

AFRICAN MUSIC EDUCATION IN GHANAIAN TRAINING COLLEGES: PAST, PRESENT AND FUTURE.

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Introduction

Many music educators have, since Ghana gained her independence, emphasised the need for the study of African music, as a discipline, at all levels of the educational system (Nketia, 1997; Flolu, 1993). Notwithstanding, the subject is studied only in three institutions of higher learning--University of Cape Coast, University of Ghana and University College of Education, Winneba--in this country. Its presence in the basic and secondary schools is felt, briefly in a year, when a school celebrates festivities that require the performance of Ghanaian indigenous drumming and dancing. Formal study of African music, both as intellectual and performance activities, is non-existent in the school curriculum though scholars and music educators (Achimota Review, 1948) have acknowledged its importance.

Commenting on the importance of the subject as an avenue for the realisation of Pan-African objectives, Nketia (1997) notes that the exposure of the African child to the musical traditions of diverse African cultures,

would enable music education to make immense contribution to the institutional processes that are creating frameworks that allow differentiated groups to see themselves on national and Pan-African levels as people with a common destiny. The formal classroom is a unifying institution, for it brings together children from different ethnic groups and contexts of music-making. It is here more than anywhere else that the diversity presented by Africa can be assimilated by the individual into an integrated experience that allows him to relate with understanding, insight and pleasure in aesthetic and creative terms to encounters with the music of Africa (p. 16).

Quite a number of scholars and music educators support Nketia and claim, further, that the knowledge, understanding and skills needed for an optimum experience of African music are critical to the growth of the child into a fully-fledged Ghanaian and for that matter African who is knowledgeable of the practices of his/her cultural heritage (Flolu, 1993; Omibiyi-Obidike, 1972).

Furthermore, it has been suggested that the perpetuation and development of indigenous African music is, to a greater extent, the responsibility of the educational system. To avoid a total *eclipse* of Africa's rich musical heritage, there is the need for a formalised programme for the study of indigenous African musical practices at all levels of the educational system. The ultimate goal of this programme is to expose every Ghanaian child to the fundamentals of the African performing arts. The teacher's role towards the achievement of this goal cannot be overemphasised.

So important is the role of the teacher in the educational process that the quality of the educational product is measured against his/her efficiency. To live up to expectation, then, the teacher needs to increase his/her capacity to meet the challenges associated with contemporary educational processes. One of the important strategies for capacity building is a systematic educational process geared towards the enhancement of the student-teacher's knowledge, skills and expertise. It is against this backdrop that one could hardly disagree with Tewaiah (1994) when she notes that every person, whether literate or illiterate can provide information to others but that is not teaching. She contends that teaching is an art that requires skills and specific knowledge and that good teacher education is important not only for the students but also for the nation as a whole because students will impart what they learn to others who, in turn, will use it for the development of the nation. She further notes that to improve the quality of education in our basic schools, it is necessary to introduce measures to raise the quality of training in the teacher training colleges.

The importance of quality teacher education has been recognised since the introduction of Western-type formal education into Ghana. To foster quality education, various missionary bodies like the Basel Missionary Society, the Wesleyan Missionaries, the Catholic Church, the Seventh Day Adventists and the Ahmadiyya Mission have, at one time or another, established a teacher training college or training colleges in the country. The government on her part, has also established a number of teacher training colleges and higher institutions to run specialist and diploma courses for teachers. All these efforts were aimed at equipping the Ghanaian teacher with the skills and techniques to enable him to teach efficiently at the basic level of education in the country.

Another issue that comes to the fore in a discussion of this nature concerns the relevance of training college programmes to the needs and aspirations of the nation as a whole. Are the programmes followed in the training colleges appropriate enough to guarantee the production of teachers who will function

creditably in our basic education institutions? This issue brings to mind an observation made by Bawumiah (1994) when he called for a review of the quality of training provided in the teacher training colleges to conform to current national requirements. He said the review should aim at improving the quality of the profession. According to him, Ghana needs teachers with the highest standards of professional performance and commitment, knowledgeable in their fields of speciality and capable of imparting their acquired knowledge and skills to their students.

Thus, in the search for excellence in Ghana's educational system, it is necessary to improve the quality of the teacher training programmes in order to produce quality teachers to manage instruction at the basic school level. Renes (1970) avers that what is taught and particularly how it is taught at the pre-service institution greatly influences the future career of teacher training college products.

