of this century, there now exists a continuously expanding corpus of literature on African music and culture [eg. Tracey (1948), Jones (1959/71), Merriam (1959/1973), Blacking (1973), Bebey (1975) and Nketia (1975b) . Much of this is valuable for the analysis of: (a) the differences between Western and African music; (b) the characteristics of African folk music; and (c) the social and cultural values of African folk music. However, it is for (a) and (c) that these writers are most famous. Today, the challenge facing students of African music - particularly those who want to use its resources to pursue other professional goals - is to see whether the accounts of the writers mentioned, and similar publications, are true descriptions of what can be observed directly. Apparently, in some studies, the distinction between what is musical and what is cultural is not explicit, whereas in others the emphasis placed on social and cultural factors underscores the importance of the musical material. In other words the extent to which these social factors influence

folk music composition does not receive the attention it deserves.

Whether this is a prejudice (Agawu, 1992: 264) or not, ethnomusicologists themselves have noted it, but are prepared to defend their position:

An enduring prejudice about ethnomusicological research is that it does not deal sufficiently with the music. It is said that researchers are so wrapped up in the intricacies of context (social situation, dynamics of performing space, instrumental symbolism, audience makeup, and so on) that they somehow never get around to the thing itself. Joseph Kerman, responding to a comment of Seeger's, argues that "contextual studies ... are usually tilted much too far towards the consideration of contexts. They usually deal too little with the music as music. (Kerman 1985 p. 180) Ethnomusicologists have been quick to point out, however, that to equate the music with sounds is highly problematic. There are many languages that do not have a single word for what in English is meant by the word music. That is why the "music sound" is considered by some to be only one parameter among many (Agawu, 1992: 264).

It is obvious that many of the early writers on African music have been influenced by the accounts of travellers, missionaries and colonial officers whose references to musical practice are the first written records of African folk music. In these accounts can be traced the tradition in which African folk music has been a subject to study by eyes and not by ears (Nketia 1966: 235). Joao de Barros, the Portuguese historian and commander of the Elmina Castle (1525-8), describing the historic meeting between Azambuja and the King of Elmina in 1482, wrote,

With the men drawn up in ranks, a long broad way was made, up which Caramanca, who also wished to display his standing, came with many people in war-like manner, with a great hub-hub of kettle-drums, bells, and other instruments, more deafening than pleasing to the ear (Wolfson, 1958: 40).

Nearly four centuries later, Edward Bowdich, having served as a scientific member of the exploratory mission sent to Kumasi by the African Company in 1817, presented a vivid account of this trip in his 1819 Mission from Cape Coast Castle to Ashantee. His references to music were no less exciting than his general observations. On arrival at Kumasi, over 5000 people met Bowdich and his team "with awful bursts of martial music, discordant only in its admixture; for horns, drums, rattles, and gong-gongs were

all exerted with a zeal bordering on phrenzy, to subdue [them] by the first impression". Bowdich and his colleagues "were totally unprepared for the 'magnificence' and 'novelty' of the scene that lay before them" (Southern, 1971: 6). Bowdich took note of everything which went on during the reception at the Asantehene's palace, but the music was of particular interest to him:

More than a hundred bands burst at once on our arrival, with the peculiar airs of their several chiefs; the horns flourished their defiances, with the beating of innumerable drums and metal instruments, and then yielded for a while to the soft breathings of their long flutes, which were truly harmonious; and a pleasing instrument, like a bagpipe without the drone, was happily blended. At least a hundred large umbrellas or canopies which could shelter thirty persons were sprung up and down by the bearers with brilliant effect, . . . (Southern, 1971: 6).

Manifestly, Bowdich was reporting a very important social event, although he seemed to have displayed a knack for exaggeration. William Hutton, another writer in the service of the Africa Company, who visited Kumasi three years later, commented on some of Bowdich's drawings in his (Hutton's) 1821 Voyage to Africa:

I felt disappointed by the impression Mr. Bowdich's drawings had made upon my mind; and the same feeling, I believe, extended to my companions. These drawings, to say the least of them, are too highly coloured. Many of the Asantis, to whom I shewed them, could not perceive a resemblance sufficient to strike at first sight (Wolfson, 1958: 108).

Nevertheless, it is still customary in Ghana that important guests on such occasions are given a rousing welcome by a durbar of chiefs. In fact, the sort of thing Bowdich described can be witnessed as the various chiefs and musical bands approach the durbar ground from different directions. The crucial issue which scholars have not addressed is whether Bowdich was describing a musical event or a mere social gathering.

The axiom that music is inseparable from the African's daily life has its roots in these early observations. It is stated more clearly in Richard Lander's 1830 Records of Captain Clapperton's Last Expedition to Africa:

On the morning of Thursday, the 12th, we left Chiadoo, followed by the

chief and an immense crowd of both sexes, amongst whom were hundreds of children, the ladies enlivening us with songs at intervals, and men blowing on horns and beating on gongs and drums, without any regard to time, forming altogether a most barbarous concert of vocal and instrumental music, which continued to our great inconvenience and annoyance till we arrived at Matone, when they took leave of us and returned.

It would be as difficult to detach singing and dancing from the character of an African, as to change the colour of his skin. I do not think he would live a single week in his country without participating in these his favourite amusements; to deprive him of which would be indeed worse than death. . . . Yet even on these instruments they perform most vilely, and produce a horribly discordant noise, which may, perhaps, be delightful to their own ears; but to strangers, if they have the most misfortune to be too near the performers, no sounds can be more harsh and disagreeable than such a concert (Agawu, 1992: 248).

That these earlier descriptions have been taken as the basic source of reference is perhaps the main cause of the 'myth' created about African music. "The motif of the music-making African - with its implication that leisure abounds - continues to be reproduced in twentieth-century writings by both African and non-African writers (Agawu, 1992: 248). Consequently the broad generalisations of several writers have led to some misconceptions and twisted conclusions; for example: that there is frequent use of call and response (solo and chorus); use of a diatonic scale; music is closely integrated with social life; African music is more vocal than instrumental; rhythm (especially drum rhythm) predominates; music making is a communal art; the audience is part of the performance; there is no single word for music; there is use of time line; music is more percussive (see Merriam, 1959: 13-19; Nketia, 1963a: 1-3).

Presumably, these have become reflectors in which African music is to be seen and most researchers have been faithful to proving such hypotheses rather than critically investigating the bases upon which they were formed. Truly, while on the one hand, it is difficult to refute these assumptions, on the other, they are misleading because they do not necessarily exist in the peculiar extent to which they have been portrayed. Music is more than pervading the culture of Ghana. Broad as that assumption is, it glosses

over some crucial facts: with regard to the music associated with social events or the life cycle, for example, every tribe has a different set of attitudes, interpretations, and practices. Thus,

among the Konkomba, the Dagbani and the Adangme a wedding is a musical event, while among the Akans marriages are as a rule not celebrated with music. The Builsa and other peoples of Northern Ghana combine various forms of communal labour with music, while the Ashanti have no such combinations. For the Adangme, twin rites are musical events, whereas for the Akan they are not (Nketia, 1963a: 7).

The importance of musical anthropology and ethnomusicology to music education, especially in developing countries, cannot be overstated. Yet the traditions which both have left on the study of music in Ghana, and indeed throughout Africa, cannot be regarded as purposeful contribution to music education. Until the last few decades both subjects were "not interested in the functioning social system, in the [musical] system that operates before one's eyes, but in reconstructing the 'original' Baganda or Ashanti [musical practice] as it existed in pre-colonial times" (Goody, 1960 : viii). That is why, in his widely known Music of Africa, Nketia (1975b) excludes from his definition of what belongs to Africa music composed by Africans of Western orientation and emphasises those "musical cultures which have their historical roots in the soil of Africa" (p. 4). However, in contemporary contexts, this approach could be relevant to the historian and less so to music teachers or those charged with the development of the music curriculum. Music educators must, therefore, be wary in dwelling on some of those materials for educational purposes without re-investigation. There are several other reasons why too great a reliance on such accounts can be inimical to music education in contemporary Ghana. Two of these are very prominent, but because of their nature, it would be better to describe them as the two edges of the same sword.

On one edge, most Western writers on African music have taken Western classical music as a standard by which to assess African folk music, and this has led to false

distinctions which put the two "musics" in the unequal relationship of superiority and inferiority. Underlying this assumption is the view that African music can develop only if it adopts Western classical styles. For example, Ward (1927: 223) asserts, "if it could learn from Europe modern developments in form and harmony, African music should grow into an art more magnificent than the world has yet seen". Similarly, Hugh Tracey (1948) saw a more or less direct link between the Chaconne and Passacaglia of sixteenth and seventeenth century Europe and the Ngodo (xylophone orchestra) of the Chopi of South Africa. Taking as precedents a number of Western classical compositions such as the D minor Suite, Passacaglia and Fugue in C minor and Goldberg Variations of J.S. Bach; Thirty-Two Variations in C minor by Beethoven; and the Finale of Brahms' Fourth Symphony, all works based upon the principle of the Chaconne-Passacaglia type of variation, Tracey concludes that "we need not to fear for the future of Chopi orchestral music" (Tracey, 1948 : 7). This not only suggests that the folk music of Africa is three centuries behind the modern world, but also that music of Bach, Brahms and Beethoven should be considered as models which African music should emulate.

With such a notion it has been fashionable for certain scholars to run into hasty conclusions; "African music goes fairly fast judged by Western standards of tempo" (Jones 1959: 8). Obviously, Jones had a handicap - inability to perceive the technical complexities of the music. Sometimes such comparisons are not only based on a small sample, but are also illogical. What is the basis for comparing African drums with Western melodic instruments (Jones, 1959: 11)? Roberts (1972) uses the Symphony as a yardstick for aesthetic considerations. The xylophone is known to have a wide distribution across the continent of Africa. Xylophones are also found in Indonesia and their tuning systems have been shown to be in close agreement with those found in

Africa. A suggestion in 1901, by Ankernmann, that these instruments may have been developed on the two continents independently, has not attracted as much intellectual interest as that put forward by Jones (1971). Jones, who dismisses Ankernam's supposition, argues that African xylophones must have originated in Indonesia through its colonisation of Africa. Indeed, Jones is known among Ghanaian music students for the pride with which he talks about colonialism and his notorious attitude in projecting African music as an inferior art. His sweeping statement that "All Africans play the same sort of music" is frequently quoted by writers who, out of ignorance or ethnocentrism have, for decades, twisted the true scholarly opinion on African culture.

In 1940, Hugh Tracey attempted to analyze Chopi orchestral music but was confronted with notational problems. He concluded that "The question of how to note down African music must remain an open one for many years to come. . . . In transcribing [African] music on to our staff, allowance must be made for the fact that our scale is not in tune with theirs" (Tracey 1948: 161). Similarly, Manfred Bukofzer, faced with the problem of a lack of written records and his inability to distinguish between purely musical material and socio-cultural activities of non-literate cultures, dismissed the possibility of any sort of historical study of non-Western music on the grounds that it "defies the traditional Western forms of notation and lacks the kind of historical documents we are accustomed to in our normal research" (Bukofzer 1956: 34, cited in Nketia 1971b: 5). In fact, both writers were commenting on a genuine problem; one which is yet to be solved, although not necessarily from a Western point of view. In a sense this dilemma can be understood, because they were writing about a decade or so earlier than the upsurge of those twentieth century music styles which have since exposed the limitations of the staff notation system.

There are vast differences between Western classical music and African folk

music, but are they necessarily historical? Another comparison, probably influenced by the theory of evolution, though no longer popular, was made in 1952 by Arend Koole. The assumption that Western European culture is the symbol of world civilization, the peak of social evolution, is explicit in Koole's observation about the Basutos. Likening them to other Bantu tribes, he writes,

the Basutos have made practically no cultural progress, although they have been in contact with the Europeans for more than a century. Their music, too, in so far as this has been handed down orally does not deviate from their age-old traditions. This is advantageous to the musicologist and it enables him to listen to music similar to that which was made by their ancestors in the stone age (Koole, 1952: 264; cited in Nketia, 1971b: 4).

Bruno Nettl agreed and hypothesised that the study of African Music would aid the music historian in determining the origin of music (Nettl, 1956: 2). Of course, this sort of argument is not limited to music. For instance, "African sculpture is a highly developed and extremely sophisticated art form with thousands of years of history behind it, yet it is still sometimes discussed as a subdivision of 'primitive art', a concept which derives from Darwinian evolution" (Willet, 1971: 27).

On the second edge of the sword is the attitude adopted by African writers and some recent 'sympathizers' in their efforts to correct the false impressions about African music and to lift its image from the status of "inferiority" and "primitivity" accorded it by earlier writers. However, their position and strategy have led to claims which are "apt to be emotion [rather] than rationality [and] more fantasy than objectivity in much that is portrayed as African culture" (Busia, 1962: 7). It could be argued that they are more obsessed with social factors than their early European counterparts. This path has probably been laid down by J.H. Nketia, considered to be the highest Ghanaian authority on African music, and has nevertheless been trailed by several of his pupils, and indeed by others, who have taken his writings as an authentic source of reference.

For example, he writes,

Music making is regarded as a part of the traditional way of life, and not an embellishment of it. It is as necessary to the fullness of living as any other human need that has to be satisfied. A village that has no organised music or neglects community singing, drumming and dancing is said to be dead. Music making is, therefore an index of a living community and a measure of the degree of social cohesion among its respective units (Nketia, 1966: 15).

The utilitarian view of African music has been widely accepted and often quoted to support such assertions as, "The concept of music as a purely aesthetic experience is foreign to Africa" (Roberts, 1972: 8). The same view is emphasized by Chernoff (1979: 33)

For a Westerner to understand the artistry and purpose of an African musical event, it is necessary for him to sidestep his normal listening tendencies, slow down his aesthetic response, and glide past his initial judgement. The reason why it is a mistake to listen to African music is that African music is not set apart from its social and cultural context.

Chernoff is convinced that "African music is indeed different from what Europeans ordinarily consider music to be" (ibid: 37). No matter how fascinating these observations sound, they contribute nothing of relevance for the music student and, therefore, divert attention from the artistic ingredient.

However, Nketia draws attention to a very important point when he continues: "The concept of leisure and the place of music in society in this part of the world is quite different from that held by Western countries, and it poses a number of problems for music education in contemporary Africa". Viewing the scene from this perspective, without considering the causal factors behind the difference and without an attempt to see beyond what one's eyes can see and to listen beyond what one's ears can hear, the danger of drawing erroneous conclusions is inescapable. If it can be argued that the enjoyment of leisure and the feeling and expression of aesthetic delight are dependent upon purchasing a ticket to attend a concert, theatre, disco, then these claims may have some foundation.

It is Akin Euba (1988) who, perhaps, presents the most persuasive arguments against the notion that contemplative listening is foreign to Africa. Based on the study of Yoruba music, he points out that there are some types of music such as, for example, those associated with religion and chiefship, which are designed purely for listening and which therefore fulfil the same role in art music of both Western and other cultures. Indeed in Ghana, the cult musics of, say, Akom, Yeve or Klama represent the truly authentic forms of indigenous music. Euba argues further that, even when assigned a utilitarian role, traditional music possesses aesthetic qualities akin to those found in contemplative music of the West. Whether music that is composed within an oral tradition can be properly fitted into the intricate analytical system of the written culture of the west is a contentious issue; Ward was not far from this point. It would be too simplistic to say that traditional African music - no matter how challenging it is - makes the same demand on the African ear as Western classical music on the European. This sort of comparison needs further clarification. (We shall return to it in the last section of this chapter.)

Aduonum, one of Nketia's pupils, describes the African musical scene in more dramatic language, turning the situation into a hyperbole rather than reality:

In Africa music is life; that is, it permeates all daily activities. Music in Africa is the soul which is ultimately concerned with various customs and religious practices. The African is born, named, initiated, fortified, fed, nurtured, and buried with music. In Africa music heals the sick, music directs and guides the blind, music comforts the widow, and music stops tribal warfare. Music is in the office. . . . As kissing is to Eastern and Western continents, so is music - dance - drama to the continent of Africa. . . . Finally, music accompanies festivals and visits to shrines. In short, music accompanies every single daily activity (Aduonum, 1980: 19-20; cf, Nketia, 1963a: 4).

Recently, Kofi Agawu (1992: 249) has challenged Nketia (1966) to "cite examples of African villages that have been said to be dead on account of not singing or dancing". He argues that the presence of modern forms of convenience and recreation, such as

cinema, videos, radios and cassette players, in many parts of Africa clearly shows that there is less music of the sort described by Nketia "but no resulting 'death' ". Similarly, one cannot question the truth of what Aduonum suggests above: music has often been used to rally fighters and those engaged in battle to continue to fight; but the extent to which music "stops tribal warfare" - with some specific examples - undoubtedly needs explanation. Furthermore, anyone aware of the nature of musical practice in Africa and equally aware of the pattern of kissing in Europe will agree that this analogy is rather far-fetched. More convincing is the argument of Agawu (1992: 249) that, "Only a scholarly plot seeking difference between Africa and the West will insist on propagating this myth" (my emphasis).

Yet this sort of false generalisations continue to characterise the writings of students of African music in Ghana. It could be said that the established ethnomusicological research procedure, which they have embraced fully, accounts for many of the errors expressed in these works. One recent example is Kwami's (1989) African Music, Education and the School Curriculum. According to the author (Chapter 2), part of the research included visits to the Arts Centre in Accra, the Institute of African Studies and the School of Performing Arts of the University of Ghana, the National Museum in Accra, and Ho in the Volta Region. At Ho he was taught by master drummers Geoffery Dzormeku and Godwin Agbeli. Later he "returned to Accra to have more drumming lessons, to collect more music and arrange for [his] departure" (p. 37). Writing as an anthropologist-cum-ethnomusicologist, in the usual autobiographical "style of discourse in which the authorial 'I' exerts a strong presence" (Agawu, 1992: 257), he continues:

I had drumming lessons with master drummer Johnson Keme in his residence in Alajo, a suburb of Accra. . . Since I had problems with the rattle pattern, Johnson divided it into two parts. . . Later, [Godwin Agbeli] returned to Accra after buying me some drums from his village. In Accra,

Godwin Agbeli gave me more lessons and helped with the transportation arrangements of my traditional instruments to England (Kwami, 1989: 37-39).

Apart from the usual Ghanaian hospitality, many local informants are quite happy to assist and even strive to please foreign European visitors for the financial benefits - tips - they stand to get. The sort of kindness and attention Kwami received could neither be different from that of Chernoff (1979), whose Ghanaian drumming teachers included Alhaji Ibrahim Abdulai of Tamale, Gideon Folie Alorwoyie of Afiadenyigba, and Abraham Adzenya of Winneba (1979: ix-x), nor from Locke (1982: 245) who also was taught Ghanaian drumming by some of Chernoff's as well as Kwami's teachers/informants. Dealing with a subject matter that has no written tradition, this is one way by which researchers have sought to establish proof of interest; and practical knowledge through immersion in the music under study to fulfil the necessary requirements of the student of ethnomusicology (Myers, 1992) and/or to establish "ownership of unstudied or little studied musical areas" in order to avoid being criticised for "going over previously charted terrain" (Agawu, 1992: 259). This, however, raises a major question: does the researcher/student, born and bred in Ghana, sharing the same culture, speaking the same language with the musicians have to go through the same process of investigation/learning as those from a completely foreign geographical, racial, and cultural background?

It is sometimes within this context that African scholars have been criticised by some of their European counterparts for being too Western-oriented; speaking in the same voice, using the same theoretical framework, and hence, in representing Africa making the same mistakes as the European writers. While on the one hand such criticisms may be taken as open admission of failure on the part of European scholars, on the other hand it may be suspected that, behind them, there is "a political issue: the

desire to silence the African's participation in the larger discussion" (Agawu, 1992: 260) and condemn them to "intellectual asphyxia" by denying them "any claim to intellectual universality . . . [and] the right to any authentic research, simply being expected to display the peculiarities of their culture" (Hountuonji, 1983: 129). Underlying such counter arguments is a paradox: the enemy cannot be trusted even when he says the truth and of course, 'do not be European' does not necessarily mean 'be African'. To side with the European critics can be regarded as a betrayal; totally to dismiss such criticism as unfounded is also to dodge the task of reinterpretation.