In our bid to find ways to promote the study of traditional African music in Ghanaian basic schools it is imperative for us to examine strategies for improving the capacity of both teachers-in-training and in-service in the art of teaching indigenous African music. It is when we have solidly laid the foundation for effective study of African music in the training colleges that we can be assured that the study of traditional African music would be given attention in the basic schools.

The purpose of this study, therefore, was to examine the extent to which traditional African music has been studied in training colleges of the past and present; the findings served as a basis for the design of a syllabus for the study of traditional African music in the training colleges. In this report, the term training college refers to institutions meant for the training of teachers for basic education schools.

Music Education Programmes in Training Colleges of the Colonial Era

The music education programme pursued in the training colleges established by the missionaries was designed to satisfy the needs of the church. Students were trained specifically to sing hymns used by the denomination that established the college. For instance, while students in Wesley College, an institution established by the Wesleyan Mission had to study as many tunes from the Methodist Hymn Book, students in the Holy Child Training College, a Catholic institution, were expected to learn to sing as many songs as possible from the Westminster Hymn Book. However, students who demonstrated interest in the study of the organ or wanted to lead church choirs were given extra tuition in music reading and organ

playing (Akrofi, 1981). In training colleges where the expatriate music tutors were a little daring, highly motivated students were taught rudimentary theory of Western music and, according to Akrofi (1981) many of such students were encouraged and prepared to take British external examination in music, particularly, the Associated Board of Royal Schools of Music Examinations.

African music was conspicuously missing in the music education programmes in the training colleges. The reasons for the non-existence of indigenous music in the curriculum, during the era of the missionary benefactors, are not farfetched. The following are a few of the important factors that explain the absence of traditional African music in the curriculum:

1. The *terra firma* on which the training colleges were established contended against the promotion of African music in the training colleges. These colleges were founded to train catechists/teachers to:

- a. educate the children of converts (the pupils and students of the missionary schools were also expected in the future to become full members of the church and thus, while in school were trained to sing tunes from the hymn books of the respective churches).
- b. oversee the administration of the local churches. Since members of the churches were expected to participate in the singing of hymns and anthems to support the liturgy, teachers in training had to increase their knowledge in the art of hymn singing so that they, in turn, will not only teach their pupils and students, but also while performing their duties as teachers/catechists will help the adult members of the church to study hymns.

2. The attitude of the missionaries towards African culture adversely affected the promotion of traditional African music in the training colleges. The missionaries' hostile attitude towards African culture resulted in the condemnation of all aspects of African cultural practices. African music could not be promoted in the training colleges because it was considered the music of the devil (Agordoh, 1994). As already noted, teachers-in-training tend to develop the zeal to teach what they had studied while in training. Since music education in the training college was basically "song-singing", qualified teachers resorted to the teaching of singing when they took up appointments as regular classroom teachers. School music education, therefore, was nothing more than the singing of European songs (Evans, 1975).

Music Education in Post-Independence Ghanaian Training Colleges

The post independence era saw a rapid expansion in the educational system in Ghana. Not only did the Accelerated Development Plan of 1951 usher in a proliferation of training colleges in Ghana, but also the development of new curriculum to respond to the needs and aspirations of the emerging new nation (McWilliam, 1962). However, the missionaries' influence in the area of music education in the training colleges was so strong that there was no significant change in the structure of music teaching and learning in the colleges. The focus of music education was still on the singing of English hymns and patriotic songs (Amuah, 1988).

During the 1970s the Ministry of Education issued three syllabuses for four-year and post-secondary training colleges. These were: (i) Suggested Music syllabus for four-year Teacher Training Colleges issued in July 1975; (ii) Suggested Music syllabus for 3-year Post-Secondary Teacher Training Colleges issued in July 1975; (iii) Suggested Syllabus for Music as a Core Subject in the Three-Year Post-Secondary Teacher Training Colleges issued in August, 1975. Since these syllabuses focused on the teaching and learning of rudiments of Western music theory, training college music tutors had no choice than to resort to the teaching of rudiments of the theory of Western music. However, much of the materials studied had no relevance for the student-teacher in so far as the teaching of music in the elementary school was concerned. For instance, in all the syllabuses listed, students were required to recall harmonic intervals of major and minor 2nds and 3rds, perfect 4th etc. as heard from a harmonic instrument. The question is, what relevance were these *atomistic* aural exercises to the teaching of music in say primary class one. Unfortunately, none of the syllabuses listed above had sections that dealt with pedagogical strategies for the teaching of general music or African music. It is also interesting to note that African music was casually mentioned in the syllabuses and it was expected to be studied from *ethnomusicological perspective*. Since the training college music syllabuses had no relevance to the teaching of music in first cycle schools, many newly trained teachers, especially those who were posted into missionary elementary schools, utilised the music periods on the time-table for the teaching of hymns and other English religious and patriotic songs. This practice has been in existence for many years (Evans, 1975).

Ghana has been in the forefront of African cultural revivalism since the inception of her independence (Hagan, 1993). The spirit of nationalism that swept across the continent of Africa during the post-World War II era was harnessed by

Nkrumah's regime for the promotion of the idea of African personality among Ghanaians. The philosophy of *Sankofaism*, a vital element in the process of cultural revivalism, enshrined in the government's policies, powered the implementation of cultural revival programmes initiated by Nkrumah's regime. By 1962, the impact of these policies had been felt by many people and institutions. Hagan, for instance, notes that, "In Ghana, by the time of his overthrow, Nkrumah had established practically all the institutions we now identify with cultural development (p. 3).

Notwithstanding, the music curriculum in the training colleges was unresponsive to the call to cultural reawakening. As already noted, cosmetic additions of African indigenous musical practices were made in the curriculum of both primary and teacher training college music programmes. Nketia (1996) observes that African music was treated and continues to be treated "as appendage to an existing Western curriculum" (p. 9). In many colleges, one was likely to observe the performance of African traditional drumming and dancing conducted outside of the school curriculum. The study of African indigenous performing arts was, thus, considered extra-curricula activity meant for few selected students who performed a couple of dance patterns during festivities like Speech and Prize Giving Days. Rehearsals in African indigenous music and dance ceased to exist as soon as the festivities were over.

With the advent of the educational reforms and 40 years after obtaining independence, one would have expected that the study of African music would form the basis of music education programmes for both basic level educational and training college institutions. On the contrary, a close study of the 1993 Cultural Studies Syllabus for Training Colleges indicates a *decorative insertion* of the study of African music in the syllabus. Only two out of the thirteen topics/concepts outlined in the syllabus provide opportunities for the identification, discussion, and performance of "music of (a) students' community and (b) communities outside their own." In addition, students are assisted to acquire skills in "distinguishing between the tone qualities of different melodic instruments" (Cultural Studies Syllabus for Training College, 1993).

A few comments need to be made with respect to the musical aspect of the 1993 Cultural Studies Syllabus for Training Colleges. The writer of this paper appreciates the efforts expended by the designers of this programme for, at least, producing a document that has guided the teaching/learning of music in the training colleges since 1993. However, he would like to note that the content of the music component of the cultural studies programme does not differ in any way

from the three syllabuses published in 1975. All these syllabuses are weighted heavily towards the teaching of rudiments of Western music theory. For instance, in the 1993 Cultural Studies Syllabus, students are requested to identify "orally and/or visually major, minor and perfect intervals." The question is, To what extent will this *atomistic* approach to music teaching enhance the elementary school teacher's ability to help children to appreciate African music? In other words, How can the teacher utilise the skills acquired to teach African music in primary class two or any other class at the basic level of the educational system?

It was further observed that the Cultural Studies Syllabus (1993) made no provision for the study of pedagogical approaches to the teaching of music in Ghanaian basic schools. In fact, the content of the syllabus reflects lack of commitment on the part of the designers towards the perpetuation of African music among school children. The need for a comprehensive programme focusing on the adequate preparation of teachers-in-training to enable them run the gauntlet of executing African performing arts programme in Ghanaian primary schools cannot be overemphasised.

Proposed African Music Education Syllabus for Teacher Training Colleges.

As already noted, teachers in Ghanaian training colleges are prepared to take on teaching tasks at the basic level of the educational system. They are expected to teach a number of subjects including the performing arts. Contemporary Ghanaian music curriculum designers have proposed a programme of African music education for the basic school level. In this programme, the study of indigenous and contemporary Ghanaian music should form the core of the Ghanaian child's musical experience. A successful implementation of this curriculum will depend, to a large extent, on the classroom teacher. Hence, the need to equip the teacher with the necessary skills to enable him/her provide learning experiences geared towards the enhancement of children's "ability to experience the expressive qualities" of indigenous and contemporary Ghanaian music (Amuah, in press). The following programme is proposed to fulfil this need.