At least one reason for the difficulty of music teachers can be identified. Since facilities for graduate studies in music education in Ghana are inadequate, music teachers seeking additional qualification, which frequently enhances their promotion and earnings, find themselves in the Department of Music at the University of Ghana, which offers a graduate programme in ethnomusicology. Ethnomusicology has therefore been the major source of orientation for Ghanaian music teachers after their initial training. Another reason for recent interest in this programme is the recurring criticism of music teachers for their lack of knowledge of the socio-musical values of the Ghanaian. Many teachers, therefore, tend to seek refuge in ethnomusicology only to prove their critics wrong or perhaps to enlighten themselves. Admittedly, though the programme offers scholarly challenges, it is little related to the music teacher's professional training and immediate goals. Of course, this does not mean that ethnomusicology is of no practical relevance to music educators in Ghana.

The distinction between the West and Africa poses a major problem for the music educator in contemporary Ghana. He is presented with dichotomous musical worlds and languages in the relationship of "bad" and "good", "foreign" and "national", "enemy" and "friend". A. Memmi describes the effect of this succinctly,

Possession of two languages is not merely a matter of having two tools, but actually means participating in two psychical and cultural realms. Here, the two worlds symbolised and conveyed by the two tongues are in conflict; they are those of the coloniser and the colonised (Carnoy, 1974: 70).

Consequently, if Ghanaian teachers take the path of what is considered European, they are regarded as pedants and alienated from their cultural roots. If they follow that which is seen as African, they are described as "true Africans", "traditionalists", or as "nationalists" and "people of culture". In addition to his musical works, Ephraim Amu has been particularly renowned as an exponent of African culture. This is not surprising because, in Africa, it is the second path which everyone is expected to take. But the question remains, Do these separate paths really exist in Ghana? I think not. I suggest three reasons why this distinction is misleading.

First, it must be acknowledged that "African societies are changing and so are their arts, which are reflecting increasingly, even though often unconsciously, the new values" (Willet, 1971: 10). (This is discussed in detail below under "Music in Contemporary Ghana".) Apart from the developments in art music, Western words and melodies can be heard in several tunes regarded as indigenous Ghanaian music. For instance, the popular kpanlogo song entitled, "A B C D "

Secondly, children do not perceive their environment in this dualist or dichotomous relationship. A person's culture consists of all the elements of his or her environment which are also part of daily life. All the materials with which a child is confronted, as he tries to understand and adapt to his surroundings, are potential resources for his future development.

Thirdly, evidence suggests that every society borrows consciously or unconsciously, directly or indirectly, from others to improve upon culture, though it can be argued that it is sometimes to the detriment of the 'borrowing' society. There is no known society whose culture has remained the same since its beginning, although the

rate of cultural change is not the same for all societies; and there is none so "changeable as to have no cake of custom" (Busia, 1962: 38). It can be said that Europe continues to borrow from Africa's rich artistic resources for the development of her arts. The impact of African sculpture on twentieth century European art has been noted in the works of Modigliani, Ambroise, Picasso and Matisse. Similar developments, though not yet systematically reported, can be heard in the works of several contemporary European composers.

My own proposal is similar to the approach adopted by Charles Russel Day in his The Music and Musical Instruments of Southern Indian and Deccan, published in 1974.

Alfred James Hipkins describes the approach succinctly in the introduction. C. R. Day, says, Hipkins,

shows us the existence of a really intimate, expressive, melodic music capable of the greatest refinement, of treatment, ... What we learn from such inquiries is that the debated opinions of musical theorists, the cherished beliefs of those who devote themselves to the practice of the art, the deductions we evolve from historical studies - all have to be submitted to larger conceptions, based upon a recognition of humanity as evolved from the teachings of ethnology. We must forget what is merely European, national, or conventional, and submit the whole of the phenomena to a philosophical as well as a sympathetic consideration . . .

It is from this perspective that, I think, music educators must describe the musical scene of Ghana: that is to say, music as it exists in Ghana, and as it is practised and recreated by Ghanaians within the social, cultural and artistic contexts of contemporary society.

Social and cultural factors are equally potent materials for making and creating music. This is because, in so far as music is also a cultural activity, its creation and enjoyment exist within cultural contexts. Referring to Western classical music, Theodor Adorno argues that the social and cultural elements form part of the social mediation of the style of a particular music or art: composers, no matter how "original", "novel" or "innovative" they are, operate within the skill and knowledge of the artistic material

provided through the musico-cultural traditions of the particular society as well as the particular art:

. . . the composer as creative subject is not a tabula rasa, but is, like the musical material, culturally and socially mediated. ... He emphasizes ... the necessity of the composer to respond and submit to the demands of the material as the crucial factor in great music (Paddison, 1990: 307).

Adorno's own words read,

By virtue of the objectivity of tasks, including the tasks they supposedly set themselves, the artists cease to be private individuals and become either a social subject or its vicar. Hegel already knew that their worth is proportional to their success in this self relinquishment (Einleitung in die Musiksoziologie: trans. by, and cited in, Paddison, 1990: 307).

Every music is a social fact, a social reality. Music is made by individuals or groups of people who live within society. It could be said that music making is a lifelong activity of every society. As sociologists point out, music does not have the slightest aesthetic worth "if it is not socially true" (Adorno, 1962: 197; Silberman, 1963: 68). Some scholars have also argued that any particular kind of music can only be understood in terms of the criteria of the group or society which makes and appreciates that music (see Shepherd, et al, 1977: 1). But we also need to recognise that the extent to which the internal structures of music articulate the wider social context in which it is composed and received can be very difficult. John Shepherd (1977) and others have approached this difficulty from diverse angles: musical, aesthetic, sociological, and educational. Such an interdisciplinary approach has at least one advantage; it enables scholars to pursue the issue from their individual professional backgrounds, using the language and grammar each understands best.

However, Serafine points out that, whatever goes on in a musical situation cannot be seen merely as communication between composer and performer or performer and listeners. Instead, all interaction with music is "between one of those actors and a piece of music" (Serafine, 1988: 7). Thus, whatever the background of the scholar, any study

of music must take the piece of music as its starting point.

Indeed, within every society there are what Serafine calls musical communities. The term 'musical community' can be used on "the same variety of levels that the term musical styles is used" (p. 33). Rather than branding everything as African music, it may be useful to attempt to understand what goes on within, say, Bosoe, Bawa, Highlife, and art music communities, and the interrelationships between these and others. Serafine goes on to point out that, because much folk music remains wholly un-notated, it has been difficult to understand what really constitutes its style principles. In her opinion, the style principles of folk music can be found in "precisely those parameters that are not accurately captured in notation, perhaps intonation, timbre, dynamics, phrasing, and so on . . . However, the style principles of un-notated musics may be carried through other parameters" (Serafine, 1988: 35): its composition and performance processes and attitudes; and these should be the principal foci.

Music in Contemporary Ghana

Traditional music is still alive in Ghana but there is no reason to believe that it is practised in the same way as it was thirty years ago when J. H. Nketia conducted his national survey of the music of the ethnic groups of the country. Published nearly thirty years after Ward's essay on "Music of the Gold Coast", which is generally considered to be the most important early contribution to the study of music in Ghana, Nketia's (1963) African Music in Ghana is, perhaps, the single largest volume on this topic. Following Seeger, Nketia suggested three main "streams" or "idioms" by which music in Ghana could be studied: (a) folk music - largely tribal in practice; (b) popular music; and (c) fine art music.

A recognizable fact is that, developments in Ghana's musical culture have been

more rapid and multifarious in the last three decades than in the period between 1927 and 1963; however, a full description of the situation is beyond the scope of this chapter. Whereas some of the folk music types Nketia listed are no longer performed - or where they are, not for exactly the same purposes for which they were in the 1950s and 1960s - others have changed completely in both structure and instrumentation. National consciousness has recently been trying to encourage the performance of those neglected or abandoned types. Attempts have been made, through the establishment of District Cultural Festivals, to bring older people to revive these earlier forms of music. These festivals have not created as much impact and interest as those in which school pupils are involved as part of cultural education.

In most cases the creation of new dances leads to a gradual displacement of existing ones. Often the new music incorporates the rhythm and songs of its contemporaries, leading to invigorating and captivating elements which tend to be more attractive. In Northern Eweland, for instance, Dedeleme, Totoeme, Gumbe, Tudzi and Akpese, have been dominated by Boboobo, which can now be described as Northern Ewe national recreational music. In its formative years, the bass drum, adapted from the elementary school band by Tudzi and Akpese remained its (the boboobo's) master drum until the Boboobo vuga was introduced. The donno (hourglass drum) has replaced the pati. The songs are not entirely indigenous like those of other Ewe dances; they are usually based on a blend of Western melodic patterns and traditional Ewe idioms reflecting its recency. Even so, the Boboobo continues to adopt musical ideas from modern forms of popular music; the conga for example comes from the dance band. We now hear of Funk and Reggae Boboobo. Some bands use the trumpet, instead of the bugle with which Boboobo music is associated, the bugle itself having replaced the whistle in Akpese the immediate precursor of the Boboobo. Boboobo rhythms are now

widely used in the Christian churches which hitherto had treated it with hostility. For its part, the Boboobo has adopted church music - hymns - and this has made it more acceptable to Christian practices.

Similar developments can be noticed in the Ghanaian Highlife. It is becoming increasingly difficult to distinguish between the highlife and Gospel band music in terms of structure and instrumentation; the only noticeable difference being the use of Christian religious text in the latter's case. Furthermore, some Gospel band musicians have been borrowing heavily from fine art music, and gradually developing a distinct choral art form; the use of a large chorus supported by dance band musical instruments is relatively modern. Dance band practitioners have frequently pointed out the influence of funk and reggae music in highlife innovations. Burger Highlife has now been accepted as a valid variety. The name derives from the city of Hamburg, and acknowledges the blending of elements of German pop music with those of the traditional Ghanaian highlife.

Modern technology has had a profound impact on the lives of people in many parts of the country. New tastes and changing musical values are manifest in community life. The performances of nnownkoro and adowa of the Ashanti, for instance, have of late been limited to the celebration of funerals and national culture festivals and no longer form part of community recreational activities. Their practices are now similar to those of dance bands, which are usually rented for public and social ceremonies. Even for the celebration of funerals, they are no longer free of charge, for the bands have become commercial and charge fees for any engagement. Since their social functions have changed, should we continue to consider them as tribal? Or should we classify them as popular?

Whereas the use of traditional music in the celebration of funerals is widespread

throughout the country, the hiring of a dance band is fashionable among the Akan and coastal peoples, especially the Fanti. This, however, depends on both the economic and social status of the deceased or their relatives. Dance band music is no longer limited to the hotels and night clubs.

The incorporation of traditional forms of music into church activities has brought about new forms which are neither Western nor purely traditional. A typical example is the music of the church youth bands, popularly known in the Volta Region as Kantata bands. The songs lean towards Western idioms but the rhythm of the drums presents a very complex picture. However, it is easy to hear a mixture of agbadza, atsyiagbekor and yeve rhythms. The fact that the drums are also of Anlo origin supports this supposition. Practically, even though Kantata music can be classified as a distinct musical type, the repertoire of the bands is very wide. During a performance a band may decide to improvise on other musical types of the community, depending on the nature of the occasion and the kind of audience involved. This habit has recently been in vogue due to the gradual removal of the barriers between church music and indigenous Ghanaian music. Without proper investigation an outsider may be led to the wrong conclusions. For example, anyone familiar with the Boboobo band will testify that the picture Chernoff (1979) shows on pages 172 ff as a Boboobo band is a misrepresentation. That picture is of a typical Kantata band.

The attempt at integrating traditional music into Christian worship has been more radical in some churches. The gyile (xylophone) now functions as the church organ among the Catholic churches of Northern Ghana. Frequently too Dagare seasonal songs are sung at church to the accompaniment of the gyile. While in the Catholic churches in Ashanti, special nwonkoro songs have been composed and sung at various stages of the mass, in Eweland, ampoti (warrior calls) have been adapted. In some churches

Biblical texts are frequently substituted where indigenous words are considered unsuitable for Christian worship. When attending important church ceremonies the Moderator of the Evangelical Presbyterian church walks to the rhythm of atumpan drums, resembling the appearance in public of an Ewe paramount chief.

There is a long tradition of singing Western sacred anthems in the orthodox churches, a practice associated with the level of Western formal education; however, the Musama Disco Christo Church (MDCC), a relatively new Christian sect, has a membership which is dominated by illiterates and uneducated persons. The current Head Prophet holds a Teacher's Certificate compared with the PhD and Professorial status of the main church leaders. Nevertheless, looked at objectively, the music in the MDCC demonstrates a truly Ghanaian attitude to art music. No doubt traditional religious music is at the root of worship, structurally arranged to mark specific stages of the ceremony, though not without aesthetic considerations. The presentation of an art song during worship and the organization of choir rallies and competitions are common to all the churches, but the taste for Western sacred anthems and art music compositions of the Ghanaian "masters", and a desire to achieve the highest level of musical excellence, are perhaps strongest in the MDCC. Artistic and aesthetic values are placed at the forefront and are manifest in the organization of the "Annual Choir Competition". It is worth pointing out that people with little or no formal music education have such a strong taste for music generally considered to be technically challenging. The absence of a keyboard, or of orchestral instruments, does not inhibit the pursuit of this ambition. Excerpts from Handel's Messiah and Haydn's Creation, have been given a cappella. Some critics have rightly considered the practice as an incomplete presentation of these scores. However, any observer would be amazed at how, for example, a conductor could dramatize the long instrumental links with hand

gestures, the singers making their entries so accurately and without panic, a practice students under formal music training would never attempt. Such musical sensitivity never goes without public applause.

This discussion of church musical activities is only intended to throw light upon current happenings. In the presentation of short compositions, whether Ghanaian or Western, it is fashionable for choirs to repeat them or find a suitable place for repetition even though it may not be indicated by the composer. In some cases, a solo, duet, or quartet may sing the whole piece or portion to be repeated before others join in again. This is an adaptation of the call and response style. It is usual for some conductors to ignore the composer's repetition marks and repeat the music from where, to them, is more artistically exciting. Furthermore some more elaborate pieces, may be accompanied with Western instruments, usually a keyboard where available, or, more frequently, with traditional percussion instruments. In other words, unless in competitions, in which case some limitations may be imposed as general rules, many singers and conductors have the tendency to add something of their own to the music to suit their interest and the purpose of the occasion: it is recomposition in performance. Although, by definition, this is not ethnic music, the presentation - such as in the case of the MDCC - may conveniently be described as an ethnic approach to art music.

Another dimension of the ethnic approach can be discerned in the activities of Kofi Ghanaba (Guy Warren), the virtuoso Ghanaian drummer. When he first performed Handel's Halleluya Chorus on a set of fontomfrom drums at the Arts Centre in Accra in 1985, the immediate reaction from some music scholars was that he was making a mockery of 'music'. Yet that performance attracted - as his performances usually do - more than four times the number of the audience who would attend a concert presented by the National Symphony Orchestra, even if it was playing the same music. Ghanaba

later toured Europe with "Halleluya Chorus" as the principal item on his concert programme list. Perhaps he attracted a great number of people for two reasons: familiarity with the drums; and the excitement of hearing and watching the drums in a new and different context from what they have been used to. There can be no doubt that something novel and original arises from Ghanaba's desire to give his own meaning to the music of "the masters".

As we have seen in Chapter 3, increasing knowledge of Western music theory and analytic technique has enabled Ghanaian composers to combine Western musical forms and chord progression with traditional African idioms in choral art music composition, producing what has become variously known as Western-derived African music, hybridised or syncretic music. Amu's 1933 Twenty-five African Songs is usually regarded as a useful pointer to the new musical endeavours to be followed by the works of Philip Gbeho (composer of the National Anthem), Nketia, Nayo, Ammisah, Ndor and their students. Both Western and traditional Ghanaian instruments have also been fused in the larger forces, such as symphony orchestras, producing a tonal colour distinct from that of Beethoven or Mahler. Take for example, Kenn Kafui's Kale (Bravery), a symphony written in the style of Ewe traditional military music, which uses indigenous sacred drums; and countless similar compositions of students graduating from the Universities and the National Academy of Music. N. Z. Nayo, conductor of the National Symphony Orchestra, is now regarded as the leading orchestral music composer, and his latest "Volta Symphony" (employing a large variety of traditional instruments) has been widely acclaimed as a typically 20th century African composition. It was among similar works performed in a special concert for delegates of the Non Aligned Movement in the newly built conference centre at Accra in September 1991. Reginald Forsythe's dream has long been realised; and Ward's 1927 hypothesis has now

been validated.

Following these developments, the Pan African Orchestra was formed in Accra in 1984 by Nana Danso Abiam and is devoted to using a combination of a wide range of African instruments, both melodic and non-melodic, often re-tuning and standardising their pitches. Though relatively young, the Pan African Orchestra has attracted public interest and support, and is enjoying enormous patronage. There can be little doubt that these developments have been profoundly influenced by approaches to twentieth century art in Europe and elsewhere. In fact, a journalist has correctly remarked: "Given the wealth of traditional music that has existed for years it makes sense for the modern African musician to utilise these. That is, as a basic grammar in formulating a new language of music which is equally informed by contemporary technology" (Oyortey, Z. 1992: 140, West Africa No. 3880, 27 Jan. - 2 Feb.).

Music in Traditional Culture: an Artistic Horizon

Having said all this, it would still be necessary to provide a broad perspective on one dimension in which certain socio-musical activities can be perceived artistically. The performance of indigenous music is now frequently divorced from its original social and religious setting. For example, the Apirede (Ashanti executioner's) dance may be staged in a concert or on a national park as a form of secular entertainment without any accompanying execution (though this may sometimes be dramatised). Similarly a war dance, performed by school children in a festival, does not necessarily signify hostilities or tribal warfare taking place, and no one would expect to witness war activities. Various forms of tribal rituals are nowadays performed as musical, dance or drama pieces in theatres built in Western European fashion. Although these are perceived aesthetically, it is not in the same way as we may listen to a Brahms symphony with

such "disembodied concentration". Whatever the music, whatever the medium, and wherever it is staged, it is evident that the audiences are not "participant" audiences, though they may frequently breach their designated space with shouts, clapping, and waving arms (Yi-Fu-Tuan, 1990: 243). Subsequently, throughout the country, alongside the developments in choral music there has been a steady growth in the number of 'cultural' drama, music, and dance ensembles. Most of these groups take inspiration and guidance from the activities of the National Dance Ensemble. Even such art works as sculptures which

might have been created for exclusively ritual and or spiritual purposes, . . . are today increasingly produced for sale to tourists or foreign commercial buyers. Many such 'made for export' works imitate traditional pieces, or in any event continue a ritual artifact tradition beyond the survival of the beliefs that underpinned it, indeed, beyond the life of the ritual itself (Dutton, 1993: 13).

It is perhaps easiest to see an artistic dimension of music in a specific cultural ceremony. For example, watching a funeral celebration, we can identify a number of participating groups. First are the elders who are seated to receive donations on behalf of the bereaved family. This group is culturally obliged to be present. The second are sympathizers and well-wishers; who must also fulfil social and moral requirements. The third group are by-standers. Their presence is largely to appreciate the whole proceedings from which both cultural lessons are learned and aesthetic pleasures are derived. A funeral is, therefore, to a large extent, a kind of dramatic performance but based upon cultural conventions. It is also a time to learn: like a work of art, it teaches. "The master-of-ceremonies, priest, [chief mourner], producer, or director creates art from the ensemble of media and codes . . ." (Turner, 1988: 23). There are actors as well as critics. These proceedings could occur without the accompaniment of music, if for example, the deceased was known not to have actively participated in communal projects during his or her life time.