In the proposed programme, emphasis is placed on the study and strategies for the dissemination of indigenous and contemporary Ghanaian music. The entire programme is founded on Amuah's model for the "development of the ability to perceive the intrinsic qualities of African music." The model considers *perception* as the pivot on which other musical behaviours such as creativity,

analysis and listening revolve.¹ Though there are interactions between creativity, listening, and analysis, these behaviours converge on perception which is a prerequisite behaviour for individuals' attainment of profound musical experience (see Figure 1).

Rationale for the Programme

In recent years, scholars including music educators have suggested that African music should be studied from its artistic rather than socio-utilitarian perspective (Omibiyi, 1972; Akin Euba, 1988; Flolu, 1993, 1996). The individual student should be afforded the opportunity to enhance his/her capacity to respond to the expressive qualities of African music. The writer of this paper supports this assertion because he believes that there is an appreciable level of change in the African's attitude towards the experiential value of African music. Euba (1988) notes:

The new contemplative forms of music in which traditional elements are used differ from the old traditional music in that their audiences are clearly distinct from the performers and are not encouraged to actively participate in the music. Also, the music is not performed in the context of social activity (p. 64).

Evidence available strongly supports the claim that one is likely to find two categories of people--the actors and the audience in an indigenous African performance setting. Euba's observation, therefore, does not only apply to the performance of African art music, but also to the performance practice of indigenous African music in contemporary times. The ever increasing gap between the audience and the performer, in performance situations in contemporary Ghanaian societies, prompted Kwame (1996) to note that "the African public is becoming more and more of a listener instead of being a spectator and active participant as was the rule before the coming of the radio" (p. 49).

Recent technological advancements in the music industry have also contributed to the increase in the population of people who have become *individualistic* in the way they experience music. Gadgets for the recording and

¹ See I. R. Amuah, Helping children to experience the aesthetic qualities of African music. *Journal of Institute of Education* (in print).

The African Music Educator, Number 9, Dec. 1997.

reproduction of music abound on the market and are found in the homes of many Ghanaians. Quite a number of traditional African musical groups such as the

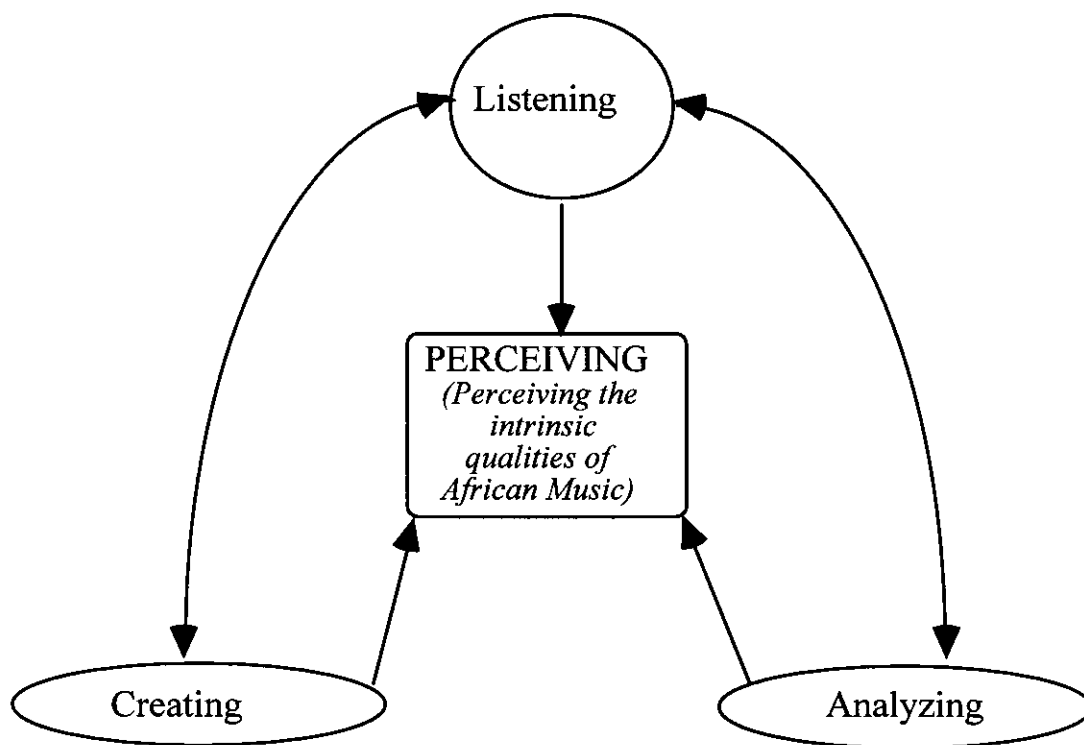


Figure 1. A model for the development of the ability to Perceive the Intrinsic Qualities of African Music.