However, a few yards away from this group, the musicians - a highlife band, a choir, a brass band, or any indigenous musical association - set up their stage. Their music serves to unite the minds of all attendants to sustain the spirit of the funeral, and as "a summation activity for the expression of values, a means whereby the heart of the psychology of a culture is being exposed" (Merriam, 1964: 225). To the musicians, all those present at the funeral ceremony - elders, sympathizers, and spectators - constitute a target audience who must be treated to a satisfactory performance. In the musicians' opinion, the occasion is also for them to display their expertise, and win the confidence and admiration of the public. In part, their invitation to future social and similar functions is dependent upon the success of that day's performance. They therefore strive to achieve the best level of artistic excellence. Furthermore, some of the spectators present may have nothing to do with the funeral at all. These are drawn to the arena by the music. Some may come from other villages, far and near, attracted by a particular musician or group of musicians in attendance that day and their presence is purely aesthetically motivated.

At this stage, then, the funeral takes on a different meaning besides a mere cultural performance. It becomes a concert hall, though not in Western theatrical sense, in which activities are simultaneously culturally mediated, artistically shaped, and aesthetically inspired.

Let us take the extreme case of the Sisala of Northern Ghana as another example. The gangaar drums have been sounded. "An elder is dead, and all sympathizers are invited". There, under the tree, are seated the drummers, and facing them is a group of women, wailing and pacing up and down to the rhythm of the drums. They are surrounded by other members of the village who are looking on enthusiastically though not without sympathetic feelings. To the ordinary observer, the significance of this

might be blurred, but to the main actors, who know the traditions and code of values, it is quite explicit: it is a musical activity. Blending the sound of wailing with the rhythm of drums is an artistic enterprise. It is a cultural activity which serves as "a moral and symbolic force, a symbolic indicator of change, and a link with the past and future" (Kaplan, 1990: 28), but what is being presented on stage, for both the living and the dead, is art. Nothing seems to happen at random but activities are musically and artistically interwoven, controlled and directed by the master drummer just as the conductor of a symphony orchestra "blends and opposes the sounds of the different instruments to produce an often unrepeatable effect" (Turner, 1988: 23). No matter how deeply emotional one feels about the loss of the elder, you cannot join in this musical mourning if you are not an expert drummer or if you are unable to synchronise your steps with the rest of the singers. The performers are engaged in a creative activity, combining fact and memory on one hand, imagination and adventure on the other. As Richard Schechner has argued, "It is also clear that rituals are not safe deposit vaults of accepted ideas but in many cases dynamic performative systems generating new materials and recombining traditional actions in new ways" (Schenchner, 1993: 228). The question remains, what are the by-standers doing? Are they sympathizing or attending a concert? It is unlikely that anyone present would not require both a musicianly and an artistic attitude in order to appreciate this artful cultural performance. Visually, it is a ritual, drama, but aurally, the spectators are listening to music.

In this chapter we have raised several sets of puzzles, between old and new, falsity and truth, myth and reality. It could be said that the issue of what is social and what is artistic about traditional African music remains a challenging phenomenon for scholars. However, the ethnic creative capacity of traditional Ghanaian musicians has been pointed out, but this leaves some important questions unanswered. What role do

children play in the socio-musical activities in Africa and what impact do these musical developments have on their creative experiences?

As we now pursue the task of making education more relevant to the child's environment, it becomes incumbent upon educators to seek new insights upon the world in which the children live. Children are part of us; that is, they are part of our environment, but they also have their own world within the larger one. Every adult has been a child before and every child is a potential adult. Thus it could be said that the roots of our culture are the children. Children's educational needs may be better illuminated by an understanding of the ways in which they live in, build up and increase mastery over their surroundings. The next chapter surveys the underlying musical experience of Ghanaian children and the extent to which they are involved in music creatively.

CHAPTER 6 - IN SEARCH OF THE ROOTS

Despite all the developments in child psychology, a lot remains to be discovered about children's natural talents and potential, some of which adults underrate, do not notice, or unconsciously suppress. The arts, particularly music, are victims of this attitude; and music education in Ghana is one of the most obvious sufferers.

Generally, children's attempts at music composition, although valuable, have been overshadowed by the achievements of professional creative musicians (Ainsworth, 1970: 43). It is often argued that children cannot be true practitioners until they have acquired knowledge and skill (Walker, 1983: 96). Although those who support this argument do not always indicate precisely when such knowledge and skill should be acquired, the argument implies doubt about children's capacity to compose acceptable music. Plummeridge (1980: 39) suggests that we consider seriously the question of standards, so as not to "trivialize, or make meaningless" the notion of creativity. But what is the standard, and who sets the standard? As he has pointed out, these are notoriously difficult questions with which art has been confronted. Nevertheless, the tendency markedly to distinguish a child's composition from that of the established composer (Plummeridge 1980: 38) - with a criterion set by the adult - has often blinded us to the significance of children's compositions.

Consider, for example, the case of language acquisition which begins at birth. We do not say that the young child with limited vocabulary, sometimes coining words to express himself, is not speaking a language because his range of vocabulary is not as extensive as that of the adult. Before the child attains school age, he has already learnt to speak the language of his home.

There is an abundant literature on how children acquire and master the knowledge

and skill of spoken language (see eg. Skinner, 1957; Chomsky, 1959/69; Piaget, 1970; Gleitman and Wanner, 1982; Brunner, 1983;). Despite the divergencies and controversies in the theories of language acquisition, there is some agreement that, apart from adult intervention and the general environmental influences, there is a natural process by which normal children learn to speak. Children hear people speak, and they have access to a "corpus or sample of language in the utterances they hear" (Harris, 1990: 76). Even so it has been noted that, "children's utterances are frequently characterised by novel combinations of morphemes and words which are not found in normal adult speech" (ibid: 74). They imitate and improve language until they establish a medium of communication (Coates, 1993: 251). Even in cases where adult speech becomes ambiguous children bootstrap "their way into the linguistic system, making use of whatever information they can extract from the surrounding environment (linguistic and non-linguistic) and their own predispositions (innate or acquired) for processing linguistic information" (Plunkett, 1993: 43-44).

To a considerable extent, there is close agreement between the pattern of language acquisition and that of musical knowledge and skill in that, from the time of birth, children have lived with and through, some form of music provided by the same sources and facilities which provide for the learning of language. Undoubtedly, through the interaction with their environment, children often acquire some skill with which they manipulate the sound materials according to their own interests, capabilities and rules "generated spontaneously" (Harris, 1990: 74). It has been suggested that children begin to utter their first words around the age of twelve months, and around the age of eighteen months they begin to combine words (De Villiers and De Villiers, 1974: 13). Therefore, both speech and music can be viewed as developing skills, during the acquisition of which, children become increasingly capable of organizing sound, rhythm

and linguistic structures at several levels concurrently (Clark 1974: 1).

A majority of the studies pertaining to children's musical behaviour have, however, been concerned more with factors, such as those leading to the development of specific musical abilities - for example, vocal, motor and rhythmic skills - as well as matters relating to content, musical preference and modes of musical instruction (Shelley, 1981). Among studies in this category are: Klemmish (1973), Shelley (1976), Greenberg (1976), Leonhard and Colwell (1977), Simmons (1978) and Zimmerman (1971). With regard to early works on children's musical creativity, the following three projects, carried out in the US, have been listed (Shelley, *ibid*) ; Pillsbury Foundation School (PFS) of 1937 - 48, Contemporary Music Project on Creativity (CYS) (1966) and Manhattanville Music Curriculum Program (1970). The PFS and the CYS were concerned with young children. The Manhattanville Music Curriculum Program, whose activities could be likened to those of the British Schools Council Project, Music in the Secondary School Curriculum, involved older children. However, all three projects shared a similar philosophical foundation reflecting the importance of the child's musical expression (Shelley 1981: 27).

Nevertheless, Moog (1976) has, perhaps, made the earliest single most extensive contribution to this field. A large part of his findings have been corroborated by others, such as Davidson et al (1981), and Dowling (1984), who have established intriguing facts about the musical abilities of children.

According to Moog (1976: 52-54), at between four to six months, children become actively attracted to music: they listen to music attentively, and often will turn towards the sound stimulus with an "unmistakable expression of astonishment". Some six-month old children even stop feeding to turn towards the music. Moog also discovered that children of the same age, at the same time that they begin to produce speech babbling,

are also capable of making musical babbling: "speech babbling is produced in the six or seven months old infant by talking to him; musical babbling only occurs if music is sung or played to him" (1976: 60). This supports Kodály's conviction that music education should begin at birth.

Pond (1981) has observed that even young children have some hidden skills and talents which emerge when the opportunity to express themselves is provided. Three major conclusions were arrived at by Pond. First, young children have an "innate apprehension of the function of formal procedures when sounds are being structured". Secondly, improvisation with voice or other instrument is central to the promotion of innate musicality of the children. And thirdly, the children's constructional predilections are photo-polyphonic; that is, "the free use of polyphony is the end that is most consonant with their musical instincts" (Pond, 1981: 11), something already noted by Moog and Dowling. Shelley (1981) has pointed out that young children, given the natural classroom setting with instruments, time and privacy, demonstrate a rich variety of musical behaviours which tend to surprise adults. The child's music, she writes, "is unique and strange to the adult due to its unpredictable duration, rhythmic complexity and elusive totalities" (Shelley 1981: 26). In recent years interest in children's musical expression has been growing steadily.

Among the many British studies of children as composers, Swanwick and Tillman (1986) have traced the sequence of musical creative development through four stages, each of which is further divided into two, resulting in a spiral of eight cumulative and cyclical developmental modes:

- (i) Mastery - sensory response to sound materials - evolving into manipulative control (0-5 years)
 - a. Sensory (0-3 years): There is a strong desire to explore the nature and sources of sounds; the child is fascinated by and attracted to different characteristics of timbre, intensity, and duration of sounds.

- b. Manipulative (4-about 5 years): The child begins to gain control over the techniques of handling instruments and sound sources.
- (ii) Imitation - personal expression moving towards the vernacular (4-9 years)
 - a. Personal experiences (4-7 years): Direct and spontaneous personal expression of musical feelings begin to emerge.
 - b. Vernacular (7-9): Shorter melodic and rhythmic patterns start to appear with repetitions; structure of phrases is more precise and coherent than before.
- (iii) Imaginative Play - the speculative merging into the idiomatic (9-14)
 - a. Speculative (10-13): Improvisation and extemporisation become evident.
 - b. Idiomatic (12-14): Structural surprises become more firmly integrated; there is interest in adult musical communities.
- (iv) Meta-cognition - from symbolic value to systematic development (from 15 years)
 - a. Symbolic (from 15 years): The child gradually becomes aware of his own musical experiences and growth; musical discrimination begins to take place based normally on the nature and intensity of experience.
 - b. Systematic (from 15 or 16 years): Knowledge of generally accepted principles of creative construction is reflected in the child's musical compositions.

Broadly speaking, the stages are akin to Piaget's sequence of intellectual development, though it is also acknowledged that Ross's (1984) process of aesthetic development has been adapted. Ross labels the four stages as follows:

1. Period of Displacement (0-2 years) The child gets absorbed in sensuous structure and engages in experimentation with sound materials
2. Period of Improvisation (3-7 years) The child begins to recognize musical tunes and develops musically, ie., the ability to anticipate musical events increases; this period is characterised by musical doodling.
3. Period of Convention (8-13 years) The child becomes interested in the conventions of musical practice and desires to share these experiences with peers and adults.
4. Period of Composition (from 14 years) The child is now able to perceive musical compositions as 'symbolic' structures. This is the stage during which personal styles of composition, performance and individual tastes begin to emerge.

The characteristics of early childhood musical creativity may be likened to the findings of Moog, Dowling and Miller (1986). Swanwick and Tillman's model was replicated in further research in Cyprus with parallel results (Swanwick, 1991).

This framework enables Swanwick and Tillman to see the mastery of compositional skills as a developmental process, beginning with an embryonic and primitive stage and moving progressively to an advanced stage where the child's composition manifests an understanding of musical concepts. However, all the stages seem to be characterised by technical complexities; what distinguishes a late childhood composer from an early childhood composer appears to lie in the former's ability to handle abstract musical phenomena, as well as the fluency in verbalizing his or her artistic intentions. The model provides a general pattern for understanding the nature of children's compositions and has some important implications for curriculum development, and in particular for the assessment of students' compositions.

A recent research project presents a slightly different but no less significant view.

A study of selected songs from the work of three 5- to 7-year old children

(a) [demonstrates] that the invented songs of 5- to 7-year-olds may present a complex picture of the integration of 'materials' and 'expressiveness' in structurally organised wholes (perhaps more so than their instrumental pieces would do); the songs suggest that features which Swanwick and Tillman would put later may, in fact, occur quite early. They also show (b) each child constructing an agenda to meet her personal needs; and (c) suggest that a child may be working in various modes of the development sequence suggested by Swanwick and Tillman all at the same period (Davies, 1992: 24).

Coral Davies reaches the conclusion, agreeing with Gardner (1973: vi), that children of 7 or 8 years are capable of taking part in the artistic process and "need not pass through any qualitative organisations" (Davies, 1992: 47). She also finds that the children demonstrate a grasp of the "meaning, significance and structure of time" (p. 47), and she is convinced that "the organisation and relationships of musical events in time are

fundamental to music's meaning and that we should expect structural considerations to be important as soon as a child begins to be musically articulate" (p. 19).

In a project designed to explore the extent to which informed decision making takes place among 15-year olds, James Ainsworth (1970) reported that the children's musical compositions were not random, and that decisions of various kinds were made after a reasonable amount of forethought. Ainsworth also noted that there were marked differences in the way the tasks were approached. Each of the children responded according to his or her experiences, interests and capabilities. Some of the children abandoned the original tasks given them and took to things they could handle more confidently, and some soon began to demonstrate their expertise in completely different ways after completing the original tasks. One pupil preferred to play on the drums and two boys whistled their tunes instead of using the xylophone or the glockenspiel which were provided. The study revealed that children were aware of what they were doing; a characteristic feature of Swanwick and Tillman's stage of meta-cognition. For instance, one child is recorded as saying, "It came out all right so I thought I'll play it over again, then I'll go down; so I decided to go down; ... I'd like to have one high and one deep one ... and then another high one and another deep one" (Ainsworth *ibid* p. 46).

Making up a tune was by no means so easy for all of them. But it seems that the capacity with which they could handle the instrument accounted for a large part of the extent of success or failure. One girl is said to have worked out everything on the instrument, having scribbled about 160 bars before arriving at an eight-bar tune. Another girl is reported as saying, "I know the tune before I play it", and another asks, "Can I play it now or do I do this in my head?". Similarly Brian Loane's (1984) analysis of the compositions of 11 and 12 year old children reveals self awareness of

their own involvement in the artistic activity; the combination of skill learning with the activity of composing.

No study has yet shown any significant differences between the pattern of growth and development of innate capabilities among European children compared with African children. Jean Piaget's theory of cognitive development is widely accepted as one of the most practical approaches to the understanding of children's intellectual growth. As might be expected, available data although scanty, suggests that many aspects of the theory apply equally to African children. In "A Cross Cultural Study of the Development of Conservation of Mass, Weight and Volume Among Kamba Children", Daniel M. Kiminyo found that Kenyan children "discovered conservation sequentially and in accordance with Piaget's theory of Cognitive Development" (Kimonyo, 1977: 87)

Even though cultures differ in their association of specific sounds with specific meanings, it is known that infants in all cultures often make the same sounds. Thus the basic infant vocabulary of all languages is common (Medinus and Johnson, 1976: 99). Similarly, the basic musical sound of all children is universal; it is neither related to traditional Western tonality (Donald Pond, 1978, cited in Shelley, 1981: 27) nor to that of Oriental or African. Adults merely interpret babbling sounds according to the cultures in which they live. African children, therefore, exhibit the same musical behaviours as Western European children. Indeed, "children in Africa, children in Ghana, have the qualities to be found among children everywhere" (Bartonoff, trans. Lask, 1963: 84).

However, the study of African children's musical behaviour is not yet in vogue. Few publications are to be found. The most outstanding contribution is perhaps by John Blacking. Blacking's (1967) ethnomusicological study, was more concerned with the general characteristics and structure of the children's songs than how children invent

music. Blacking recorded several categories and versions of Venda children's songs and transcribed 56 of them. Considering the text of the songs, it is debatable whether the songs attributed to children are in fact children's compositions. Blacking noted that the words make more sense to an adult than a child (p. 31). Although their singing is a necessity for participating in peer group activities, it seems to Blacking that the songs are more for social factors than for the pleasure that they may give to a musically-inclined child (p. 31). The fact that the songs are rarely sung for their own sake but are sung in association with social events (p. 31), whose norms have been dictated by adults, also supports the suspicion that they are adult compositions albeit composed for children. Nevertheless, Blacking's study reveals two important features of African children's musical enthusiasm: ability and creative capacity. First, children's songs are not always simpler than adult songs and children do not necessarily learn simple songs first, thus supporting the findings of Dowling and Shelley. Secondly, the opportunities for musical development are more advantageous for Venda children than their European counterparts.

In Chapter 1 we discussed the educational process of African children. The acquisition of musical knowledge and skills also follows primarily the same pattern as those of their general training.

African children share in all musical experiences of their environment right from birth. A child, strapped to his or her mother's back, "will share all her musical experiences: he may be shaken violently as she dances to the rhythm of a beer-song or deafened by the sound of drums and reed pipes playing the national dance" (Blacking, 1967: 30).

To ensure the acquisition of musical knowledge, African children are particularly encouraged to take part in adult musical performances where practicable. Along the

ring of Boboobo band, or behind a procession of Adewu (hunters' dance) musicians, a brass band or church choirs, children are usually seen imitating the activities of older musicians. And on some occasions they are welcomed into the ring to perform with adults (Nketia, 1963b; 1975b). This early exposure to music forms an important background for African children's understanding and appreciation of the African music of their time.

The only known study on Ghanaian children's musical behaviour was conducted in 1967, presumably in response to Nketia's (1966) call for a psychological investigation into the musical background of African children. The study was designed to test the singing, listening and creative experiences of Ghanaian Primary School children. Children were asked to listen to recordings as well as to their own performances of various categories of songs. Later they were asked to complete a questionnaire designed to test their musical awareness and preferences. It was discovered that songs in the children's indigenous languages were recalled better than those in the foreign languages; the music the children liked best to be taught was religious music (hymns), although the music they liked best, and would like to compose, was Contemporary Ghanaian (pop and Highlife) music; Ghanaian traditional music was among the least preferred. From the pattern of children's answers, Ampom Darkwa concluded that "the children made their choices out of the development of increased understanding of pattern and mood in music" (Darkwa, 1967: 18). The study did not, however go on to explore the children's creative experiences in music.

Ghanaian parents take very good care of their children right from the pre-natal stage. A pregnant woman must avoid strenuous activities and observe health and dietary taboos. Among the Ghanaian Ewe, for instance, the expectant mother must not chop firewood with an axe because of the belief that the baby's head might be chopped off.

The meat of xofie (hedgehog) is a taboo since it is believed that a baby born of it might have running nose throughout his or her life. Rat meat is to be avoided or else the new born baby might never sleep at night. On the other hand, grains - rice, wheat and millet - are recommended because they are thought to be rich in nutrients and are also the symbol of wealth. Birds are generally considered as beautiful and intelligent creatures; they are the most musical of all animals. Their meat is therefore recommended for pregnant women. " If you want your child to be a musician eat a lot of birds' meat" so say the Ewe. This belief is not limited to the Ewe. The Ashanti attribute the source of drumming to a bird called "kokokyinaka" and the "balanji" (xylophone) tune of Sierra Leone is said to have been picked from a bird (see J. T. John, 1952: 1045 in Merriam, 1964: 65). In an agrarian community, motherhood does not entail withdrawal from farming, domestic or social activities after the initial period of seclusion after parturition (Blacking, 1967: 31). Music is considered the most potent companion as the mother leaves her baby under a shade in the care of its older sibling. A musically enthusiastic baby is therefore the most desirable.

Improvisation in Cradle Songs

Africans begin the transfer of musical knowledge to their children right from birth. The baby's first cries are considered as vocalises in preparation for singing; and the traditional midwife will often say: "Brilliant, you are potential singer, you have brought life". Music thus symbolizes life. The child begins to receive music lessons straightaway. Nursery rhymes and lullabies are sung to the baby by the mother or by other close relatives of both the household and the neighbourhood. A mother going about her domestic chores may often be heard singing. This is to assure the baby of her presence and that it is not deserted, as a complete silence may soon lead the baby to cry.

Mothers are expected to entertain their children with music; and an incapable mother may be teased:

Beautiful baby, charming baby,
Your mother admires you,
But cannot make music for you;
It's a pity.

Often, a father, grandparent, or relative may rock the baby to music as the mother busies herself in the kitchen, and he or she will be surrounded and supported by all the children in the household. The baby often responds to these musical gestures with movement and musical babbling. This indicates the baby's interest. The babbling sound is treated as musical theme and may form the basis for improvisation, an adult starting, then all the children taking turns. Here is the beginning of musical invention for both the new born and older children. Thus, training in spontaneous composition begins even before the child utters the first spoken word. In Ghanaian homes the singing of well-known nursery songs such as "O Amavi", "Eyibe ne, ne, ne", "Tutu Gbovi" (see Egblewogbe, 1974), and others, often found in publications described as "children's songs", is reserved for less creative spontaneous composers and may be sung merely for pleasure or sometimes as accompaniment to formal games; although, as I shall shortly show, they may be recreated. (I can recall that we sang some of these mostly at school.) Ghanaian children do not sing them for the purpose of lulling their younger ones. On the contrary, what appears to be a true cradle song is that where composition and singing arise by chance - the presence of a crying or an enthusiastic baby. Sometimes older children, and even adults, will deliberately incite a baby to cry to give them the opportunity to test their creative skill from which immense pleasure is derived. In spontaneous composition the musical themes are derived from nonsense words and rhythmic sounds imitative of various sounds around - the bleating of goats, singing of birds, the sound of the corn mill, or of passing vehicles, and indeed any sound (that is

immediately perceivable).

Finegan (1970) and Nketia (1975) have noted that the performance of cradle songs serves as the medium through which the singer exhibits creative skill in a spontaneous expression of feelings, thoughts and emotions as well as the exhibition of creative skill. In fact, both authors were concerned with the poetry of the songs composed by adults, which of course have no direct relevance for children. Children seem to be more interested in sound and rhythm, and the sound of the poetry of such songs is more important to them than the meaning of the words, which they make no attempt to grasp. It seems to be true that in the performance and composition of cradle songs, the source of enjoyment is primarily a musical one. This should not be taken to imply that children do not make up meaningful texts when they invent cradle songs. A child may sing to a younger one, "Stop, stop, stop. Father is coming, mother is coming", or "I have an egg, if you cry again, I won't give it to you . . .". Here, the child does what makes sense to him or her.

Well-known songs, whether sung in the context of cradling or in other games, may be re-composed. My own experience, which of course is not peculiar, will illustrate the creative attitude of children in their involvement in this activity. As school children, we had learnt a cradle song, from whom I cannot remember, but it had been widely sung in the village in which I grew up. Indeed, entertainment is ceaseless even in the face of hunger and the baby is teased, it wants nothing except food:

Solo: They drummed for him,
Chorus: With no avail.
S They cried for him,
C With no avail.
S They sang for him,
C With no avail.
S Rather, he wants to suck the breast,
C tsutsupo, tsutsupo, tsutsupo.

To and from school, we would sing it to tease those of our friends who had

previously been punished or reprimanded for some offence at home or at school. In this context while the chorus remained the same, the soloist invented new words to suit the situation; for instance, "They spanked him/her", or "they slapped him", or "they knocked him", "father/uncle/mother scolded him", "It's a shame". The last two lines would be repeated as many times as we desired, often to the accompaniment of rhythms we provided on our books, with tools, sticks and pencils. An interesting factor was that, to avoid a direct reference, as this could sometimes lead to acrimony, the soloist improvised his part according to rhythm in various ways, nonsense words, humming, making body gestures, hand signs and facial signals. This is a commonplace experience for Ghanaian children.

Increase in the rate of the composition of lullabies is even faster than that of population. Most of these excellent compositions and their composers are limited to households, neighbourhoods, and villages. No matter how voluminous it may be, no compilation of cradle songs will exhaust the repertoire nor provide a truly representative sample.

Music in Games.

Participation in music continues as the child begins to join his peers with whom he makes music at play and in games. Songs may be used to accompany games or may be interspersed with play activities, alluding to some undesirable behaviour, or teasing friends. Shame songs may be sung to ridicule the child who has formed the habit of begging for food, as the text of the following Ewe song indicates,

The beggar approaches,
Keep it [your food] away!

Similarly, children who have lost their front teeth may be teased:

I set a trap for voloe [a bird]

Voloe did not enter
Alata wide, wide, wide.

Or those who have had their heads shaven because of hair lice may be welcomed to the playground with the following words;

The shaven head
Does not eat fried fish
Fried fish came out
Of the broken spot.

Frequently, in teasing songs, the purpose is not to offend, but rather to create fun. In fact, those who are offended at being teased may be ostracised from other games; for to children this is one way of testing people's sociability and tolerance. These songs may have very little or no melodic shape, but the accompanying rhythmic, dance and dramatic gestures are what makes them interesting. There are also games which are purely musical in content. Sometimes the games are organised and supervised by adults; but often the games which children enjoy most are those which appear to have been composed by themselves.

Musical games are performed at home or in the streets by children to pass their time pleasantly during the evening hours. The sense of community and group involvement which characterises the social lives of the African is reflected in children's games. In fact it would be very difficult or perhaps impossible to derive any form of enjoyment from these games without such coordination of individual effort. In each game everyone has a role or a set of roles to play. There are rules governing the performance of each game; and there are also appropriate penalties for breaking any of the rules. Without these, the essence of the games will not be achieved.

African parents are excited and delighted to see their children play leadership roles in such games and some psychologists believe that a child's choice of games and the roles he plays in them reveal a great deal about his personality (Jersild, 1968: 299). In

fact, the cultural educational value of Ghanaian children's games has attracted scholars' interest (eg. Egblewogbe, 1974; Turkson, 1989), but the creative resources of musical games have yet to be investigated. It is nevertheless obvious that children give to and derive pure musical meaning from the games, and this can be noticed from the musical materials they create (Walley, 1976).

Musical games are exciting; the number of variations can be overwhelming. The songs which accompany the games are the children's own compositions, often in monophonic singing with varying degrees of rhythmic freedom, contrasts of vocal range and with intense agility. Frequently, the songs are repetitive, sung with precision and articulation, the words covering a limited range and usually related to the intention of a particular game. Outside the context of games the words can be difficult to translate; sometimes what may sound like mere nonsense words have special meaning for the actors which can only be derived from the actions which accompany their singing.

Rhythmically they are organised on a steady recurring beat; one that is easy to locate and which encourages foot tapping, arm swinging, and, indeed, the movement of the whole body. As in cradle songs, the games are not merely for playing: they provide opportunities for musical creativity - composition and improvisation - far beyond our immediate notice. Participation and enjoyment are derived from the interweaving relationship of sound, rhythm and body movement in a dramatic medium. Musical games provide a wellspring for creative improvisation for the musically enthusiastic children. Let us see how spontaneous composition arises in the context of a typical Ghanaian game.

Kiti Kangbe

The game is played by both sexes usually of the same age group. Children sit, or sometimes squat, in a circle with a stone in each child's hand. The leader announces the start of the game, "Ekpe, ekpe" ("stone, stone,") and all the actors hit their stones on the floor as they respond, "kpo kpo kpo kpo . . ." roughly, to the rhythm of quaver beats in simple time. Then the leader continues, "kpo kpo trikpo" with the chorus responding "kpo":

Leader: kpokpo trikpo
Chorus: kpo!

Leader: kpokpo trikpo
Chorus: kpo!

As soon as the leader sings "Kiti kan(m)gbe", each child passes the stone anti-clockwise to a neighbour as they respond "kangbe h-rr gbe".

Leader: Kiti kamgbe
Chorus: kamgbe h-rr gbe

Leader: Kiti kamgbe
Chorus: kamgbe h-rr gbe

This may go on for a number of times. Thereafter, the leader introduces a wide range of songs. Apart from the introductory activity, the songs accompanying this game are not peculiar, and they may be selected from other categories - marching songs, hymns, pop and highlife - provided they are rhythmically convenient.

This description provides only the skein of the game; how the threads are woven together is difficult to describe in words, and unless one observes the children directly in the act, it would not be easy to perceive the musical challenges the game offers. In the course of the game, the leader may introduce several musical surprises; he or she may decide to vary the tempo abruptly, or to bring the game to a sudden end, and may even change his mind after the signal for rounding off has been introduced. Through

an appropriate musical gesture, he may suddenly invite any member of the team to take up the leadership. The leader may use body and facial gestures to signal variations as desired; any member can be called upon to introduce a song, and after such a person has had a turn will also call a fellow; this is the time when new songs are spontaneously invented, taught and sung without disrupting the smooth flow of the game. While maintaining the tempo, and according to rhythm, a lead singer may begin by saying, "it is coming, get ready, my song is coming soon, are you ready? Ok, it goes like this . . . ". All these are considered as part of the game and are responded to musically. Inability to cope with these surprises leads to automatic elimination, and therefore all children endeavour to sustain their musical sensitivity, smartness and alertness. Kangbe is just one example of the opportunities available to Ghanaian children for displaying their talents for spontaneous musical creativity.

Spontaneous Creativity in Folk Tales.

The performance of folk tales serves as one of the main means by which both children and adults share musical experiences and activities directly. The enjoyment of folk tales lies in the extent to which the audience interact with the narrator, by way of comment, dialogue, and with music and dance. Music, drama and dance are integral parts of the performance. Songs begin, accompany, and end every story. Once again this is another opportunity for spontaneous composition, and both children and adults have equal opportunities for expressing their musical and dramatic ideas.

Although many of the songs - the introductory and concluding ones especially - could be melodic, the most interesting ones are the glitefenohawo (witness, verification or digression songs) which are purely rhythmical. These are usually short and may be based on burden texts, and sonic mnemonics extracted from the narration to illustrate

or reinforce an important stage of the story. This must be done in such a way as to excite the imagination of the audience whilst at the same time not disrupting the smooth flow of the narration. Finding an appropriate spot to introduce a musical event calls for attentive listening and creative ability, for when a song is introduced at the wrong stage there may be no response from the audience or the response may be in form of booming to show it is out of step.

Digression songs may be well known to the audience but also new ones could be introduced spontaneously, singer after singer, until the narrator cuts in or the group becomes tired. One singer may say, "No! that was not how they sang it"; or "I was there, but I heard it differently; it goes like this . . .". Frequently when a singer believes there is something musical to offer, although it may not be directly related to the story, he or she will manage to create an additional scene. For example, a glitefenola (witness singer) may say to the narrator: "That day, as your characters were doing that, I was also working on my farm on the other side of the river when I heard birds/animals singing. . ." Dance and dramatic movements are also introduced spontaneously by other members of the audience: "and the monkey was dancing like this. . .; and the elephant that way; and the housefly", and so on. Sometimes too, singers may use the avenue to allude to some recent social event or to tease the opposite sex. If it is a teasing song an appropriate musical response usually follows immediately, or at a later stage of the narration.

When the music sounds completely new, the Ewe for instance, call it, ahatso ha (untrue song) and the singer, ahatso ha dzila/kpala (singer/composer of untrue songs). It sounds as if it is uncomplimentary, but that is how all spontaneous compositions and their composers are described; contrary to the literal meaning, it emphasizes the newness of the music and the novelty of the composer. During story telling sessions, games, and

other play activities which require this practice, the absence of "untrue composers" is immediately felt and often regretted.

The songs which, however, become part of the general repertoire of folk tales are those judged by the group to be 'good': they may be sung over and over again at various stages of the same narration, or used in other stories and may be carried to neighbouring villages by visiting relatives.

Creative Imitation of Adult Music.

Imitation as an intrinsic tool for the acquisition of knowledge and basic skills has received much attention from educators and psychologists. It is very usual to find groups of children, a few hours or days after the celebration of festival, church anniversary, and open day, trying to recreate the music which accompanied those celebrations. It is amazing to see how these children cooperatively coordinate their individual memories to 'compose' their personal experiences as an integrated form. Individual members of the group may serve as teachers, conductors, master drummers, singers, and soloists according to what they had previously seen. Despite some authors' assertions about cultural exclusivity (eg. Kwami, 1989), there is evidence that all the music associated with cultural events considered to be purely adult affairs is still open to children. Thus, they may be involved, in their own way, in the performance of cult music and dances, execution songs and funeral music. For example, when, during a funeral celebration, the professional atumpan drummers take a break, children may be seen imitating on the same drums. This is tolerated and fostered, as it is the actual funeral which provides the only direct opportunity for acquiring the music associated with its celebration.

It is generally assumed that children merely copy adult musical models, but more

objective listening and observation reveals that this is not always the case. Children re-compose - recreate - the adult musical models, create new rhythms and compose new songs to suit their peculiar interests and purposes. Novelty is the overriding principle in this kind of imitative activity and children are aware that they are indeed making something new. Children will tell their peers, "Let us sing/play it this way or that way", Or, "Let us use this . . . instead of that" and will be proud when they succeed in teaching their friends something new.

Not long ago, when I asked some Primary 1 and 2 children in the Volta Region to sing the Ghana National Anthem, they were quick in pointing out that they had two versions, "the school version and our own version". I realised that in both versions the first lines were the same, but in the children's own version, the rest of the lines were substituted with a collection of proverbs and nonsense words, melodically and rhythmically arranged to enable the performance of body gestures on the last line to express what they meant. After singing they warned me not to teach it to other children since this was their own composition. Even they were protecting their copyright!

Direct Instruction.

Children also receive direct instruction. Among the Dagomba, for instance, "drummers take their sisters' and daughters' children to rear and train in their profession" and a "drummer who is well-known for his ability will have children other than close kin sent to him" (Oppong, 1973: 47-55). Indeed, the only way to become a skilled performer is to start at an early age. Among the Yoruba, "the son of a master drummer often goes about with his father playing either the donno drum or the little drum called gudungudu" (Nketia 1968: 3). Children remember their teachers. They will often say "Let us sing Wofa (uncle) Kwame's song, meaning the song uncle Kwame "taught us".

The Ghanaian child's musical environment is not limited to that of indigenous music of Ghana. Their musical environment also includes popular band music, such as highlife and Afro- and Latin-American music, brass band music and Sunday school songs. Through the mass media, radio and television, by the use of cassette recorders and players, through the presence of migrant workers and farmers, children are exposed to the music of other African tribes as well as other parts of the world. The Ghanaian children reorganise their experiences into action by imitating and recreating whatever they see or hear. Through this combination of "experience" and "action", a process Jerome Bruner has called 'Enactive', the Ghanaian children acquire a wide basis for musical ideas and knowledge.

School music continues to offer Ghanaian children additional opportunities for musical training. Ampom Darkwa's children's preference for hymns reflects a direct response to the school music programme.

Ghanaian children, as in other African societies, by virtue of their presence in the community, assimilate the musical practices of the environment. On hearing musical sound children may spontaneously run out of their homes, even sometimes leaving their food behind, towards the direction of the music. They are the first to express interest and are the first group of spectators to arrive at any musical scene. Frequently they get so close to the performers that they (the children) are seemingly even prepared to take over from the performers. They do not discriminate between different kinds of music.

Creativity and Instrumental Resources of Children

Viewed from a wider perspective, children have more instrumental facilities than their parents and teachers had. They play on adult instruments, and create and manufacture their own as well.

Although the child's musical behaviour begins at birth, first cries are no longer interpreted as mere singing. It is probably not by coincidence that some contemporary composers, in recent instrumental music compositions have treated the baby's sounds cries and babbling - as purely instrumental sounds. The cries have the characteristics of musical sound - frequency, intensity, and timbre (see eg Fridman, 1976), and therefore it would be correct to suppose that the child's first musical utterance is 'instrumental' music. But whether the child is aware that he is producing a musical sound is difficult to conclude from this basis.

However, when children are conscious of what they are doing, or aware of what is going on around them, they react or respond appropriately. Research in developmental psychology has demonstrated that babies can perform many actions with thought and perception. For example, they can suckle well "and they regulate the force with which they suck depending on the apparent pleasure or novelty of the situation that they are in" (Blackemore, 1988: 32). Three-month old babies have been found to recognize shapes, patterns of colours and sounds. It has also been shown that a "baby is not simply biologically programmed to elicit reactions from its parents; it is equipped with an inquisitive brain constructed to discover new things in the world around it" (ibid p. 33). It seems clear that, in the early years, anything which produces sound, or any object which the child perceives as sounding, could be treated as resource for instrumental music if the child is aware that it is involved in a musical activity. For example, in Africa, where breast feeding is still prevalent, the baby listens to the mother's heart beating while sucking from her breast (Fridman, 1976). A baby may incorporate the rhythm of the mother's heart beating into his own sucking pulse and breath and fondle the breast or part of the mother's chest as an accompaniment. Some babies may throw their legs and even add babbling sounds. The child perceives all

these instrumentally and derives musical satisfaction from this activity; accompanying feeding with music.

It is common for Ghanaian women to bathe their children in enamel pans. The sounds of the splashing of water and the dangling of the pan become instrumental resources for the musical baby. Mothers may carry their babies behind their backs as they sweep the floor, pound fufu or engage in similar activities. A baby behind his mother's back, discovering the interesting combination of the sound and rhythm of sweeping or pounding may swing musically in accompaniment. The perception of instrumental music is further enhanced when the mother accompanies her activities with singing, as many African women frequently do.

Among the farming communities, a woman on her way to the farm usually carries an aluminium or enamel pan or a basket with a cutlass slanted in the pan so that the metal end of the cutlass protrudes. The cutlass and the enamel pan produce metallic sounds to the rhythm of her steps. Here again, instrumental babbling may be added to what the baby hears as an orchestra of percussion instruments.

The expedition into instrumental resources increases and becomes more complex along with increasing age and maturity. A father's chest may be a drum; the dining table, the mother's bowls, cooking pots, chairs, stools, are the child's drums. The mother's ladle, spoon, knife, and pieces of firewood are drumming sticks. Empty food cans, tins, broken pans and bowls are, perhaps, some of the ready-made instruments for children. A tube, a cup, a bucket, or any hollow object which amplifies sound, may be used as a wind instrument.

In addition to these, children begin to play on adult instruments before they start to construct their own. A crawling child may recognize a drum, a bell or a trumpet and begin to imitate adult music on them (Blacking, 1967; Nketia, 1968). Older children

may either borrow or pilfer adult drums to make music. In the past this was restricted, but now, due to national emphasis on children's participation in indigenous Ghanaian music and dance, it is consciously condoned.

Just as Ghanaian children join happily with other children in playing musical games and in singing, so they participate in creating their own ingenious instruments, which they learn to play with considerable skill. The instruments which Ghanaian children make are numerous, and vary from simple rhythm instruments to elaborate melodic ones. The materials from which instruments are made also vary according to environment, the resources available, and children's preferences.

Rattles, for instance, are made in several ways. Children may collect empty tins, half-fill them with pebbles and, with a stone, beat the ends closed. The closed end becomes a handle. Or, a hole may be bored in the centre of a milk tin. After putting in some pebbles or seeds, a stick of about six to eight inches is fixed into the hole to serve as the handle for shaking. Rattles may also be made of gourds, where these are available.