. Ntribogho Nnwomkro Group have put on the market recordings of African traditional music. Such pieces on compact discs, cassette and videotapes are experienced out of their social context; they are enjoyed by individual consumers in the comfort of their homes

In addition, FM stations strewn all over the country play all kinds of music, including African indigenous music. The individual does not need, in recent times, to participate in a performance to experience music (as it used to be the case in Ghana before the arrival of Europeans on the West Coast of Africa).

It is interesting to note that in contemporary Ghana, with the exception of a few amateur musicians, most of whom are members of church and secular choirs and who make music for various reasons including church services and personal enjoyment, music making has become a highly professionalised venture. Majority of the population consumes music while very few engage in the generative aspect of it. Thus, many people in Ghana experience music through music listening activities. Effective music listening activity has been identified as one of the musical behaviours that excites human emotions and hence help in the development of human feeling (Reimer, 1989). Notwithstanding, very few people, if any, who pass through the school system are given the opportunity to develop skills in effective music listening.

Music education programmes for teacher training colleges should be designed to reflect the current trends in the musical behaviours of Ghanaians. The teaching/learning activities included in the programmes should be directed to help individuals to respond effectively to the intrinsic qualities of African music. This may be achieved through (1) directed listening and (2) creative music activities including performing and composing. Through these means, Ghanaian teachers will be in the position to help perpetuate their musical heritage, derive maximum enjoyment from indigenous and contemporary Ghanaian music, increase their capacity to improve upon indigenous arts (particularly music and dance) and ultimately assist Ghanaian school children to understand and enjoy music of their heritage. It is also envisaged that the individual's capacity to create may be greatly enhanced in the event of his/her deep involvement in the study of indigenous and contemporary Ghanaian music.

Goals of the Proposed Syllabus

The proposed African Music Syllabus for Training Colleges is designed to help the student-teacher to:

1. enhance his/her capacity to create music in an authentic African idiom.

2. perceive and respond feelingfully to the expressive qualities of indigenous Ghanaian music through listening, performance and composing;
3. appreciate his/her musical heritage;
4. acquire skills in helping basic school children to understand and enjoy indigenous and contemporary Ghanaian music.

Scope of the African Music Syllabus for Teacher Training Colleges

The syllabus is not only designed to assist students to enhance their music performance skills, but also provides opportunities for directed listening and training in the practice of composition. The teacher-in-training would be expected to acquire vocal and instrumental skills in the performance of traditional and contemporary musical types. By the end of the programme, the would-be teacher should have built a repertoire of 100 indigenous African songs including songs performed in selected communities in all the ten regions of Ghana. In the same vein, the student-teacher would be expected to learn at least one popular instrumental musical type from each of the ten regions of Ghana.

As already noted, provision is made for directed listening activities in the African music syllabus for training colleges. Many scholars including Nketia support the notion that African traditional musical types can serve as objects of aesthetic consumption (devoid of the functional role they play in society). Nketia (1996), for instance, notes that, "The myth that traditional African music is not meant to be listened to or that composition belongs only to music in written tradition must be broken" (p. 9). The listening experience in this programme is designed to provide opportunities not only for students to develop skills in pitch discrimination but also for the perception of the subtleties of rhythm and the understanding of the formal structures of African music.

Using African traditional music as a tool to strengthen the creative potentiality of student-teachers is pursued vigorously in the proposed syllabus. The approach adopted by the designer of the programme is to use traditional repertoire as creative models to help teachers-in-training to develop their creative abilities. The technique of improvisation prevalent in African performance practice is tapped as a means of initiating students into the creative activity. By the end of the programme students should be able to use elements from traditional musical types in creating original songs, instrumental pieces as well as highlife and "gospel" music.

The syllabus does not only require student-teachers to be knowledgeable of selected Twentieth Century music notational systems, but also focuses on

students' acquisition of knowledge and techniques of the use of traditional notational system (Western as well as African oral notational systems). However, where it becomes difficult for students to capture sound patterns as well as their creative intentions with traditional notational systems, they are encouraged to device and use their own symbol systems to do so.