Unlike adult drums which are carved out of hard wood, the children rely on empty tins, cans or available hollow materials. With glue, usually made of starch prepared from cassava, one end of the object is covered with hard paper or polythene rubber instead of animal skin. Frequently one comes across drums whose 'parchment' heads are made of special rubber manufactured from the juice of rubber plants.

There are also more complex rhythm instruments. In the case of Asara, a hard fruit shell is rhythmically scraped against a notched stick specifically designed for the purpose. A similar fruit shell, locally known as pendeku, is placed at the lower end of the stick and, by using the thumb to close and open the pendeku, the tone is varied to match the rhythm of the accompanying song. Although themes of Asara songs may

reflect issues of general concern, insult, condemnation and mockery appear to be central characteristics. Asara alternates with singing, with the instrument imitating as accurately as possible the melody and rhythm of songs composed by the player or by others.

Kpoekpoe consists of two fruit shells, half-filled with seeds, and joined together with a string. One shell is held in the palm whilst the other is let loose. Twisting the wrist to rhythm, the loose shell hits the one in the palm producing percussion sounds. Usually players accompany their own singing.

Ghanaian children have a variety of whistles and flutes. The most widespread are those made of reed plants and stems of grass. These are fragile, and may not last longer than a few hours or days; children sometimes destroy them or throw them away soon after the game for which they were made. In some communities, the big claw of a crab is made into a whistle by removing the loose appendage and gently drawing out the food. The bottom is then closed with the thumb and air is blown across the top end.

There are bamboo flutes of various sizes, ranging from one to about six or seven finger holes. In all examples one end is usually closed and all are played transversely. Those with fewer holes are often played in hocket fashion, especially in rhythm games, while those with more holes are employed melodically. It is not uncommon to find children's flutes tuned to the diatonic scale. The now fashionable Ghanaian atenteben (bamboo flute), whose present structure is attributed to Dr Ephraim Amu, must have grown out of these, although it is thought that Amu's version is based on the Kwahu traditional three-hole one. It is possible that the flutes found to be tuned to the diatonic scale may have originated in the 1930s and 1940s following the tuning systems of those introduced to the schools by the British colonial educators. Sadly, these bamboo pipe bands have completely disappeared from the schools without adequate substitutes.

Children also construct stringed instruments. One-stringed instruments are

common throughout the country. Instead of the calabash, as in the case of the goge, an empty tin or can may be used as a resonator. A metal or nylon string is stretched across the can or tin resonator and tied to a curved stick. These may be plucked or bowed but it seems that plucked strings are more prevalent than bowed ones. A recent development is the two-string kolgo, referred to in Upper East, where it originates, as "the brother of goge". It is modelled on the structure of the goge but has a metal plate attached to the top end of the stick to add percussion sound as the strings are plucked. Because of the preference for plucking, nylon strings are used as against the horse hair of the goge.

In addition to these, mirlitons of various sounds and materials are employed by children. They may be made of leaves, reeds or stalks of plants. An example is the use of papaw stalk which is used variously as a trumpet. Frequently little children may be seen playing in an ensemble various songs and tunes they know or have recently been taught at school.

Another popular instrument is the bamboo band found in all the areas where bamboo grows. Bamboo tubes are cut into various sizes and lengths to form an ensemble. Usually, three or four of these representing, from the shortest to the highest, high, medium and low pitches constitute a set. It is played by stamping the closed end on hard floor or on a slab of stone. By alternate closing and opening the top end, the player uses one hand to vary the tone to rhythm. Nketia (1975: 76) has described similar bamboo tubes among the Ga where they are used to accompany female choruses. But in many parts of Ghana it is more usual to find these played exclusively by children aged from between seven and fifteen years.

As I have tried to show, children's instrumental resources are boundless. They are also exposed to various kinds of Western orchestral instruments according to where they

live. School brass bands are common, although limitations on foreign exchange have counted against their rapid development as was the case only about ten to fifteen years ago.

This chapter has described the musical backgrounds of Ghanaian children. It has concentrated on the facilities, resources and opportunities which promote music making rather than specific examples of music that can be found. This broad and diverse range of experiences has influenced the rate and direction of the Ghanaian children's musical growth, and enhanced their readiness for the practice and appreciation of music. It points out that their musical environment, the roots of the musical heritage are potentially wider and even more sophisticated than that of the adult. What implications do these resources, together with the broader aspects of musical developments in Ghana, have on the school music programme? To this we shall turn attention in Part Four.

PART FOUR
RE-TUNING MUSIC EDUCATION IN GHANA
(Proposals/Solutions)

CHAPTER 7 - RE-TUNING MUSIC EDUCATION IN GHANA I

The Prospects of Creative Music in Ghanaian Education

We have now reached the stage where we need to draw all the threads from our previous discussions together. Having explored the musical influences and developments in Ghana as well as the local cultural resources of Ghanaian children we are now in a better position to attempt to answer the questions which were raised at the ends of Parts I and II: what do we learn from the innovative activities of European music educators and how do we use the local facilities in order to put music education in Ghana in an appropriate key; making it consistent with the cultural backgrounds of Ghanaian children?

From our analysis of the problem in Chapter 4 it can be discerned that all the Ghanaian authors agree with Fadlu-Deen (1989) that the African must retain his sense of belonging to a community, and that present systems of education must work consciously towards this goal. But it would seem that, in the light of the socio-economic and technological changes that are going on, this assumption has only kept the arts of Africa in small packets and enclaves. In fact, every African nation is independent. Therefore it would be better to speak of "Nigerian", "Kenyan," and "Ghanaian", rather than "African". Beyond that, we speak of Akan, Tallensi, and Ewe instead of "Ghanaian". To climb out of the cultural strangulation in which Africa as a whole finds itself, the breaking of these community and national artistic boundaries is a fundamental requirement.

It can be asserted that, apart from the surface-scratching attempts at Orff and Kodály approaches, other adventures and developments which have been going on in Europe and elsewhere in recent years have had little or no impact on music education

in Ghana. This is not to argue for a further wholesale importation of Western concepts for which African educators have been criticised. But, as a result of modern science, technology, transportation and telecommunications, the world is becoming smaller, and it would be foolish consciously to avoid being influenced by the ideas and practices of other nations and cultures when we know that these cannot be suppressed.

Yet, the adaptation of foreign ideas and practices without an assessment of their overall educational implications for African children is even more dangerous than the most deadly weapons. Avoiding this danger (but not the mere coming in of ideas) must be the concern of modern African educators. This is not a simple task. It requires an immeasurable amount of creative imagination, creative thinking, and creative putting together of selected thoughts and strategies. That is why the process of curriculum transformation must also be a creative one. Formulating a rationale for music education in Ghana, therefore, calls for a creative approach.

With new conceptions of creativity in the arts in general, and the harnessing of individual talents in particular, our long unfulfilled hopes for cultural emancipation could more easily be attained. There is no point in bothering about school music if the various forms of music are not able to be seen as art works. How this is to be done is a notoriously difficult question but if that is not the task of music education in Africa, then what is?

In Chapter 5 the point was raised that to a considerable extent, "each society gets the art it deserves, both because of the art it favours or tolerates and because artists as members of society, create in accordance with the particular type of relations they have with that society" (Vasquez, 1973: 112), as well as the ideas which inform the minds of the artists. Thus the provision of effective music education should be put back into the wider context that encompasses national values, beliefs and objectives. Based upon

current church musical activities, the overall attitudes of Ghanaian choirs, the increasing number of musical groups and associations emerging from the hospitals, factories and government offices, this would seem to suggest that there is growing interest in art music and, consequently, a demand for challenging pieces; a recognition of a distinction between music in social context and music in artistic context. The Cultural Policy of Ghana has among its objectives to "act as the impetus for the evolution of a national culture from the plural cultural make up of our state, in a blend that acknowledges the vitality of each individual component culture" (CNC, 1990: 4). With regard to the arts, the policy states that,

The State shall preserve, promote and establish conducive conditions for creativity by encouraging the establishment of strong national professional associations for artists, authors, dramatists, films makers etc. and shall promote and encourage the establishment of writers' clubs, art clubs, creative centres, for encouraging creativity and popularising the arts (CNC, 1990: 11).

It goes on to say,

The State shall guarantee freedom of artistic expression and make institutional and infrastructural provisions for housing and developing the arts, and promote competitions, expositions and talent hunts in all the arts; it shall also see to the protection of traditional, natural contexts for aesthetic expression (P. 12).

Elsewhere in the document it is recommended that a National Gallery be established

- a. to serve as repository for artistic creations since the birth of the country as a nation,
- b. to promote the creative genius in Ghanaian artists, and
- c. to promote research, art education and appreciation. (p. 14)

In the light of these recent developments, it is important for arts educators also to consider the need to increase social awareness and patronage for proper artistic appreciation. However, more thought has to be applied to the traditional settings in which African folk arts are practised so that presentation in modern theatres does not

distort completely the original artistic elements and values inherent in them. Much effort is needed to establish a medium through which the skills and ideas of traditional artists, arts organisations, educational institutions, and architects are brought together to design theatre houses which are sympathetic to the African environment, able to sustain, captivate and increase the participatory level of the Ghanaian public, as well as provide innumerable opportunities for attracting the interest of the foreign audience.

Creating a national culture is an inter-ethnic work, which calls for cooperation with specialists from other arts - drama, dance, fine art and craft - as well as with other agents, politicians, cultural officers, writers and publishers. Also, uniting the diversities of indigenous cultures is an artistic task. It is a creative activity which involves the process of "selection and rejection", "thinking and making", "reflection in action". What is being sought is a national arts culture and all the arts must contribute to this selection from the "socio-cultural group's stock of valued traditional and current public knowledge, [artistic] conceptions and experiences . . ." (Bullivant, 1981 cited in Hoskyns, 1992: 98). True national cultural education, however, begins only when students confront the complexities of intercultural relationships and of the resulting artistic and aesthetic problems. The study of music in culture should therefore be aimed at enhancing people's feelings, critical and creative thinking, and imagination in music and art in order to reinforce the public's capacity for change and promote growth in our artistic and aesthetic sensitivities.

Inevitably, with the introduction of the Cultural Studies Programme, the need for a completely new attitude toward music teaching is being recognised. Despite its flaws, the Cultural Studies Programme tries to confront the reality of diffraction in African culture. The syllabus presents us with the collisions and contradictions of perspective. It is up to music educators to make musical sense of it, because it is no longer a matter

of the coexistence between Western music and traditional African music in schools and colleges. An approach in which one teacher describes the ritual process, another talks about the social factors, and yet another tries to discuss the music, does not seem to be the most appropriate if the objectives of cultural education are to be achieved.

To appreciate the value of African folk music and the power it exerts on its listeners we must begin not by prettifying its social and cultural factors and comparing it with an 'illusionary prestigious' Western classical music, but by putting it independently in its own emerging artistic context. Looking at it as folk music versus art music rather than as indigenous music versus western classical music could give a better sense of direction. It is by understanding the influence of development on indigenous music itself and the resulting musical styles that we can best discern the creative impact of ethnic music on contemporary Ghanaian society.

Music education's task today lies not just in making children interested in folk music but in how its practice can help them to develop a positive and responsive attitude to music and art of all kinds. As Ross (1984: x) has argued, the challenge is to help students "establish firm and sensitive ties between their formative feelings and the materials and artifacts which they encounter". Accordingly, the "function of arts in general education is to give children - by whatever means and in whatever medium - experience of the sacred and of the numinous. Not by information but by experience" (Ross, 1984: x; c.f. Paynter, 1982: 24). Education becomes meaningless if it fails to provide students with an understanding of their experiences. "By the same token, music education fails if it does not help them understand their musical experiences" (Tait, 1992: 532).

According to Omibiyi (1972), music education in Africa should be able

- 1) to alter the attitude of African school children from one of cultural inferiority to that of cultural relativism.

- 2) to develop a musicianly enlightened public.
- 3) to provide a strong foundation of music education for future African music specialists.

There is some agreement between these views and those of the Ghana Music Teachers' Association (GMTA), adapted from the US:

GMTA shall conduct programmes and activities to build:

A vital musical culture,

An enlightened musical public . . .[and]

A Comprehensive music programme in all schools (GMTA, 1992: 20).

Music education must now focus on music as an aspect of the national culture. Its aim should be to develop in the future generation, the productive, perceptual and reflective abilities in art, in order to enable them to contribute to national artistic excellence through the medium of music. It should consider as part of its goal the creation of a "musical heritage" derived from current practice, which will meet the challenges of the modern world, and which will facilitate a continuous development of children's musical abilities to the highest level possible. Class music should provide opportunities for all children to be exposed to and be encouraged to play with a wide and infinite variety of musical instruments and music's raw materials. The music education programme should be based on the following three interwoven objectives.

First, to build a strong desire in children to continue to participate in music actively and creatively.

Secondly, to nurture the ability of critical listening through improvisation and composition, performance, appreciation and enjoyment of music.

Thirdly, to enable them to develop the initiative and understanding on one hand, and the desire and admiration on the other, for creativity and artistic activities in general and in music in particular.

In addition, helping learners to understand the distinction between music generally intended for specific purposes (say dance, party, wedding, shopping, worship, drama) and music intended for purely artistic purposes can enhance their understanding of

artistic phenomena. The development of the courage, dedication and capacity to search for the best means of expressing one's musical intentions should receive a great deal of attention.

There is an urgent need to reconsider the musical needs and capabilities of children and rekindle interest in the ideas and practices which we know of, but which had previously been excluded from our tactics. How can school music enrich the musical experiences and contribute to the development of the creativity of children? As John Paynter says,

All conscious musical experience is concerned with adventures of feeling, imagination and invention. These features link composing, performing and listening, and should presumably be given some prominence in music education (1992: 13).

Classroom composition is a high ideal. We have seen its contribution to the music education programmes of some countries. And at least one study has demonstrated that Ghanaian secondary school students have the interest and capacity for classroom improvisation and composition and music teachers showed some enthusiasm (Fadlu-Deen, 1989). However, no one has taken up the challenge. Perhaps because the idea has not yet been officially incorporated into curriculum documents for music education. Yet, as I have tried to demonstrate, the natural resources for it seem even more diverse in Ghana than in places where it has already taken root, and could even be introduced earlier than has been identified. Nevertheless, the circumstances in which classroom composition is being carried out in Europe and elsewhere are completely different from the Ghanaian situation. It would be futile to introduce such an activity in Ghanaian schools without first preparing the ground for it. Resources could be wasted if they are not guided by a meaningful purpose or if they are thrown into a vacuum.

To begin with, it requires an investigation of the social-cultural environment, the available infrastructure, the socio-economic situation, and the opportunities for

harnessing human resources. A good seed also needs an equally rich soil and care in order to thrive. The question is whether the current classroom conditions and facilities are adequate to ensure success and continuity, and whether teachers are prepared or have been properly trained for it. A good educational principle can become faulty if it is introduced at the wrong time or to the wrong group. "Time lost and opportunities neglected in early education can only be compensated for later on with great difficulty" (Meyer-Denkman, 1977: 2). Therefore, some care is needed in finding a suitable starting point.

Providing an effective link between the home and the school will help to sustain the rate of the children's musical development. The primary task of the music teacher, therefore, is to consolidate the children's experience of their own music before they can successfully be taught the music of others. In this way the necessary basis for creativity, adventure, and imagination will be established so that new ideas and practices can be easily incorporated in the future.

We have noted in Chapter 6 that because of the natural interest in music, children possess a corpus of skills with which they can begin to explore the tonal resources of their surroundings. Coral Davies has warned recently that the tendency to base music education on the sequential model of development without further investigation into what young children are actually capable of doing "may lead us to offer them an impoverished curriculum" (Davies, 1992: 47). She notes that children display artistic characteristics more explicitly in song making than in instrumental music making. So, "If, for example, we view 'composition' mainly in terms of 'exploring sound materials', especially instruments, in the infant school, we may 'de-skill' children who already have a much greater capacity to imagine music than they can realise with instruments" (1992: 47). This is true, yet most of the instruments available to Ghanaian children are those

they have constructed themselves, or are objects they have 'found' and adapted for musical reasons, and therefore are capable of manipulating very competently. School music can easily draw ideas and inspiration and proceed from the natural instincts of experimentation and inventiveness, with which the children are endowed. The success of the educational programme can be assessed by the contribution it makes to the development of these innate capabilities of children.

The current interest in secondary level music education and adult musical values could profitably be reversed so that basic school music in Ghana can facilitate a smoother and continuous growth and development of the children's musical creativity. Rather than continuing to focus on the upper levels, a bottom-up approach could be adopted to establish a solid base upon which the entire system will be developed.

Which Local Musical Resources?

Currently the most pervasively influential argument about instrumental music is based on the ever mounting pressure on schools to be more 'Ghanaian' in character. The playing of traditional Ghanaian instruments in schools has been advocated with the axiom that they are easy to acquire because they can be purchased locally. This is a logical argument. However, three factors work against their full use for academic purposes. First, experience shows that no school can afford them in sufficient quantities that would enable the majority of pupils to have access to them. Secondly, not enough is understood about how they should be used in the classroom for tuition and what exactly is expected of students. And thirdly, their absence on the list of examinable instruments in the West African-based G.C.E. 'O' Level Music Syllabus demeans their status in the eyes of both students and teachers who might have the interest and potential. As for Western orchestral instruments, because of the poor economic situation

in the country, Fadlu-Deen (1989) rightly points out that it would be foolish to call for their importation. In the present circumstances is it really worthwhile continuing to pay lip service to the use of indigenous musical instruments? Perhaps the time has come for us to tackle the issue from a more realistic point of view; as Cockburn (1987) has said, not too infrequently, when we look critically for solutions to most of our problems, we soon realise that they lie in bed with us every day: naturally, culturally and socially. And unless we adopt a radical but essentially artistic and a musicianly attitude, we shall continue to dance out of time.

Fadlu-Deen also suggests that the children lean towards vocal music (1989: 227), hence her projects emphasise singing and rhythmic instruments; but on the account of the materials presented in Chapter 6 this may be an incorrect assumption. Although singing is the most primary musical activity, it is the teaching process rather than the children's interests which emphasises vocal music. There is the need to consider a combination of melodic and non-melodic instruments.

We have already seen that children's instruments are made with local and natural materials, at very little or no cost; their use in schools would hardly make any substantial demand on the educational budget. They are simple and easy to handle. Most of them can be made any time they are needed, in so far as the local materials and resources make it possible, and indications are that the natural habitat and its resources will be intact for several decades.

Considering the enthusiasm and accuracy with which Primary and JSS pupils learn and perform traditional music, given the opportunity at school to continue to explore materials appropriate to their age and interests, some amazing results will be achieved. The need is for a strong basic education system which places emphasis, at elementary level, on children's music, instruments, and suitable 'found' sounds as the starting point

of music education.

A Musicianly and Integrated Approach

As was discussed in Chapter 5, real music making occurs outside the classroom and the school, but inside the community: music exists in our culture because it is created and recreated. Its teaching should also be seen as a process of musical creation. However, class music cannot be organised in exactly the same manner as people are seen to be involved with musical activities within the community.

Schools are artificial institutions designed by society to explore, analyze and criticise our culture in a special way. This critical and analytical function of the schools is, however, expected to yield innovative results for the enrichment of culture (Swanwick, 1988: 117-118). It is, however, the things which go on outside the classroom that inform, challenge and supplement what is possible within the classroom, what teachers have to think about, and the extent of their achievements and failures. It therefore requires some ingenuity to cause students to experience and apprehend things they do at home in a different and unique ways when they go through the same processes at school.

We have also seen that essential aspects of Africanness in music making include the aural-oral and practical approaches. Indeed traditional African music itself has survived not because of the development of written notation but in spite of it. Music is a practical activity. Listening, observation and participation constitute the reciprocal dimensions in the development of musicianship. Musical memory and aural skills are not tested separately; they are demonstrated in the learner's attitude to music; musical analysis is an integral feature of music composition. The teaching of the rudiments and theory of music are also the making of music, and that is the ethnic essence. This oral

ability, as illustrated earlier, enables Ghanaians to learn and perform with much ease art music of other cultures without knowledge or reference to written notation, though the music may be adapted to the performers' resources and interests.

In our discussions on music in Ghana, we noted the influence of the music of other cultures on indigenous Ghanaian music. All these, beyond the artistic aspiration, also portray the natural Ghanaian sense of choice and accommodation of external values found to be useful. In fact, Ghanaian culture is a hospitable one; or at worst, a greedy one. Naturally, it is a culture which is ready to absorb elements from any source - Western, Arabic, Oriental and other African - in order to brighten its canopy, while at the same time strengthening its roots so as to be able to carry any additional load. That is why exclusive selection is no longer practicable. What could be musically and artistically beneficial is free borrowing from all the musical traditions we are now exposed to in order to develop a system which would provide insight into the legacies inherited from our former colonial masters. The task is for us to define an educational agenda which will synthesize indigenous culture and traditional orality with the literary and scientific resources of modern formal education. It is here that the ethnic attitude has practical relevance for music teaching and could be integrated into creative education. We shall call this a musicianly and integrated approach.

This would mean the application of the creative principles of ethnic music making to the education of children in the art of music. It should be a practical, inter-ethnic and inter-artistic approach to music teaching. Taking as its starting point, the natural roots of the musical culture, we pursue musical learning and teaching with an exploration of the interrelationships of the creative elements in various ethnic music and its effluent styles. The underlying principle here is that no ideas must be rejected simply because they are foreign. They should be adapted and recreated according to Ghanaian

resources.

What is important for school education is to establish a firm grounding among children in this aural-oral and practical approach to the promotion of general musicianship as preparation for musical literacy in later years. We have noted the constraints of the traditional Western notation system on African music and even on modern Western music; and we have seen how some music educators in Europe and North America have attempted a solution through the development of simplified graphic notation. This does not necessarily imply that we should also use graphic notation. Moreover, both the Cultural Studies and SSS music syllabuses have noted that the resources and materials - in particular manuscript books and music scores - for the teaching of Western notation system are lacking in basic schools. Essentially we need, first of all, to initiate something, and the resulting challenges will provide a starting point. Already students of the National Academy of Music have been confronted with this problem. Some have used symbols/pictures of drums, and the gyile, as clefs in their final compositions. Although the five lines and other note symbols are maintained, these attempts make better sense than those in which composers continue to show traditional drum patterns on treble or bass clefs.

Opportunities should be created for young children to establish an understanding of musical form and structure. Utilising the creative impulse of children they should be encouraged to try out new musical structures by taking elements from various musical styles and putting them into new sound contexts. Through this, their insight into the process of structural organisation in music will be increased; their overall capacity for artistic creativity and musical imagination will be better enhanced.

The vital objective is not so much the learning of a particular music or type of music; rather, the stress should be on nurturing in children the ability to respond to

music with ingenuity and thoughtful activity, and to develop in them the interest in experimenting and exploring new possibilities. The principle should be that, music is being made, and the primary goal is to seek ways of fostering a continuous growth and development of the indigenous creative attitude in children.

Before we tackle the classroom possibilities, it may be useful to tabulate the resources of this system.

1. Children's Music and Games	Children's Musical Instruments
2. Indigenous Music	Indigenous music from other communities
3. Traditional Pop	Highlife and Dance Band music
4. Hymns, Spirituals and Gospel Music	Latin- and Afro-American Pop
5. Ghanaian art music	Art music from other nations

By making children's musical resources the base, the teacher draws on, and is informed by, ideas from the environment.

Suggested Practical Activities

The practical classroom possibilities are enormous. What is being suggested here is not to replace the existing practices in connection with music and cultural festivals. We should focus on activities that could go on in the music classroom, during the two 35- or 40-minute lesson periods a week. Such festival celebrations should, however, be supplemental to classroom activities and be used as avenues for broadening children's musical and artistic experiences.

It has been shown in Chapter 6 that, in the performance of both cradle songs and musical games, a theme is introduced and the process is enlarged through addition, improvisation and extemporisation. In kangbe, for example, children may be

encouraged to suggest new introductory activities: by varying the signal for attack, the rhythm of the movement of stones will automatically change. The stone may be hit on the floor twice, thrice, instead of once, or vice versa, as may be desired. This will also affect the rhythm of accompanying songs. The game does not have to be played with stones all the time. Children may substitute/add other instruments and objects; for example, paper drums, rattles, shakers, and stamped idiophones such as the bamboo band. Instead of hitting or stamping on the floor, suitable objects - akayε and similar rattles - may be shaken, or swung. This will generate varying textures while at the same time call for a modification in the name of the introductory signal: "bell, bell", or "rattle, rattle", "bamboo, bamboo"; in the appropriate local language this will be rhythmically exciting.

Instrumental music playing should be integrated with all the suggested activities. Asara (scraped idiophone), for example, could be suitable for introducing the game. The reed pipes and bamboo flutes which are usually played in hocket fashion may also be tried.

Activities from two or more different games may be fused. For example, while one group of children play kangbε, a second group, in an outer circle, play mpewa (a game of songs and clapping) or atiee yaye (a similar game with anti-clockwise movement). In this way, not only musical elements are being combined, but also layers of different patterns of movement and rhythm will be generated. The integration of music and movement is a natural activity among children and it is important that classroom lessons give it a creative dimension. This will challenge children's creative ability and will stimulate their imagination in linking movement and drama with aural activity.

An additional possibility is a third circle of instrumentalists playing the

accompanying songs on bamboo flutes, papaw stalks, and so on. Again, it is possible to rotate musical leadership from singer to singer, singer to instrumentalist, and player to player. Of course, the choice of activities will depend on the basic principles of each game.

Another way of exploring the fusion of music, movement and drama is through the use of folk tale musical activities. Here, short stories and those related to the day to day experiences of children are most suitable. Children should be encouraged to make up their own stories and suggest stages when music and dance or drama can be introduced. The celebration of a festival, church anniversary or a funeral ceremony, may be retold in story form with music depicting the various stages. Stories may also be based on life at home or some major activities of the school. Ideas from traditional dances should be incorporated. Stories can be mimed to the accompaniment of music and dance. The triolog between the bugle, master drum and dancers in boboobo could appropriately represent three different characters in a story; similarly, that between the gyile, singers and dancers in Bawa or the atsyiagbeko. These may be fused with ideas from concert bands. One child may suggest a story and the class will propose the accompanying musical activities. Special background sound effects may be created to accompany the narration. Musical ideas can also be abstracted from the story. Small group work should be encouraged. Below is a short story which illustrates one possibility.

"Once upon a time, the King requested all the asafo in his kingdom to clear the forest and prepare the land for the new yam season. The forest covered an area of seven miles square and consisted of several big trees which needed to be felled. Heavy and sharp axes were required. So, the King went to a blacksmith to order a new set of tools. The blacksmith worked

day and night, without any sleep, but it took him seven days to complete the job.

It is said that to ensure that the blacksmith completed the job on time, the King would send his servants to visit the blacksmith's workshop and to come to report to him (the King) the progress of work. There were three servants who were not allowed to address the King in words, except by music and dance".

(A glitefenoha (verification) music can be introduced at this stage. It might use three different instruments to represent the three servants. If there should be some background music it could be provided on dawuro, frekyiwa, gankogui and/or other bells).

"It is also said that it took the asafo another seven days to fell all the trees. Each day they went to work, the sound of chopping the trees echoed in surrounding villages and towns: 'kaka dzo kaka, kata dzo; kaka dzo kaka, kata dzo'".

"To show appreciation the King invited all the asafo and their wives to his palace for entertainment. They ate, drunk and made music".

(What would this music be like?

The sound and rhythm of 'kaka dzo kaka kata dzo' could become a central figure for improvisation.

Appropriate Dance and dramatic movements could be added).

Teachers should explore the integration of ideas from different musical types. There are three levels to this approach. First, is that within one ethnic tribe (nnwonkoro, asaadua and adowa - Akan dances, or bawa, takai and nagla - Northern Ghanaian). The second is between music and dance of different localities; for example, between Akan

and Ewe, Ewe and Ga-Adagnme, or Northern Ghanaian, Ewe and Ga). It is possible to combine the adowa bell pattern with that of agbadza and a tune in nnwonkoro with a rhythmic figure selected from kpanlogo, boboobo, and so on. The third level involves integration between indigenous music and other modern, popular and art forms for example, bosoe, nnwonkoro and highlife, . These can be appropriately distributed and rotated among groups of voices and instruments. Here is an example of a basic arrangement:

<u>Instrument</u>	<u>Elements From</u>
Rattles	agbadza
Flutes	Adowa
Strings, e.g Kolgo	nnwonkoro
Drums/Bamboo band	kpanlogo

The specific elements chosen, and the pattern and order of entries, will vary according to the particular group. This structure may be extended and altered to generate varying textures. For example, themes may be shifted, or exchanged among instruments to produce a longer cycle of musical events. Let us see how this could work within a five movement structure.

FIRST MOVEMENT

<u>Instrument</u>	<u>Elements</u>
Rattles	Agbadza: axatse and gankogui
Flutes/Voices	Adowa: a tune
Strings	Nnwonkoro: tontonsansaen
Drums	Highlife: Conga

SECOND MOVEMENT

<u>Instrument</u>	<u>Elements</u>
Rattles	Highlife
Flutes/Voices	Agbadza
Strings	Adowa
Drums	Nnwonkoro

THIRD MOVEMENT

<u>Instrument</u>	<u>Elements</u>
Rattles	Nnwonkoro
Flutes Voices	Highlife
Strings	Agbadza
Drums	Adowa

FOURTH MOVEMENT

<u>Instrument</u>	<u>Elements</u>
Rattles	Adowa
Flutes/Voices	Nnwonkoro
Strings	Highlife
Drums	Agbadza

FIFTH MOVEMENT

<u>Instrument</u>	<u>Elements</u>
Rattles	Agbadza: gankogui/axatse
Flutes/Voices	Adowa: a tune
Strings	Nnwonkoro: tontonsansae
Drums	Highlife: Conga

Notice that the fifth movement is a repetition of the first. Each movement could be treated as a single unit or the whole structure may be taken as a long piece with subsections. Rests and varying elements could be introduced at some stages. But the length of pauses and the number of cycles in each movement depend upon the preferences of the group involved. Any movement could be taken as the beginning, but the cyclical effect should be maintained with dovetail entries.

Along the same line, dancing could be introduced at appropriate stages, but the

steps will depend on what is taken to be the master instrument or the main theme in each movement. It is important that students are encouraged to invent new dance movements, by alternating and combining foot steps, hand signs and other body and facial gestures from various idioms.

The fact is that children are not composing new rhythms or tunes; they are merely drawing new relationships between originally unrelated elements; combining them in novel ways thus deriving new meanings from them. This sort of activity is a route to innovation and originality. If well selected and coordinated, the result could be an entirely new music. Here also, the choice of elements depends on some coherence and what the class finds interesting. However, more of the recreational musical types should be used. This is because they are simpler and also their forms and structures are usually open: a successful presentation depends upon the creative improvisation of the performer(s).

Instrumental music playing should begin with what the children usually play on the instruments. Then other music will be adapted to the instruments. Children are to explore with new tonal colours and textures. The combination of plucked string instruments, with pipes and mirlitons and various groupings can be employed in the playing of traditional as well popular school songs.

There will be several limitations in terms of the capabilities of children's instruments, especially if they are employed in the playing of adult music. We must expect that any attempt to play more formal compositions may lead to 'distortions'. The purpose of playing such music is not to make an accurate presentation of 'that music' but to encourage children to explore and improvise on the artistic elements in the music they hear or play. With this attitude, the playing of any music will not be restricted by lack of 'authentic' instruments. In fact few or no basic schools have a complete set of

instruments to present the full score of much of the existing instrumental music compositions. Moreover, even if they can afford it, very few basic schools have electricity to be able to use the electronic equipment and instruments to play pop and highlife music, for instance. Yet it is not a reason to exclude their performance from the programme. The kolgo and other plucked strings could suitably be employed as guitar whilst papaw stalks and similar objects could do well for wind instruments.

Whatever the music is, both rhythm and melodic instruments should be used, children responding to the music with what is at hand. Melody may be sacrificed for rhythm, and harmony for tone colour and texture. The result may be, another "our own" highlife, "Yen Ara Asase ni", "We are all involved" will be discovered. The overriding objective is to achieve some freshness and pleasure, and increase children's interest in instrumental music, whilst at the same time, developing in them a wide repertoire and fluency in handling musical material. Interest in improvisation and composition is being inspired.

The class should be encouraged to make up their own instrumental preludes, interludes or accompaniments to the songs they sing or are taught at school. Does the character of particular song suggest an instrumental introduction? Which combination of instruments, melodic, percussion or mixture? Which type of idiom will be suitable, highlife, agbadza, or adenkum? These are some of the questions which may come to mind. Whereas Dosoo's "We are all involved" is usually sung or played to marching rhythms, Amu's "Yen Ara Asase Ni" is accompanied with highlife. It is possible to experiment with other idioms for varying effects. The class can try out several alternatives and choose the most musically interesting. Take, for example, Amankwa's "Maye Kom". Sing it first to highlife, then to Gospel band, reggae, or funk. We could also sing it to other indigenous rhythms, apatampa, bosoe, or gbolo.

Usually, the bamboo band goes quite well as rhythmic accompaniment to songs in highlife or other popular idioms or songs which require dance or some form of body gestures. Wind instruments, such as flutes, are suitable for more serious music. Borrowing and mixing ideas from different styles is possible here too. For example, gankogui and axatse patterns in agbadza - along with those of adowa and highlife - are so commonly employed today that they can be regarded as national rhythms and not just those of one music or tribe. One can hear choral compositions written in other traditional idioms rendered to the accompaniment of agbadza. However, experience shows that it is not so much the ability to play horizontally the rhythm of axatse, for instance, as the abilities to coordinate shaking, hitting (on thigh) and patting (with the palm) and keep this motif in time with other instruments, singing, and dancing for a relatively long period within a proper performance context. And this should be the concern of music teachers. Rattles made from cans and tins, and those collected from plants could be used for class lessons.

To pursue the foundation for improvisation we may adapt the pattern of follow-up or progressive rhymes. Divide the class into two or more small groups of pairs, singers and instrumentalists with players imitating the singers, phrase by phrase. Both solo and chorus imitations should be employed. Poetry may also be integrated. A verse is recited and instruments try to respond musically. Asara and other concussion instruments could be very effective in this sort of activity. This idea can also be extended to involve pairs of instruments, between a wind and a string, or a melodic and non-melodic instrument.

Now, teachers and composers will be faced with the challenge of making up and composing simple music for the various instruments for use in class. School bands can be reintroduced with a careful selection and combination of children's instruments. The

atenteben combined with other bamboo flutes and melodic instruments could be suitable. When children know that there is music for their instruments at school, the construction of more instruments will be especially exciting. Almost certainly they will receive support and assistance from parents.

Small group and solo performances on melodic as well as percussion instruments should begin as early as possible. Teaching should now focus on performance techniques and building up the players' artistic, musical confidence. It would be good to encourage the development of proficiency on an instrument in which the student is interested. The atenteben, kolgo and xylophone are good starting points but others should also be fully utilised. Although there exist some compositions as well as compilations and arrangements of local tunes for atenteben (see eg. Aduonum, 1972; Mereku, 1984; Young, 1988; Flolu, 1988), few of these relate to children or are conceived from the view point of class instruction. There is need now for a careful collection, selection and arrangement of tunes appropriate to traditional instruments and with elementary school children in mind.

Those interested in drumming could pursue the skill on selected master drums. For example, the sogo player should work toward the mastery of the repertoire of dances in which sogo functions as a principal instrument in Ewe culture. This will also involve the acquisition of a wide range of sonic mnemonics and burden texts associated with sogo. The interrelationship between the sogo, kidi and the dancer is one that could provide ideas for spontaneous creativity, and students should be encouraged to make up their own texts.

To work towards improvisation in drumming, there should be a conscious effort to equip children with the various techniques of linear and stress diversification by which timbral differentiation can be achieved. These may involve muffling the

drumhead, beating on the centre or near the rim of the drum, combining beating the drumhead and beating on the drum shell, drubbing, patting or bouncing the hand on the drumhead, striking it with the fingers or with open or cupped palm or fist, with or without stress and so on (see Mensah, n. d: 8). In all these, paper and rubber drums could be employed for classroom purposes.

The vocabulary of varying pitch and timbre is the same on all other drums. Emphasis should be placed on how to combine these snippets and other drum strokes (see eg. Kwami 1989) as improvisatory techniques within proper performance contexts.

The atumpan drummer should be familiar with, first, the contexts in which the instrument functions as a speech surrogate, secondly, its dance idioms and thirdly, how drum poetry is integrated into dance music. Atumpan playing in schools should emphasize

- a. the skill and technique of playing
- b. the speaking nature of the drums
- c. the language of the drums (which, like any other form of poetry, is different from ordinary speech)
- d. the techniques of composing appropriate drum poetry
- e. group instruction rather than of selected pupil drummers
- f. composing and performing with special texts, appellations, praises and proverbs in various Ghanaian languages including English.

The donno (hourglass drum) is another important instrument, both as speech surrogate and dance drum. It could be treated in the same way as the atumpan.

Listening and analysis can also be organised as practical lessons. These should be supplemented and intensified by singing and playing. For most children there is nothing like listening for listening sake. The purpose should therefore be clear and functional. Children can be asked to look for ideas that they will want to extract them

for use in other class activities - such as composition and improvisation. In this way, discriminatory listening can more easily be enhanced. Picking a rhythmic motif, a theme, or an instrumental figure, from a highlife, or a piece of art music, depends on attentive listening. This may lead to the development of preferences. For, if a piece of music has only little exciting to offer, or lacks the musical thought-provoking qualities, it will not be up to the teacher to point these out, although much of the children's understanding depends upon the teacher's own organisational ability. The availability of recorded music, however, could enhance listening activities. This is where pop and highlife musics become more advantaged than the rest. Whereas it is easy to walk to the kiosk to purchase a cassette of any type of modern popular music, or request a recording of one, it is not so with other categories. This is something that arts organisations and educational institutions should begin to think seriously about.

With regard to art music compositions, we may adapt Nketia's (1978) classification of choral musical styles as a starting point, although from an analytical point of view a more comprehensive study is now required to fully cover modern trends. Nketia groups contemporary choral music compositions in Ghana along five models - Amu, Traditional, Yaa Amponsa, Highlife and Other forms. The distinctions are blurred, as one composition may belong to more than one group. For instance, it would be difficult to separate Yaa Amponsa (which gave birth to Highlife) from the Highlife itself. The Amu model may be confusing since Amu's compositions span all five categories. Teachers should endeavour to identify new criteria and develop their own models. This will help them to provide exciting samples for their students.

Practical listening and analysis can also involve pop and highlife music. For example, examining the instrumental and rhythmic differences between Funk and Reggae, Reggae and highlife, Afro Rock and Gospel Band. It would be interesting to

compare the works of various Ghanaian pop musicians, such as E. T. Mensah, Jewel Ackah and Charles Amoah; Onyina, Kakaiku and George Darko. The interrelationship of indigenous and pop music could be explored. The Arts Council's album, "The Roots of Highlife", contains Bamaya, Boboobo, Adowa, Bosoe, Agbadza, Kpanlogo and Nagla. These could provide useful starting points.

Traditional religious music and music associated with kingship should also be used. There is all the evidence that such categories of music are as equally artistically evocative as they are ritually. So, it would be educationally futile as it is socially offensive, to exclude such music from the school curriculum. Teachers should be encouraged to play recordings to their students, and help them to develop a positive attitude toward them.