The syllabus is also concerned with strategies for teaching Ghanaian traditional and contemporary music to children in the basic schools. The programme is designed in such a way that by the end of their training the students should be able to teach effectively, at least, 100 Ghanaian traditional songs and 10 instrumental musical types from selected communities of the 10 regions of Ghana.

Dimensions of the Proposed African Music Syllabus for Teacher Training Colleges

The dimensions included in the proposed syllabus are carefully selected for the purpose of enhancing the students' understanding, participation and creation of indigenous and contemporary Ghanaian music. These dimensions are defined as follows:

1. Perception--- refers to the determination of the interaction among sounds in a piece within the framework of the historical-cultural context in which they exist (Reimer, 1978). It is also the detection and comprehension of those qualities that make sound expressive. Works of art, including indigenous and contemporary Ghanaian music, present different levels of complexities in terms of the relationships set up by the intrinsic sound elements in the piece. The degree of ability to discern the internal dynamism of sound relations determines the level at which an individual enjoys a piece of music. The teacher in training would be expected, in this programme, to acquire this skill and the ability to help children to perceive the expressive qualities of music.

2. Response to Music---Responding to music requires feeling. A feelingful response to the expressive qualities of African music is the ultimate outcome, which this programme seeks to help teachers-in-training to attain. Since this behaviour is intensely subjective, the designer of this programme entrusts the attainment of this behavioural skill to the students' encounters with the expressive qualities of the music they perceive. He avoids not only telling students what their individual feelings should be, but also, refrains from invading their privacy by asking them to describe what they feel. One of the musical activities through which profound musical experience could be attained is listening. Students will be

given the opportunity to listen to a variety of indigenous and contemporary Ghanaian music.

3. Producing---this involves the generative processes of music, including creation of music through compositions and performance. Through these two activities students will not only be guided to experience the expressive qualities of African music but also encouraged to engage in the musical thinking that reflects African compositional styles.

4. Conceptualising---is the process of grasping the inherent relationships between association systems; the process of abstracting commonality; the process of formulating generalised ideas of classes of things. Concepts provide the individual with an efficient way of manipulating remembered percepts. Through the analysis of African indigenous musical types, students will be encouraged to conceptualise in the context of music.

Duration

The programme is designed to cover the first two years of the 3-year teacher-training programme. These years fit into the GES curriculum policy, which states that non-examinable subjects should be taught during the first two years of the teacher training college programme (Ministry of Education Policy Statement on Training College Programmes)

Students will be required to take an 80-minute lesson a week and thus, by the end of the programme students would have covered an 88-hour programme in African music education.

Topic Outlines of the Proposed African Music Syllabus for Training Colleges

YEAR ONE

Term I

Section I: PRODUCTION

- (i) Ten indigenous African songs (including songs such as mmoguo, avihao, nnwonkro songs).
- (ii) Percussion Instrumental Study I: supporting drums of ensembles in the locality.

- (iii) Melodic Instrumental study I: atenteben, xylophone (beginners level)
- (iv) Compositional Technique I:
 - (a) Composing short rhythmic patterns for the bell.
 - (b) Composing a short *response* phrase, to a given *call* phrase.

Section II: PERCEPTION AND CONCEPTUALISATION

- (i) Form and structure of African songs I: Beginnings and endings of phrases.
- (ii) Identification of instruments by their sounds
- (iii) Identification of voice parts in a piece heard.

Term II

Section I : PRODUCTION

- (i) Additional 15 indigenous African songs; at least one from each of the 10 regions, e.g. Agbadza songs from the Volta Region
Akom songs from the Ashanti and Brong-Ahafo Regions
Kpalongo songs from the Greater Accra Region
Bamaya songs from the Northern Region
Kundum songs from the Western Region.
- (ii) Percussion Instrumental Study I: Master drum patterns of ensembles in the locality.
- (iii) Melodic instrumental study II (Intermediate): xylophone and atenteben.
- (iv) Compositional Techniques I:
 - (a) Extending a short phrase of about two bars with the:
 - (i) same and (ii) different phrases.
 - (b) Group work--composing a short instrumental piece for a group of percussive instruments.