Religious music provides wide perspectives for establishing connection between sonic structure and organisation of ritual art, as we saw in Chapter 5. Yeve, for instance, has about nine movements which are intended to depict various characters of the gods. The whole performance also illustrates the stages of the worship, from invocation of the spirits, appearance of the gods in public, communication with the spirits, and so on, to the point when the gods finally retire. Then there is a special finale to round off the whole proceedings. This finale is usually a medley of several pieces so artistically knitted that it can last for hours without the slightest moment of boredom. Yeve music thus provides another scheme for the integration of culture, art, and aesthetics. The use of religious music could therefore help school students to better apprehend the cultural dynamics of the community as critics, artists and revisionists. This structure of religious music can also be adapted to the process of story telling as well as serve as a frame work for the musicianly and integrated approach to the teaching of Cultural Studies.

There should be comparative analysis of various religious musics, for example, between akom and yeve or trouu and klama as well as religious and other musics of the community. Artistic elements can be derived and re-combined in classroom composition/improvisation.

It is hoped that when practical activity in music making is made firm at the basic school level, formal study of other composed music and musical instruments will be tackled with much more interest.

CHAPTER 8 - RE-TUNING MUSIC EDUCATION IN GHANA II

Toward the Music Curriculum

Despite increasing awareness of the need to share views on educational planning with local communities and teachers, curriculum development in most African countries is still the preserve of a select group of appointed officials. In Ghana it is the Curriculum Research and Development Division (CRDD) of the Ministry of Education which does all the work. Both headmasters' and classroom teachers' involvement begins from the point of receipt of curriculum documents (syllabuses) itemizing various topics and tasks which they are expected to follow diligently. This leaves little or no room for teachers to think and function independently and imaginatively. The following observation about contemporary schools in the US can be applied with equal force to the pattern of curriculum development in Ghana.

What is left is an educational system in which authority for educational decisions is increasingly centralised to maintain classroom order with the effect of alienating both teachers and students. As a result of this impersonal control, education has witnessed a slow death of ideas in teaching . . . Too often, by the time teachers get to the classroom, the creative thinking has been done for them. Salaries, working conditions, and class size have been negotiated elsewhere; curricula have been specified by subject-matter experts; disciplinary procedures have been prescribed by the [government] (Wilms, 1990: 250).

To achieve a true re-focusing in the music education system in Ghana, it is essential that we develop a more practical notion of curriculum development. Since it is not possible to list everything that can be legitimately included in the curriculum (Daniels, 1993: 67), music teachers should be given the liberty to develop their own teaching strategies and styles according to the resources available and on the basis of a common curriculum goal. "Teaching strategy hints more at the planning of teaching and learning in the light of principles, and it seems to lay more weight on teacher

judgement. It involves developing a policy and putting that policy into practice" (Stenhouse, 1975: 24). Inevitably, teaching becomes curriculum development, during which process ideas are translated into classroom practicalities (ibid, p. 25).

The good teacher will no longer be just an efficient instructor, but will have to become an expert classroom manager and organizer of learning experiences. The specific kinds of changes that will arise include the teacher as an expert curriculum designer, and as an expert in assessment, and record keeping (Lawton, 1989: 86).

Music teachers should now view their job as that of researcher, explorer, and experimenter with the community as their field, and the classroom as their laboratory. It must be emphasised that the environments in which the schools are situated differ, and therefore the natural facilities available to a particular school may be different from those of another. As Adler (1993) (citing Grumet, 1990) says, "teaching *is* research and research *is* teaching. Teaching is more than simply the observable behaviour; it is thought *and* action and the interaction of the two. The best teachers are researchers, able to systematically reflect on their own teaching" (Adler, 1993: 160).

In fact, much of the music in the community is not dependent upon the professional music teacher. Yet professional music teachers are capable of influencing the musical public if only they are ready to learn. We have already seen that true learning in Africa is achieved by 'doing'. 'Doing' is research demanding active involvement with the people who make music. Music teachers need to interact with the community, listen and respond to the environment. This should not be limited to the activities in which they can participate as adults. Interaction with children outside school is also important: teachers are likely to discover by chance what particular children are interested in and are capable of doing with music. Teachers' own understanding of how both children and adult members of the community see the role of a music teacher, vis-a-vis what actually goes on within the society and what people

really want musically, could help them to appraise regularly their teaching strategies and styles.

If this is to be successful it will require a dynamic and radical curriculum policy to provide the incentive, time, and facilities for individual initiative, and adventure, and to stimulate teachers to explore their surroundings and share their experiences with colleagues. A cooperative ambience encouraging constructive debate is necessary.

Any attempt at curriculum renewal cannot be divorced from an equally intensive programme for teacher orientation. According to a recent report of the Education Commission on Teacher Education, "The relevance of Teacher Education to national development is, . . . pre-eminent and must be accorded the highest recognition and support" (Education Commission., 1993: 31). Echoing the earlier proposals - from Guggisberg to 1986 - the Commission made 33 recommendations towards curriculum revision in teacher education (Appendix 8). However, the crucial tasks of developing consistent appropriate subject matter, instructional materials and strategies in the various school disciplines remain to be tackled.

First their training should develop in teachers an artistic attitude in the three-dimensional medium of Music, Social Life and Religion. As Serafine, Shepherd and others have pointed out (Chapter 5), in any cultural event in which music is a part, the music is the focus of interaction between participants: with its aesthetic power music becomes the luminous energy behind the accompanying ceremonies. Even if we take the axiom that music is the indicator of traditional African values and culture, then it can be argued that music is also an index of creativity. Therefore, music is especially valuable in making links across the Cultural Studies Syllabus. The training of Cultural Studies teachers should be the training of music teachers.

Secondly, teachers need the skills and tools with which to discover and identify

potential teaching materials. It is suggested that teacher training courses should combine academic work with field and action research methodology.

Thirdly, teachers should become engrossed in the activities of composition/improvisation, performance and creative listening. Prospective Primary and JSS music teachers need to participate in the construction of simple musical instruments and similar materials as part of teaching/learning aid preparation. We must also try to formulate specific instructional guides to enable teachers to develop strategies for composing their own music for classroom demonstration rather than relying on composed and arranged music, such as has been advocated by many authors. Indeed, teachers are the correct keys for unlocking the latent talent of creativity among Ghanaian children, and their training is the mould (Fadlu-Deen, 1989: 10). Presumably, the task is no longer that of music teacher training, rather, it is composer-teacher preparation. It is education for creative thinking, inventiveness, creative organisation, in sum, professional imagination.

At the moment teachers are trained for the teaching of general Western music. In the future, it should be possible for music teacher training institutions to introduce some options in music education programmes. For example, it might be useful to allow teachers to specialise in either the teaching of Basic music, Secondary music, Vocal or Instrumental music. This would enable teachers to focus on specific levels as well as help them to increase their competencies as professional specialists. With regard to the development of specific curriculum guidelines, and examination requirements and certification processes, consultation among the National Teacher Training Council (NTTC), the Institute of Education, University of Cape Coast, the Ministry of Education, Teacher training institutions, and the Universities could be a vital starting point.

Broadening the Scope of the Curriculum

Studying the music of other nations can enrich one's own musical culture. Though the music programme in Ghana does not include modern composers of the West (the study of Western classical music in Ghanaian schools covers the periods from 17th to 19th centuries), so far we have tended to limit our relationship with the world to Europe. This has led us to neglect the contribution which the music and musicians of other African countries could make to the development of music education in Ghana, and indeed in individual African countries. For example, Nigeria and Ghana have recently developed Secondary school music programmes each based on the music and composers of their respective countries. Ironically, both countries belong to the same Examinations Body (WAEC) which provides a platform for music educators from Anglophone West African countries to share and exchange views on the content and standard of the examination, but excluding subject matter and teaching approaches. This parochial approach would make it difficult for them to pursue a truly African view of music education.

There are indications that art music composition is developing along the same lines in several African countries such as Nigeria, Kenya, Sierra Leone Côte d'Ivoire, Zaire and Uganda, as in Ghana. There is also evidence that, because of past colonial experience, most African countries - both Anglophone and Francophone - share common problems (see eg. Okafor, 1991; Fadlu-Deen, 1989; Augier, 1983) It would therefore be beneficial for African educators to see what neighbouring countries can contribute to developments in music education based on their shared culture and history. Including the art music of other contemporary African composers is necessary, and perhaps must precede the study of Western music and musicians. For, if properly selected and presented, this can reveal sources of inspiration close at hand, and more direct

opportunities for musical understanding and musical learning, as well as helping to develop and strengthen a music education system which would be recognized as essentially African in character. No matter what sources of influence, the art music of African composers would surely have more direct appeal for the African ear than the music of European composers of the 18th and 19th centuries. In addition such music is capable of giving African music educators some new ideas, just as the music of Cage and others influenced curriculum innovations in Europe.

To avoid becoming insular and parochial in their approaches, music educators in Africa have to work toward closer collaboration in sharing their views, and in popularising the music of African composers. Collaboration which brings together music educators and composers from various African countries will be fruitful. The infrastructure for this has been provided by the Pan African Movement, through the Pan African Writers' Association (PAWA) which has its headquarters in Accra. Working along similar lines, music educators in Africa have a greater chance of engaging in "discussion to seek a collective vision and the practical means to achieve it" (Lieberman, 1989 in Day, 1993: 88). This will also improve the curriculum content and teaching of music in their various countries. Only in this way can we speak of an African- and relevance-oriented education system.

Conclusion: The Future of Music Education Research in Ghana

The aim of this thesis has been three-fold: a) to review the influence of developments in music education in Ghana; b) to generate discussions on how to change its focus; and c) to demonstrate the potential of local cultural resources that can stimulate imagination and creativity.

Studies of the kinds reviewed in Chapter 1 clearly suggest that a new approach to

understanding African culture and the contact between Black Africa and the West is gradually emerging, and educators can seize this opportunity to tune their minds to the realities of the present. On the account of our previous discussions, especially in Chapters 1, 5 and 6, one can argue that in the colonisation of Africa, Western Europe did not succeed in entirely subjugating the indigenous cultures of Africa, and the illusion that this did succeed, underlies the obsession of most educators in Africa. However, as a result of the diffraction, many aspects of African life, though still vibrant, remain obscure to the scholar and it would require a creative and an inquiring mind to realise their obviousness. This involves facing up to current processual problems through which the rich ethnic values mirror themselves.

There is now a clear need for research and collaborative work between individual teachers, the Ghana Music Teachers' Association, personnel of the Curriculum Research Development Division, the Inspectorate, and all the agencies involved in the training of music teachers. The collaboration will have to focus on points of musical detail as well as the broad educational considerations. For example, can the range of the bamboo flutes be increased, say, to be able to play chromatics? Can the strings of the kolgo be extended to three or four? Many of the ideas presented in Chapter 7 need further investigation; for example, the relationships between music and drama, African poetry - including drum poetry - and music, folk tales and music education in Ghana, music and dance in contemporary Ghanaian schools, games and musical creativity in the classroom, Ghanaian pop and highlife music and the school curriculum, Ghanaian instruments in the school music programme, and so on. Research has to focus on the teaching techniques needed for specific areas of musical skill acquisition, as well as on the effect of individual, small-group and class instruction, assessment and evaluation of teaching successes, learning outcomes, and examination procedures. In any field of study,

scholars "expound and build upon the work of others. Problems are identified, conceptualised and explored in the light of what is known about the topic" (Verrastro, and Leglar, 1992: 690). Music education in Ghana, however, lacks any firm foundation in scholarship and research. It is suggested that music teacher institutions and the Universities should be provided with grants to back research efforts of their staff and students. These institutions need to consider the possibilities of opening graduate programmes in music education in order to exploit the talents of promising research students. Of course, there will be an initial problem of staffing and funding, but still there is need for a stepping stone, to set a new agenda for music education in Ghana. To attract full participation and stimulate further ideas for making music education African-oriented, a conceptual framework is needed within which constructive academic discourses can be pursued.

Despite the long period - a century - of writing about African music, much of what is known by the ordinary outsider is through the promotional activities of teachers, performers, and arts and cultural organisations, most of these people seeing themselves - or are being seen by their audience - as ethnomusicologists. Scholars have commended the contribution of such activities, however, are not prepared to admit them into the field of ethnomusicology. Nettl, for example, asserts that personnel involved in these areas, by definition, cannot bear the title, "ologists" because they are not "committed to the intellectual pursuit of knowledge" (Nettl, 1983: 5). It is true that those who practise the art of music are not necessarily the same as those who theorise about it, and it is reasonable to maintain this distinction between practitioners and theorists. However, as was demonstrated earlier, few ethnomusicologists will fail to acknowledge that their sources of information are the practitioners/teachers.

Some modern African composers would call themselves, ethnomusicologist-

composers, because they aim to combine scholarship with practice, and/or use elements of traditional music in their works. Although it is a term which is applied to matters concerning all non-Western societies, for most Africans, the name 'ethno' is synonymous to 'African'. The Nigerian composer, Ayo Bankole, entitled one of his first symphonies, 'Ethnophony'. (This might mean either of two things: African music in the style of a symphony; or a symphony in African musical idiom.) 'African Sonata for Piano', 'African Duet for two violins' are other common names of works by African composers. All these represent African musicians' desire to achieve an equilibrium, and to establish recognition from both within and without Africa. Can we - and why not - describe the others as ethnomusicologist-teachers or ethnomusicologist-performers?

Ethnomusicology is itself a grandchild of comparative musicology, which emerged towards the end of the 19th century. Over the last few decades it has made a remarkable shift from armchair studies to first-hand experience of the music; with scholars now conducting their own field work. Despite the modification in orientation and approaches, its comparative method and interest in non-Western music and music in oral traditions, remain the most important characteristics with which it is associated.

Notwithstanding the political motivation behind the controversial dichotomies of the our/their, colonised/coloniser constructs, the prefix 'ethno' as a subclass of disciplines has, over the last few years, posed several challenges to both Western and African scholars. Researchers in the field of ethnophilosophy, ethnoaesthetics, and ethnohistory, for example, have, in recent times, made substantial contributions to clarifying intellectual arguments on African affairs. Concepts such as 'Africalogy', 'Afrocentricity', 'Afrololy', and 'Africana' are being employed in current debates on an emerging subdiscipline in philosophy within which the study of the thought systems of Africans and philosophical writings by peoples of African descent can be properly

situated (see e.g. Asante, 1980; Appiah, 1993; Outlaw, 1993; Wiredu, 1993).

Recalling the articulations of Nketia, Mensah, Offei and others, this would seem to suggest that music educators in Ghana are in a desperate need of a similar venture. The search for professional disciplinary identity is certainly not more important than the impact we make on our students, however. It will help with a more critical assessment of our objectives, enabling us to focus on the special demands of the profession, the needs of the learner and the realities of the African society. Based upon current influences on musical developments in Ghana such as discussed in Chapter 5, we may conclude that any approach to the study of music in Ghana should take account of the fact that traditional African music now includes indigenous and its emergent forms, and all these should be the subject matter of future research. The contemporary reader should be able to perceive the present as it occurs. In this regard, the "here-and-now" must be our primary concern. However, Euba's (1988/1989) Essays on Music in Africa is a notable example of moving in this direction.

Since this task will not involve the 'ology' of ethnic music but rather its educational implications, it is logical to begin to think of ethno-musiceducation as a broad term to describe this research dimension. Thus, first, ethno-musiceducation could help music teachers to understand the creative principles of ethnic music making and the attitudes of ethnic musicians to the music of other cultures. Secondly, it will develop in teachers a critical comparative perspective and help them to analyze, master, and select the best of the elements from the available systems to develop new and innovative methodologies. Thirdly, it would provide teachers with the opportunity, facility and encouragement to make the most productive use of the locally available resources. And fourthly, it will provide a model for researchers to focus attention on educational ideas and practices which are consistent with African traditional patterns and how to integrate

these with modern conceptions of music instruction.

Few scholars, writing on any subject of interest about sub-Saharan Africa will omit to wrestle - no matter how briefly - with Colonialism, Christianity, and cultural emancipation. And quite frequently, social, political and educational revolutions in most independent African countries have been advocated, oriented, and interpreted in the light of these same issues. It is within this broad purview that the issues affecting music education in Ghana have been examined.

The history of music education in Ghana has, however, been presented in a manner which shifts away from the tradition in which scholars have sought to apportion blame, to one that seeks clarification of the difficulties and their causes. With this approach, it has been possible to identify the fundamental problems as well as draw attention to some of the missing links between school education and the local cultural environment. The proposed shift in emphasis is three-dimensional; from higher to lower levels of education, adult's to children's music and musical instruments, and foreign to local materials and ideas. The work has gone beyond mere description and analysis of problems, to recommend a practical system which could open up new challenges and help to re-direct the course of musical instruction in Ghana. Such an approach would make teachers view music from within, enable them to develop a new stance towards music teaching, and help to promote the imaginative abilities of both teachers and pupils. It is hoped that this study may be found useful as a guide for both music teachers and general educators working with similar purpose.

Re-tuning music education to its natural roots would provide us with an opportunity to generate a curriculum which would truly reflect the inherent facilities of the Ghanaian situation, so that it would be able to absorb any new and external ideas without necessarily changing its underlying character. In a developing country like

Ghana, a flexible and an open-ended curriculum, capable of responding easily to changing demands, would be most appropriate. At the moment, the basic level is devoid of any real formal music education. Yet, it is the most appropriate stage at which an independent, authentic and a uniquely Ghanaian-centred curriculum can be created.

APPENDICES

APPENDIX 1 - GIGGISBURG'S SIXTEEN PRINCIPLES OF EDUCATION

1. Primary education must be thorough and be from the bottom to the top.
2. Secondary schools should be provided with an educational standard that will fit both boys and girls to enter a university.
3. Provision should be made for a University of the Gold Coast.
4. Opportunities given to boys should equally provided for the education of girls.
5. Co-education is desirable during certain stages of education.
6. The staff of teachers must be of the highest possible quality.
7. Character training must take an important place in education.
8. Religious teaching should form part of school life.
9. Organised games should form part of school life.
10. The course in every school should form part of school life.
11. Sufficient staff of efficient African inspectors of school must be trained and maintained.
12. While an English education must be given, it must be based solidly on the vernacular.
13. Education cannot be compulsory nor free.
14. There should be cooperation between the Government and Missions, and the latter should be subsidised for educational purposes.
15. The Government must have ultimate control of education throughout the country.
16. Trade schools should be provided with technical and liberal education that will prepare young men to become skilled craftsmen and useful citizens.

APPENDIX 2 - RECOMMENDATIONS OF THE 1967 EDUCATION REVIEW
COMMITTEE

- a. Intensive in-service training should be organised for all grades of teachers to facilitate effective teaching of the content of the elementary school course.
- b. Regular seminars should be organised for the staff of the Ministry of Education to ensure that the officers keep abreast of contemporary developments in education and offer constructive professional assistance to teachers.
- c. The scheme of inservice education, in which the National Association of Teachers should participate actively, should provide, when considered necessary, for the acquisition, by selected teachers and other educational personnel, for relevant experience outside Ghana.
- d. The subjects taught in the elementary schools should include a Ghanaian language, English, Mathematics, History, Geography, Civics, Science, Music, Art and Crafts, Physical Education, Religious Instruction and Housecraft. These subjects should be taught to reflect the changing scientific, technological and cultural needs of Ghana, and with infant classes, the approach should be through Centres of Interest, as appropriate.
- e. The Ministry of Education should devise a reliable means of identifying and amply rewarding conscientious teachers who carry out outstanding classroom work.
- f. The Ministry's permission for a practising teacher to pursue further studies at a training college or a higher institution should depend on a good record of day-to-day classroom work as certified by the Head-teacher and visiting officers.
- g. Officers who work among teachers should themselves be persons noted for their exemplary sense of devotion to duty, zeal and outstanding skill in classroom

teaching, progressive attitude to new ideas and teaching techniques, tact and ability to command the confidence and respect of teachers; these qualities should be emphasized in the pre-service and in-service training of such officers.

- h. The content of syllabi and the method of teaching in secondary schools should be kept under constant review in order to ensure that what is taught is related to the environment of the pupils, is firmly based upon experiment and is taught in a manner which promotes the development of an understanding of methods of science and a spirit of enquiry.
- i. For the permanent staff of secondary schools there should be flexible arrangement for post-graduate studies designed to improve both the academic and professional background of the teachers. Facilities should be made available on study leave terms at both local and overseas universities. In considering merits of overseas fellowships, it should be remembered that travel abroad is in itself a valuable form of education. For purposes of inservice education, therefore, availability of a course locally need not be made the reason for rejecting outside awards.
- j. The University of Ghana should take over the control and certification of the Music Diploma Course at the Specialist Training College, Winneba; the course should make adequate provision for African music.

APPENDIX 3 - EXCERPTS FROM THE MUSIC SYLLABUS FOR PRIMARY SCHOOLS ISSUED BY THE MINISTRY OF EDUCATION, GHANA, 1959

Introduction

The Aims of Music Teaching

The aims of music teaching in our schools are:

- (a) to develop the children's appreciation for melodic and rhythmic patterns;
- (b) to widen their field of musical enjoyment;
- (c) to teach them some of the elements of musical grammar.

Thus the children will be helped towards the intelligent listening to and performance of instrumental and vocal music.

The Scope of the Syllabus

Bearing these aims in mind, this syllabus offers guidance to teachers on musical activities suitable for children in primary schools.

Too often the music lesson is taken up with song-singing and sight-reading. Guidance is here given in widening the scope of the lesson to form the basis of a satisfactory musical and general education.

This syllabus gives to each primary school year suitable activities under four headings:

- A. Singing
- B. Theory
- C. Rhythmic Movement
- D. Appreciation

In addition, there are chapters for the guidance of teachers on the following points:

- A. Suitable Books.

- B. Song Teaching.
- C. Rhythmic Training.
- D. Notation - Staff and Solfa.
- E. Folk dancing and Drumming.
- F. Appreciation

The examples of songs given for each year are merely for illustration purposes. It is possible to teach many more songs in a school year.

USEFUL BOOKS - SONG BOOKS FOR PRIMARY SCHOOLS

Ghanaian

Twi Action songs and Singing games: J. D. Okae (Nelson)

Songs for Infant Schools: O.A. Boateng (O.U.P)

Akan Songs: I.D. Riverson (Methodist Book Depot)

English

Oxford Nursery Song Book: Buck (O.U.P)

Songs from Overseas: N. Marshall (Longmans)

Puffin Song Book: L. Woodgate (Penguin)

Penguin Song Book: L. Woodgate (Penguin)

Grade Rounds and Catches: (Curwen)

Oxford Graduate Round Book: (O.U.P)

Song Time: (Curwen)

Folk Songs for Schools: (Curwen)

Songs for Juniors: J. Horton (Schefield & Sims)

Seventeen Songs from the Appalachian Mountains: (Novello)

New Way Song Book: D. MacMahen (Schefield & Sims)

Approved Songs for Schools Part I: (Curwen)

Community Song Book: Gibson Young (Curwen)

A Song to Sing: J. Alcot and M. Burnett (O.U.P)

Read and Sing (Books 1-4): (Allen & Uwin)

Background Books for Teachers

Making and playing Bamboo Pipes: M. Galloway (Dryad)

Percussion Band from A to Z: C. Bavin (Evans)

Rudiments of Music: MacPherson (Williams Ltd)

School Recorder Handbook (Parts 1 and 2): E. Priestley & F. Fowler (E.J. Arnold)

Graded Music Course (Books 1-4) Warburton (Longmans)

Teach Yourself Music: C. King Palmer (English Universities Press)

Atlantis Music Reader (Part 1): I.D. Riverson (Methodist Book Depot)

Folk Dancing and Drumming

Great value can be gained from activities such as dancing and drumming. Several hints are offered.

- a. Regular performances by class, perhaps once a fortnight, may be given.
- b. The class may be divided into groups, one group singing, another clapping, another dancing, and another playing percussion instruments.
- c. Dances may be those of local or foreign origin
- d. The best drummers may be given special tuition in drum rhythm.
- e. Local experts may help in instructing both teachers and children.
- f. Occasionally, pupils should dress in Ghanaian attire for special effects.
- g. It is often better to have these activities outside the classroom.

Practical Hints for Classroom use

- a. Do not talk much: let music speak for itself.
- b. Children like lively music. Often the slow, harmonious music liked by adults bores the children.
- c. Let the class join in the music with humming, clapping and dancing.
- d. Use diagrams and colours to outline the phrases when teaching musical form
- e. Let art, drama and other subjects help music.

APPENDIX 4 - EXCERPTS FROM MUSIC SYLLABUS FOR SECONDARY SCHOOLS IN GHANA (1974)

Introduction

The purpose of this syllabus is to suggest a suitable programme which includes Western, Ghanaian and other African music. . . .

The Curriculum seeks to cover in a practical, thorough and comprehensive way what the secondary school student should know in both Western and Ghanaian and other African music. This Curriculum is a challenge to music teachers in secondary schools in Ghana because they should be able to teach effectively both Western and African music. Ghanaian music teachers should realise that they will be teaching a legitimate subject, and that in their music classes, students should learn about music both as an academic [subject] and as an art.

General Objectives

1. Music Education in Ghanaian Secondary Schools should provide for the study of both African and Western music. It is important that the educated Ghanaian should know something of other cultures of the world if he is to take his with educated men. The principal objectives in music education is to provide the full development of the individual for a life that is not only beneficial to himself, but also beneficial to society.

2. Music Education in Ghanaian secondary schools should help each student to grow as a member of a community as an individual with opportunities for self expression according to his particular interest and abilities.

3. The Music Curriculum for Ghanaian secondary schools should take care of the whole school, the assembly, academic classrooms and the community.

Terminal Objectives

Students will:

Write, clap and sing rhythmic patterns previously heard with a given signature.

(Ghanaian and Western)

Continue a given two measure melody to eight measures in any major key, modulate to the dominant and return to the original key and add phrase marks;

Identify imitation, repetition and sequence in melodies in pieces of music in binary or ternary form and identify where they occur (beginning, middle or end);

Identify and write ornaments as they should be performed. The ornaments should include (a) trill (b) appoggiatura (c) turn (d) acciacatura.

Identify and describe the following musical forms:

- (a) Binary and Ternary
- (b) Variation
- (c) Sonata, Symphony, Concerto
- (d) Simple Rondo, Sonata (Modern) Rondo
- (e) Suite, Fugue
- (f) Overture, Opera, Cantata, Oratorio
- (g) Form and structure in African music - Binary and Ternary, Solo and Chorus
- call and response.

Students will:

1. identify specific historic styles: (a) Renaissance (b) Baroque (c) classical (d) Romantic (e) Modern (20th Century);
2. write a brief life history and name at least three works of the composers in the period specified, showing the specific contributions made by these composers towards the growth of music:

- (a) Renaissance: e.g. Johannes Ockeghem, Josquin des Prez, Obrecht, Byrd, Tallis, Morley, M. Luther.
- (b) Baroque: e.g. Monteverdi, Purcell, Lully, Corelli.
- (c) Early 18th Century: e.g. J. S. Bach, Handel
- (d) Classical: e.g. C. P. E. Bach, Scarlatti, Haydn, Mozart, Beethoven.
- (e) Romantic: e.g. Schubert, Schumann, Brahms, Mendelssohn, Chopin, Liszt, Berlioz, Wagner, Weber, Wolf, Debussy, Ravel.
- (f) Twentieth Century: e.g. Bartok, Vaughan Williams, Aaron Copland, Stravinsky, Hindemith, Schoenberg, Berg, Weber, Benjamin Britten.
- (g) History and Organisation of Music in Africa from the 18th to 20th century.
- (h) Life History and works of prominent Ghanaian musicians such as Otoo A. Boateng, E. Amu, J. H. K. Nketia, Philip Gbeho.

3. Match composers and their works;

4. Identify the sound of each instrument in the Western and African Orchestra.

- A. Strings
- B. Woodwinds
- C. Brass
- D. Percussion
- E. Piano
- F. Organ

5. Use the talking drums to play the following:

- 1. Appellations and Greetings
- 2. Signals and Messages
- 3. Proverbs, sentences and poems.

The following are behavioural objectives for performance: e.g. piano, school choir

and ensembles.

Students will:

1. explain orally the meanings of some musical terms used in piano music.
2. sight-read an easy two part writing;
3. play any hymn in the keys of C, G, D, A, E, ,F, B flat, and A flat;
4. sing with appropriate tone quality. Both Ghanaian and Western music should be included in the repertoire;
5. play in instrumental ensembles.

APPENDIX 5 - EXCERPTS FROM THE MUSIC SYLLABUS FOR PRIMARY SCHOOLS ISSUED BY THE CURRICULUM RESEARCH AND DEVELOPMENT DIVISION (CRDD), GHANA EDUCATION SERVICE, MAY 1976

Introduction

This syllabus has been prepared as an instructional guide for use by music teachers. The purpose is to present a balanced programme for musical growth to elementary school pupils.

Primary attention is given to developing concepts in the cognitive domain because it can be safely assumed that true aesthetic experience is based upon cognitive learning.

For the developments of concepts about the structure of music, some of the important elements of music; namely, rhythm, melody, form, and tone colour are indicated in this syllabus. Musical concepts that are suggested are in the form of generalisations. They are the desired outcome of a learning situation such as that which remains in the mind following a learning experience. It is imperative to remember that musical concepts are learned from real experience with music, therefore in developing these concepts, the first step should include pupils listening to music. Other activities in the process of development are performing, composing, writing, analyzing and discussing music, which should clarify the mental image for generalizing about any specific concept.

The same concepts may appear in various class levels because it is hoped that by using the same concept in a preceding class, the pupils will grasp a more mature understanding of the same fundamental idea. It is not unusual if pupil development is more rapid in one element of music than another. For realistic and meaningful understanding, of music, all the elements of music, as well as the activities under music

literature and performance, should be dealt with simultaneously.

A very important task for the music teacher is that of the selection of music content. The teacher must select that content which is most important and helpful in developing the specifically stated concept. Judgement must be exercised in selecting materials for music that can be used in succeeding classes for pupils' understanding at a more mature level.

Selected music content should be that which is of interest to the pupils and can be understood by them at their particular stage of development.

Music is a practical subject and with careful planning and teaching all about music can be taught with music.

APPENDIX 6 - EXCERPTS FROM THE SUGGESTED CULTURAL STUDIES

SYLLABUS FOR JUNIOR SECONDARY SCHOOLS IN GHANA, 1987

YEAR ONE

A. SOCIAL LIFE

CONCEPT	SUGGESTED ACTIVITIES	EVALUATION	REMARKS
Definition of Culture	Identifying features and characteristics of a community: Language, Dress, Food, Music, Dance, Drama Social systems, Occupations	Give some project work and assignments	
Greetings and responses; manners and etiquette.	Discussing everyday greetings and responses as applied to various communities	Ask pupils orally to test their understanding of and performance of right manners and etiquette.	Note: Various clan/family responses, e.g. Yaa Aberewa

Communal living: Games and pastimes	Mentioning and discussing the Ghanaian games and pastimes of the communities.	Ask pupils to dramatise a known story or a visit to a house	Invite respectable personalities into the community to talk to pupils on moral values.
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B. LANGUAGES OF GHANA

CONCEPT	SUGGESTED ACTIVITIES	EVALUATION	REMARKS
Types of Languages	Identify various languages		
Locations of Languages	Locating where these languages are spoken.		

C. SOME LEGENDS OF GHANA

TOPIC	SUGGESTED ACTIVITIES	EVALUATION	REMARKS
Settlement of some localities	Identifying and discussing the settlement of their various localities		

Origins of some groups	Identifying and discussing the origins of the various language groups.		
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D. GHANAIAN MUSIC

CONCEPT	SUGGESTED ACTIVITIES	EVALUATION	REMARKS
Rhythm (Duration of Sounds): (a) Note Values (Crotchet to Semibreve, (b) Time Values of Notes and Rests	1. Singing of any Ghanaian song; Clapping rhythm patterns from the song sung; Singing rhythmic patterns out of songs to a given time signature; Clapping, tapping, writing rhythmic patterns with given time signature.	1. Pupils to identify simple rhythmic patterns. 2. Set exercises on simple duple triple and quadruple meters/time.	Introduce pupils to Note Values and Time Signature.

<p>Pitch of Sounds: The Staff; Lines and Spaces; Accidentals (i.e. Flats, sharps, Natural Double Flats, double Sharps)</p>	<p>Singing of any Ghanaian song; Writing from the treble and bass staves; Naming the names of the lines and spaces; Notating the song sung; Locating accidentals from the song.</p>	<p>Test pupils orally on Treble and Bass staves, name lines and spaces and Accidentals. Set written exercises on these.</p>	<p>1. Emphasize the writing of staves. 2. Relate Music lessons always to songs sung by occupational groups, e.g. Fishermen, Hunters, etc. Also to songs sung during festivals. Emphasize the significance of these songs.</p>
<p>Accent and Time: (a) Grouping of Sounds into sets by means of accent. The use of bar lines in a melody. Barring of notes.</p>	<p>Listening to a given Ghanaian song. Clapping or tapping regular, strong and weak beats from the song. Making body movements to show strong and weak beats.</p>	<p>Test pupils orally on strong and weak beats, e.g. clapping or tapping. Give written exercises on strong and weak beats.</p>	<p>Emphasizing accent and different times e.g. duple and triple.</p>

APPENDIX 7 - EXCERPTS FROM THE WEST AFRICAN EXAMINATIONS
COUNCIL, GHANA BASIC EDUCATION CERTIFICATE EXAMINATION, JULY,
1990

CULTURAL STUDIES

SECTION B

Answer three questions only from this section, choosing one from each part.

PART I

SOCIAL LIFE

1. Explain the Interstate Succession Law of 1985. What are its advantages?
2. What are the duties of a chief?

PART II

RELIGION

Answer one question only.

3. Either: (a) Describe the compulsory prayers performed daily by Muslims.
Or: (b) Show the importance of David to the Israelites.
4. How would a believer in traditional religion explain the causes of death in the society?

PART III

MUSIC

5. Write notes on the following traditional Ghanaian musical types and give examples

of each;

(a) Occasional Music,

(b) Incidental Music.

6. (a) What is a scale in music?

(b) What is an interval in music?

APPENDIX 8 - REPORT OF THE EDUCATION COMMISSION ON TEACHER
EDUCATION, JUNE, 1993: SUMMARY OF RECOMMENDATIONS

- R.1 The Commission advocates a strong focus on education as the most important tool in human resource development for Ghana's socio-economic advancement. The relevance of Teacher Education to national development is, therefore, pre-eminent and must be accorded the highest recognition and support.
- R.2 A system of Teacher Education which produces too many categories of teachers is unsatisfactory. The Commission, therefore, endorses the move to establish only two levels of Teacher Education in the Reform Programme.
- R.3 The Commission shares the view that for the Education Reform Programme to take off and succeed, there needs to be teachers of the right calibre and professional competence in adequate numbers. It, therefore, endorses the policy statement by the Ministry of Education that Teacher Education is the priority area in the Tertiary Education Reform Programme.
- R.4 The Commission believes that the establishment of two types of degree programme will solve the problem of having too many levels and categories of teachers. It is a positive step towards safe-guarding the image of the teacher and ensuring that Teacher Education attracts the best candidates.
- R.5 In order to leave no doubt about the Teacher Education role assigned to the University of Cape Coast, it is suggested that the name could be reviewed to reflect this focus.
- R.6 The Commission recommends that some of the graduates from the University of Ghana and the University of Science & and Technology should be encouraged to enter the Post-graduate Certificate in Education programme at Cape Coast to

augment the number of qualified graduate teachers.

- R.7 The Commission suggests that technical and vocational teachers without requisite pedagogical qualifications should be provided with the professional teaching skills and that a definite reward system should be worked out for them in order to encourage them to continue to teach.
- R. 8 It is recommended that the process of change will be helped if five years was made the maximum period for a pupil teacher to remain in the system without professional training.
- R.9 The Commission recommends that the National Service Scheme should be used not only as a stop-gap measure to meet the shortage of teachers, but also as a selection mechanism for obtaining committed teachers of good quality.
- R.10 Courses geared to making the Certificate 'A' 4-year trained teachers more confident and effective in the classroom, and able to generate confidence in the children they teach, should be provided.
- R.11 The Commission views the deterioration in the very necessary exposure of the student to practical teaching experience in the field with concern and, therefore, recommends that the economic and financial reasons to which the deterioration was attributed must be given the most urgent attention.
- R.12 The Commission recommends that Special Education should be an integral part of the content of Teacher Education.
- R.13 The Commission recommends the mounting of practical localised programmes in the environment for all the teacher education institutions. It is further recommended that outreach programmes which have beneficial environmental impact on the whole region should be included.
- R.14 The Commission recommends that teacher training institutions should be

refurbished and adequately funded.

- R.15 The Commission recommends that strenuous efforts should be made to equip all teachers with the skills of continuous assessment, a proper application of which will remove the undesirable dominance of external examinations.
- R.16 The Commission recommends that several programmes of Continuing Teacher Education should be instituted. These programmes should be innovative and suited to the different aptitudes of teachers as well as their varying interests and ambitions.
- R.17 The Commission calls upon the Headquarters of the Ghana Education Service and the Heads of Teacher Training Institutions, to combine to set up a reliable information gathering and retrieval system for the benefit of teachers.
- R.18 The Commission recommends the setting up of a proper system of career guidance and counselling for teachers.
- R.19 The Commission recommends that a conscious effort should be made to seek out dedicated teachers who enjoy teaching and develop a strategy for encouraging them.
- R.20 The Commission wishes to emphasize the absolute necessity for all stakeholders in Education to avoid regarding their assignments as exclusive ventures. It is essential to view the implementation of these assignments as a collaborative effort.
- R.21 The Commission recommends that formal inspection in the form of visits from offices of the Inspectorate Division of the Ghana Education Service, should constitute an important part of the management of teacher Education.
- R.22 The Commission recommends that the local community in whatever segment represented, should be allowed to influence the management of Teacher Education. This would entail the provision of material and support for schools and teachers.

and assistance in the conduct of programmes calculated to improve pedagogical and professional standards.

R.23 The Commission recommends that teachers who demonstrate the aptitude and capacity for administration should be given the requisite orientation by way of formal training in preparation for management responsibilities.

R.24 The Commission recommends that good classroom teachers should not be made to suffer either in status or emoluments because they do not take up administrative posts. Work in the classroom should be properly recognised.

R.25 The Commission recommends that the year immediately after training should be regarded as the year of internship in which the teacher consolidates the practice of teaching.

R.26 The Commission recommends that shortfalls in the number of teaching staff at the Teacher Education Universities could be met through the recruitment of professionals from the entire country for part-time teaching assignments.

R.27 The Commission draws attention to the resource of graduates who have done National Service as teachers and opted to remain in the teaching field, as a potential answer to the staffing problems facing the Teacher Education Institutions. The best among them could be engaged as Teaching Assistants and encouraged to undertake the requisite professional training to qualify them as quickly as possible.

R.28 There should be established libraries at the national, regional and district centres, supplemented by a library-on-wheels programme. Books and other publications must be made available even in the remotest parts of the country.

R.29 Definite arrangements must be made to help pupils, students and teachers to acquire books and other publications of their own. Mobile bookshops could be

organised in this endeavour.

R.30 Ghana must aspire to the development of a motivated [teaching] force in order to achieve the desired aims of the entire education Reform Programme.

R.31 There should be regular Forums for all Teacher Training Institutions and practising teachers, organised by the University of Cape Coast with the active involvement and logistic support of GNAT.

R.32 An annual lecture series on issues confronting Education should be instituted and organised by the new University College of Education at Winneba.

R.33 The Universities, the Ministry of Education and GNAT should establish a professional journal. In addition, GNAT could support the production of a newspaper aimed at enhancing the image of the teaching profession and the professional development of the teacher.

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