Section II: PERCEPTION AND CONCEPTUALISATION

- (i) Form and structure of African songs II: Call and response, Solo and Chorus.
- (ii) Analytical study of drum music I: Adowa

Term III

Section I: PRODUCTION

- (i) Additional 20 indigenous African songs; two from each of the 10 regions.
- (ii) Percussion instrumental Study I: Supporting drum patterns of selected ensembles from the region in which the school is located.
- (iii) Melodic instrumental study III (Repertoire building) xylophone and atenteben.
- (iv) Compositional Techniques I:
 - (a) Composition of short melodic phrases in an authentic African idiom. Teacher records students' compositions and plays them in class.
 - (b) Group work--composition of short instrumental piece combining melodic and percussion instruments.

Section II: PERCEPTION AND CONCEPTUALISATION

- (i) Pitch combinations
- (ii) Analytical study of drum music I: Agbadza

Section III: AFRICAN MUSIC PEDAGOGY

- (i) Methods of teaching African songs.
- (ii) Strategies for the enhancement of children's rhythmic responsiveness.

YEAR TWO

Term I

Section I: PRODUCTION

- (i) 20 additional authentic African songs
- (ii) Percussion Instrumental Study II: Master drum patterns of selected ensembles from the region in which the school is located.
- (iii) Melodic Instrumental study IV: atenteben, xylophone (Repertoire building)
- (iv) Compositional Techniques II:

- (a) Composition of a piece of music for an African melodic instrument.
- (b) Group project---composition of a royal drum music.

Section II: PERCEPTION AND CONCEPTUALISATION

- (i) Structural Analysis of recreational music.
- (ii) Identification of instruments by their sounds (Advance study).
- (iii) Identification of voice parts in a piece of music heard (Advance study).

Section III: AFRICAN MUSIC PEDAGOGY

- (i) Methods of teaching African songs to lower primary pupils.
- (ii) Strategy for teaching African musical instruments II (Lower primary)
- (iii) Methods of teaching selected African music and dance types to lower primary pupils.

Term II

Section I : PRODUCTION

- (i) Additional 20 indigenous African songs; at least one from each of the 10 Regions of Ghana.
- (ii) Percussion Instrumental Study II: Supporting drum patterns from other regions of Ghana.
- (iii) Melodic instrumental study V: (Repertoire building) xylophone and atenteben.
- (iv) Compositional Technique II:
 - (a) Composing an eight-bar song (making use of unity and variety)
 - (b) Group Work--composing a short piece for four drums and a bell.
 - (c) Improvising on the Atenteben.

Section II: PERCEPTION AND CONCEPTUALISATION

- (i) Comparative study of African indigenous music.
- (ii) Analytical study of drum music II: Takai, Mpintin

Section III: AFRICAN MUSIC PEDAGOGY

- (i) Creativity in action: methods for its enhancement (Lower primary).
- (ii) Methods for teaching "listening."

Term III

Section I: PRODUCTION

- (i) Twenty additional indigenous African songs; at least two from each of the 10 regions.
- (ii) Percussion instrumental study II: Supporting drum patterns of selected ensembles from any part of Ghana.
- (iii) Melodic instrumental study VI: (Repertoire building) xylophone and atenteben.
- (iv) Compositional Technique II:
 - (a) Using same and different phrases, compose a short melody for Atenteben include a percussion instrument. Record your music and play it in class.
- (v) Group work--Compose an elaborate piece of reasonable length. Record your music and play it in class.

Section II: PERCEPTION AND CONCEPTUALISATION

- (i) Analytical Study of Students' compositions
- (ii) Analytical study of drum music II: Kpatsa, Tokoe and Fontomfrom
- (iii) Critiquing

Section III: AFRICAN MUSIC PEDAGOGY

- (i) Methods of teaching African songs to upper primary pupils.
- (ii) Strategy for teaching African musical instruments II (upper primary)
- (iii) Methods of teaching selected African music and dance types to upper primary pupils.

Recommendations

Many education scholars have asseverated that the success of an educational endeavour, to some extent, depends upon the provision and effective

use of instructional materials. Mounting evidence indicates that this assertion holds true, not only for the effective implementation of educational programmes, but also for the implementation of new curricula such as the proposed syllabus for the teaching of African music in teacher training colleges (Biehler & Snowman, 1990). The availability and use of musical instruments, textbooks on African music methodology and teacher training college tutors' handbook on the teaching of African music are essential for the enhancement of the teaching/learning of indigenous African music in teacher training colleges. In addition, it must be emphasised that, the teacher has a crucial role to play in implementing the proposed programme successfully.

As already noted, the need for an update of the status of equipment and musical instruments in the training colleges to include teaching/learning materials like xylophones, atenteben, drum sets, tape recorders, TV monitors, video decks and video cassettes cannot be over emphasised. The provision of musical instruments is the first step towards the creation of opportunities for student-teachers to acquire skills in the playing of African indigenous ensembles. Each training college should, thus, possess, in its collection, at least, five Dagaba, Lobi or Sisala xylophones, 50 atenteben and three sets of drums --a set each from communities in the southern, central, and northern sections of Ghana. To facilitate the study of African indigenous music in the teacher training colleges, it is further recommended that each institution be furnished with a TV monitor, a video and audio decks and their accessories. Since the complex drum patterns emanating from African indigenous ensembles persistently exhibit *renitence* to transcriptions (using Western notational system) the visual, oral and aural approaches will persist as the dominant pedagogical strategies for disseminating African musical information. These approaches to the study of African indigenous performing arts have existed for many years and have demonstrated their efficacy as powerful tools for the enhancement of students' knowledge and skills in the study of indigenous African performing arts. The use of video and audio equipment will strengthen the visual, aural, and oral approaches and provide opportunities for student-teachers to view recordings of African traditional music and dance performances; a practice which will not only serve as a source of raising students' performance skills, but will also enhance the students' theoretical understanding of African indigenous performing arts through critical analyses of the performances observed.

Furthermore, it must be reiterated that teachers, and for that matter tutors are so crucial to the successful implementation of a programme. The teacher's

ability to translate a curriculum into reality is dependent on many factors including the level of his/her professional skills. As noted by Nketia (1996), Ghanaian music teachers, especially training college tutors, are woefully handicapped when it comes to the teaching of African music. This has been the result of inadequacy of their knowledge of African indigenous music as well as their lack of skills in the performance of African musical types. Nketia (1996) traces this inefficiency to the type of music education received by training college music tutors. He notes,

Western training and his (teacher's) acquired loyalty to the Western tradition, he is himself part of the long standing problem which he is supposed to solve, namely the problem of raising the status of indigenous African music ignored in the colonial period in the curriculum of formal education by establishing its validity as a subject of instruction, education and aesthetic enjoyment on all levels of the educational ladder" (Nketia, 1996, p.1).

For effective implementation of the proposed African music programme for teacher training colleges, there is the need for a retraining programme designed not only to provide the teacher training college tutor with the skills and knowledge for the dissemination of African musical practices but also to sensitize him/her on the need to uphold and promote the rich culture of Africa in general and that of Ghana in particular. It is through this means that we can ensure that training college tutors will prepare their products well enough to enable them (student-teachers) confront, with confidence, their task of disseminating skills and knowledge of African music to the Ghanaian child.

The availability of books on the teaching of African indigenous music will enhance student-teachers' studies. It is therefore suggested that much attention should be directed to the production of books on African music pedagogy. The International Centre for the Study of African Music and Dance, based at Legon has initiated publications of, transcribed into staff notation (Western notation), selected dances from Ghana. Such materials will go a long way to support the implementation of the proposed programme. It is also recommended that the Ministry of Education commissions experts to write textbooks on African music and its pedagogical approaches for training college students. This need should be

treated with urgency. Similarly, adequate attention should be accorded the provision of tutors' handbooks for teacher training colleges.

Implications for Further Research

The proposed programme is designed for use in all the 38 training colleges in Ghana. A carefully organised pilot study involving a good sample of training colleges in this country is required. Findings emerging from this study will help refine the programme and thus, strengthen its capacity to yield desired results. There is therefore a need for a pilot study of the proposed programme.

Furthermore, the goals of the proposed syllabus can be realised, through the effective use of teaching materials. These materials include literature on African music. Though considerable data has been gathered on aspects of traditional African music, over the years, there is a wealth of traditional African musical materials as yet to be documented. Much of these undocumented materials are of high educational value to the teaching and learning of African music. The need to strengthen Teachers' Resource Centres of the Ghana Education Service (GES) to enable them produce adequate African musical materials for use in the training colleges cannot be overemphasised. These Centres could be stocked with gadgets such as audio and video equipment to facilitate the compilation of footages of traditional African performances for editing into pedagogically presentable materials.

In addition, periodic programme evaluation processes should be introduced as soon as the programme takes off. These processes will serve as a monitoring device with the view to examining the relevance of the programme within the framework of the development of the teacher-training college students' musicianship and their capacity to teach music effectively in the basic schools. Such an evaluation package will include effective research strategies for the collection of data.

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